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FACULTY OF HUMANITIES

Music

Volume 1 of 2

‘Il faut savoir l’Italien pour déchiffrer une romance française’: Italian Presence in the French Romance 1800 – 1850

by

Helen Louise Macfarlane

Thesis for the degree of Doctor of Philosophy

June 2015



La romance: journal de musique. **Décembre, 1833. p.1.**

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF HUMANITIES

Music

Thesis for the degree of Doctor of Philosophy

'IL FAUT SAVOIR L'ITALIEN POUR DÉCHIFFRER UNE ROMANCE FRANÇAISE' ITALIAN PRESENCE IN THE FRENCH ROMANCE 1800 – 1850.

Helen Louise Macfarlane

The French romance is a short and simple strophic song for solo voice and a single accompanying instrument (namely the piano or guitar). Musically, the accompaniment presents unadorned figurations and the vocal style should have a limited virtuosity (including little ornamentation and vibrato and a narrow vocal range, for instance). Thematically, the text should be related to love and romance. It is primarily performed within a domestic environment, which particularly suits its intimate and naïve features. Its quintessential French character is widely noted by a number of nineteenth-century commentators and theorists. It is therefore noteworthy that, despite the initial wariness demonstrated by some French writers, many Italian composers significantly contributed to this French genre. This is the first study to place the romance within the context of its Italian influences. In addition, it provides an extensive database of the French romances composed by Italian musicians during the nineteenth century. An analysis of the repertory sheds light upon some significant romances, and these are used as prominent case studies throughout the thesis. The thesis also explores nineteenth-century discussions of the romance, and investigates the careers of notable Italian *romanciers*.

This study highlights two issues. First, an exploration of the important treatises reveals the main characteristics that are integral to the quintessential romance style. And second, analysis of the romances by Italian composers, conversely, exposes the wide and varying styles present (this includes aspects

pertaining to form, accompaniment styles, and the vocal melody). Indeed, this is supported by the discovery that, as the nineteenth century progressed, there was a gradual acceptance of Italian composers contributing to this genre. In the late eighteenth century, Italian influences were considered a threat to the romance's simplicity, and in the 1840s, composers were actively praised for incorporating both Italian and French styles into their romances.

Chapter 1, 'History of the Romance' provides an overview of the romance's early definition and development. Chapter 2, 'Romance as a French Genre', places the nineteenth-century romance in the context of its reception, and studies its conventions as laid out in the treatises. Chapter 3, 'Italians in Paris', traces the progression from wariness to admiration of the Italian *romanciers* and investigates the careers of some important Italian figures. The final chapter, 'Music of the "Italian" French Romances' explores the music of the Italian composers, and demonstrates the wide ranging and varying styles prevalent in their romances.

Contents

VOLUME 1

List of Musical Examples ..... **v**

List of Figures ..... **ix**

List of Tables ..... **xi**

List of Accompanying Materials ..... **xiii**

DECLARATION OF AUTHORSHIP ..... **xv**

Acknowledgements ..... **xvii**

Introduction **1**

1. History of the Romance **11**

1.1 Defining the Romance 14
1.2 Treatises and Typologies 29
1.3 Conclusion 33

2. The Romance as a French Genre **35**

2.1 Issues of Genre 37
2.2 Composing the Romance 50
2.3 The Art of Singing 56
2.4 Circulation in Printed Form 60
2.5 Conclusion 85

3. Italians in Paris **89**

3.1 A Foreign Exchange 89
3.2 The 'Operatic' Romance Composer 101
3.3 The Specialist 111
3.4 Guitarists and Amateurs 114
3.5 A New Wave of Romancier 118
3.6 Conclusion 128

4. Music of the 'Italian' French Romances **131**

4.1 Accompaniment 131
4.2 The Romance Ritornello 143
4.3 Accompaniment Figurations 162

4.4 Music and Words 170
4.5 Conclusion 207
Conclusion 209
Appendices 217
Appendix 1: Breakdown of Composers and Genres in *Le ménestrel* (1833 – 1850) 219
Appendix 2: Table of Italian Composers and Dates they were Active as *Romanciers* (1800 – 1850) 233
Appendix 3: 'Rhythmes d'accompagnement pour les romances' from Adolphe Clair Le Carpentier, *Petit traité de composition mélodique appliqué spécialement aux valses, quadrilles et romances*. pp. 25 – 28 237
Appendix 4: Editions and Arrangements of 'Plaisir d'amour' 243
Appendix 5: Romance Scores 263
Appendix 6: A Comparison of Romances by French Composers 309
Bibliography 313

VOLUME 2

Cataloguing the French Romance 1
Library Siglas and Abbreviations 7
The Catalogue 11
Musical Incipits 147
List of Composers, Publishers, Poets, Dedications and Musical Periodals 195
List of Sources and Music Scores Consulted 205

List of Musical Examples

Ex. 2.1: Mr. Marmontel, 'Mélancolie', *Le ménestrel.* 1838 (pp. 2 – 3). 44

Ex. 2.2: A. de Beauplan, 'L'heure est passée', *Le ménestrel.* 1834 (pp. 2 – 3). 46

Ex. 2.3: F. Boieldieu, *Aux premiers jours* (1802). 54

Ex. 4.1: J.-J. Rousseau, 'Alexis depuis deux ans', *Les consolations des misères de ma vie, ou recueil d'airs, romances et duos, etc.* 133

Ex. 4.2: 'Roger sortant de Lisle d'Alvine', *Étrennes Polymnie.* 1785 (pp. 28 – 9). 135

Ex. 4.3: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à quatre temps', examples 1, 4 and 5. 138

Ex. 4.4: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à trois-quatre' examples 1 and 4. 139

Ex. 4.5: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à six-huit', examples 1 and 3. 139

Ex. 4.6: P. Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe* (bars 1 – 16). 145

Ex. 4.7: P. Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe* (bars 45 – 55). 146

Ex. 4.8: P. Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe* (bars 29 – 36). 147

Ex. 4.9: F. Pelligrini, 'Méfiez-vous', *Quatre romances* (bars 1 – 3). 149

Ex. 4.10: F. Blangini, 'Heureux qui près de toi, *Trois romances* (bars 1 – 3). 149

Ex. 4.11: L. Balochi, 'Le printem[p]s d'un amant malheureux', *Trois nouvelles romances.* 151

Ex. 4.12: F. Bambini, *La religieuse* (bars 1 – 19). 155

Ex. 4.13: F. Masini, 'Un mot de toi', *Album lyrique: volume 1* (bars 1 – 9). 157

Ex. 4.14: F. Blangini, 'Le regard', *Six nouvelles romances* (bars 1 – 12). 158

Ex. 4.15: A. Pacini, *Rose prudente* (bars 4 – 8). 159

Ex. 4.16: F. Gévérardi, *L'ermite et les voyageurs* (bars 1 – 4). 160

Ex. 4.17: F. Gévérardi, *L'ermite et les voyageurs* (bars 17 – 20). 160

Ex. 4.18: L. Castellacci, *Aux indiff[é]ren[t]s* (bars 8 – 12). 163

Ex. 4.19: L. Castellacci, *Aux indifferen[t]s* (bars 33 – 36). 163

Ex. 4.20: F. Gévérardi, 'Le départ du guerrier', *Quatre romances* (bars 5 – 11). 165

Ex. 4.21: V. Fiocchi, *Il faut partir* (bars 1 – 9). 167

Ex. 4.22: V. Fiocchi, *Il faut partir* (bars 10 – 15). 168

Ex. 4.23: V. Fiocchi, *Il faut partir* (bars 21 – 28). 169

Ex. 4.24: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 1 – 2). 172

Ex. 4.25: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 4 – 12). 173

Ex. 4.26: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 13 – 16). 174

Ex. 4.27: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (stanza 3, bars 11 – 18). 176

Ex. 4.28: L. Balochi, *L'amandier* (bars 9 – 12). 178

Ex. 4.29: L. Balochi, *L'amandier* (bars 18 – 21). 179

Ex. 4.30: G.-G. Ferrari, 'Le demi-mot', *Quatrième recueil de six romances* (stanza 1, bars 17 – 21, and stanza 2, bars 28 – 32)..... 182

Ex. 4.31: G.-G. Ferrai, 'Les simptomes d'amour', *Quatrième recueil de six romances* (stanza 1, bars 30 – 34, and stanza 2, bars 64 – 68). 184

Ex. 4.32: G.-G. Ferrari, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 1, bar 21 – 23, and stanza 2, bars 35 – 39)..... 186

Ex. 4.33: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 1, bars 12 – 16, and stanza 3, bars 58 – 62)..... 188

Ex. 4.34: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 3, bars 67 – 71). 189

Ex. 4.35: G.-G. Ferrari, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 4, bars 82 – 88, and 91 – 95). 190

Ex. 4.36: G.-G. Ferrari, 'A L'ombre d'un mur fleuri', *Six nouvelles romances* (stanza 4, bars 82 – 88). 191

Ex. 4.37: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza, bars 44 – 46, and stanza 5, bars 113 – 115). 192

Ex. 4.38: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 5, bars 104 – 108). 193

Ex. 4.39: G.-G. Ferrari, 'L'amour et les grâces', *A l'amitié* (bars 5 – 8). 196

Ex. 4.40: G.-G. Ferrari, 'L'amour et les grâces', *A l'amitié* (bars 14 – 17). 196

Ex. 4.41: F. Masini, *L'orage* (bars 5 – 10). 198

Ex. 4.42: F. Gévérardi, *La leçon du ménestrel* (bars 47 – 48). 199

Ex. 4.43: P. Gambogi, *Ma sœurette* (bars 23 – 24). 200

Ex. 4.44: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 1, bars 9 – 18). .. 201

Ex. 4.45: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 2, bars 9 – 18)....201

Ex. 4.46: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 3, bars 9 – 18)....201

Ex. 4.47: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 4, bars 9 – 18)....202

Ex. 4.48: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 1, bars 3 – 9).....204

Ex. 4.49: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 2, bars 3 – 9).....204

Ex. 4.50: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 3, bars 3 – 9).....205

Ex. 4.51: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 4, bars 3 – 9).....205

Ex. 4.52: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 5, bars 3 – 9).....206

Ex. 4.53: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 6, bars 3 – 9).....206

List of Figures

Figure 1.1: F.-A. Paradis de Moncrif, 'Les constantes et malheureuses amours d'Alix et d'Alexis', *Recueil de romances historiques, tendres et burlesques* (p. 37)..... 20

Figure 1.2: C. De Lusse, 'Les infortunes inouies de la tant belle, honnête et renommée comtesse de Saulx', *Recueil de romances historiques, tendres et burlesques* (p. 27)..... 21

Figure 1.3: 'La veuve délivrée du feu ou les bramines vengés', *Étrennes polymnie*. 1786 (p. 6)..... 23

Figure 1.4: 'Les plaisirs champêtre', *Étrennes polymnie.* 1785 (p. 100)..... 24

Figure 1.5: 'Des gr[â]ces Marie Louise au berceau de son fils', *Le chansonnier des gr[â]ces*. 1812 (vol. 1, p. 3 and vol. 2, p. 24)..... 26

Figure 2.1: C. Magné, *L'amour en cage* (p. 1)..... 67

Figure 3.1: G. Carulli, 'Étoile chérie', *Le ménestrel*. 1842 (pp. 6 – 7)..... 97

Figure 3.2: F. Masini, 'Douleur cachée', *Album de Masini.* 1843. 126

List of Tables

Table 2.1: Vocal music published in *Le ménestrel.* December 1833 – November 1839.....69

Table 2.2: Vocal music published in *Le ménestrel.* December 1839 – November 1850.....76

Table 3.1: A selection of composers and their periods of composition. 1800 – 1830.....119

Table 3.2: Composers that began or ceased composing in the 1830s. 120

Table 3.3: Romance composers in the 1840s, and their Italian or French operas.....123

Table 4.1: A summary of themes and accompaniment styles in Ferrari's 'A L'ombre d'un mur the fleuri', *Six nouvelles romances.*.....195

List of Accompanying Materials

A second volume of this thesis contains the database, in addition to the methodology, romance incipits, details of musical scores consulted and a complete list of the romance composers, publishers, poets, dedications and periodicals. A CD and USB drive, at the back of the second volume, contains an Excel copy of the database.

DECLARATION OF AUTHORSHIP

I, HELEN LOUISE MACFARLANE

declare that the thesis entitled:

'Il faut savoir l'Italien pour déchiffrer une romance française': Italian Presence in the French Romance 1800 – 1850.

and the work presented in the thesis are both my own, and have been generated by me as the result of my own original research. I confirm that:

- this work was done wholly or mainly while in candidature for a research degree at this University;
- where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- where I have consulted the published work of others, this is always clearly attributed;
- where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- I have acknowledged all main sources of help;
- where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- none of this work has been published before submission, ~~or parts of this work have been published as: [please list references]~~

Signed: ……..

Declaration of Authorship

Date:……..

Acknowledgements

This thesis would not have been possible without the help, support and guidance of the people around me. I would first like to thank my supervisors Dr. Francesco Izzo and Prof. Mark Everist for giving me the opportunity to carry out this research and who guided me in selecting their fascinating yet undiscovered area of French musical history. Their patience, guidance, recommendations and comments have been invaluable throughout and have enabled me to complete this thesis. I would also like to acknowledge the financial support of the AHRC in awarding me a studentship to carry out this research, and the Faculty of Humanities at the University of Southampton for granting me the travel stipend to spend a month in Paris collecting the resources that I needed for my research.

I would also like to thank the staff at the Bibliothèque nationale de France for assisting me in locating the resources I needed and giving me permission to photograph the scores for my thesis. Lynn Young, the archivist at the British Library, and the staff at the Bodleian Library, Cambridge University Library and the Royal Academy of Music Library, have all been indispensable to my research, answering any questions that I had, and making the resources I required available on the day of my visit.

I am also very grateful to the members of the Music Postgraduate Writing Club at the University of Southampton, to Dr Valeria De Lucca and Dr Wiebke Thormählen for coordinating the group and for their insightful comments on the chapters I submitted. Amongst my fellow postgraduate students in the Department I would like to particularly mention Francesca Placanica and Candida Mantica my two colleagues on the 'Franco-Italian Cultural Transfer in Opera and Song (1800 – 1850)' project who, despite commencing their research a year earlier, made me feel very welcome and offered my much encouragement and support in our weekly FICTOS seminars. My thanks also go to Penelope Cave, Leena Rana, Katrina Faulds, Kirstie Hewlett, Benjamin Mawson, Austin Glatthorn, David Jayasuriya and Asher

Vijay Yampolsky for their support and friendship both socially and academically, in proof reading my chapters.

My final thanks must go to my family, who gave me the love and unequivocal emotional and practical support that I needed to complete my thesis, and throughout the whole of my education. To them, I am eternally grateful.

Introduction

> Our language is cluttered with foreign words and every day the invasion is more threatening. One needs to know English to order dinner, to talk to one's tailor, etc. One must know Italian in order to decipher a French romance…[1]

This quotation, taken from an 1867 issue of *La semaine musicale*, effectively conveys the crux of this thesis; the Italian contribution to the French romance. Indeed, the specific nature of this passage implies that such influence did exist. If one compares this to earlier nineteenth-century quotations, which suggest the opposite (for instance, the importance of being familiar with *French* language and culture as remarked by Charles Eisrich and Paul Scudo),[2] then it becomes clear that a shift took place in the first half of the century – from the romance perceived as a quintessential French genre, to one that also included contributions by Italian *romanciers.*

This thesis provides a study of the repertoire, and shows that the romance was not the exclusive domain of French composers; many Italian composers significantly devoted themselves to the composition of romances. The database, which appears in the second volume of this thesis, documents this extensive repertoire. The appearance of Italian composers is particularly intriguing in light of the remarks by several commentators (for instance, Paul Thiébault, and Arnaud Berquin), who opposed the contribution of foreigners to this genre and were protective over the romance and its French character.[3]

There are a number of defining qualities that characterise the French romance. First, they were typically for solo voice – usually soprano or tenor – with piano or guitar accompaniment. They were short, strophic and simple vocal pieces consisting of unadorned melodies and accompaniments, simple harmonic

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[1] 'Notre langue est encombrée de mots étrangers, et chaque jour l'invasion est plus menaçante. Il faut savoir l'anglais pour commander son diner, pour parler à son tailleur, etc. Il faut savoir l'Italien pour déchiffrer une romance française'. Anonymous, *La semaine musicale* 125 (30 May 1867). p. 4.

[2] See Chapter 1, p. 12.

[3] See Chapter 3, pp. 89 – 90.

progressions, and few modulations. The subject matter was typically related to love, which was usually lost or unrequited. Above all, the foremost characteristic of the romance, albeit a difficult one to pin down, appears to be its 'Frenchness'. Scudo, for instance, referred to the romance as being essential to France's national spirit.[4] And Thiébault assumed that any foreigners who did attempt to compose a romance would only distort its natural and simple features.[5] Indeed, the contribution of foreigners to the romance repertoire was routinely discouraged by critics and commentators.

There are three notable romance treatises, which are vital to this study (Paul Thiébault's *Du chant, et particulièrement de la romance* (1813), Adolphe Clair Le Carpentier's *Le Petit traité de composition mélodique appliqué spécialement aux valse, quadrilles et romances* (1843), and Antoine Romagnesi's *L'art de chanter les romances* (1846)). All three writings suggest that the romance developed very little throughout this period as all of them mention the same defining qualities. [6] Prior to 1813, as we shall see in Chapters 1 and 2, the romance, as a characterised genre, might have existed, but in the absence of commentators documenting its exact qualities, composers might have struggled to adhere to the romance style (as noted by Johann Sebastian Demar and Jérôme-Joseph Momigny).[7] In the eighteenth century, it seems that focus was on the romance as a literary genre. Early romances appeared without an instrumental part and so it is possible that some romances were unaccompanied.[8] In support of this, is worth noting that David Charlton, in his article, 'The Romance and its' Cognates: Narrative, Irony and *vraisemblance* in Early *opéra comique*', suggested that eighteenth-century romances did not include

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[4] P. Scudo, *Critique et littérature musicales*. 2nd edn. Paris: Victor Lecou, 1852. p. 283.

[5] P. Thiébault, *Du chant, et particulièrement de la romance.* Paris: Bertrand, 1813. p. 54.

[6] We can use Thiébault's treatise of 1813 as a starting point as this might have been the first to document the romance's notable characteristics.

[7] This is discussed in more detail in Chapter 2.

[8] As we shall see in Chapters 1 and 4, however, it is not clear whether romances were genuinely intended for solo voice or whether accompaniments could be improvised.

an introductory ritornello,[9] whereas they were almost always appeared in nineteenth-century romances.[10]

The French romance was an important part of nineteenth-century musical life in Paris. Critical reviews and reports of *soirées* and *matinées* reveal the extent to which the romance was performed in private homes. Its popularity is also evident in the large quantities of printed music that were available for music lovers and professionals alike. The demand for romances was so great, that publishers would pay handsomely for a set of romances by a well-known *romancier,* and often, the composer would have to continuously contribute to the genre in order to keep up with this inexorable demand.

It is fair to say that the contribution of French composers compared to the Italian romance repertoire is considerably larger. The number of romances composed by the Italians, in fact, represents a relatively small extent to which the romance was published and performed in the first half of the nineteenth century. Given the large scope of material available, it is difficult to fully assess the development of the romances by French composers; evidence must rely upon the discussion of a relatively small number of romances.[11] Chapter 2 considers two romances from the music journal *Le ménestrel*,[12] which shows that the romance developed very little from 1834 to 1850.[13]

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[9] D. Charlton, *French Opera 1730 – 1830: Meaning and Media.* Aldershot: Ashgate Publishing Limited, 2000.

[10] As we shall see in Chapter 4, however, Jean-Jacques Rousseau included ritornellos in some of his romances, although they were limited, and the romance itself appears unaccompanied.

[11] There are still likely to be exceptions, and examples of romances that do not adhere to its most notable characteristics.

[12] Given that dating romances presents an arduous task, studying the romances in *Le ménestrel* allows one to compare both early and late romances. The romances in the journal are dated and given the short life span of many romances, one can assume that romances were published soon after their composition.

[13] See Chapter 2, pp. 47 – 8.

Introduction

It is likely that it is the romance's simplicity that sets it apart from other nineteenth-century vocal genres (for instance *couplets*, *chanson*, and arrangements of operatic arias). Its packaging as a romance would lead one to associate it with its defining characteristics. It was labelled as being enjoyable and accessible to everyone, which made it particularly commercially viable. The *mélodie* appeared in the mid-1830s, and it is the complexity that distinguishes it from the romance. One might speculate that the *mélodie* was a reaction against the simplicity of the romance, and some, for instance the critic Ernest Legouvé, thought that it might supersede its simpler counterpart. It is worth noting, however, that Legouvé seemed to be a strong advocate of the *mélodie*, particularly the compositions composed by Schubert in the 1830s. Therefore, it is perhaps not surprising that he favoured the *mélodie* over the romance. Indeed it seems that these remarks might be unfounded. While it seems the *mélodie* initially flourished, the romance still prospered, and was composed and performed until the 1850s.[14]

The secondary literature on the romance is scarce. Most references appear within general writings about French song, and many refer to the romance in order to explain and substantiate the origins of later French vocal genres such as the *mélodie*, and *chanson*. Other sources provide some background to the romance as a French genre, including its musical characteristics and commercial relevance; they, however, typically use prominent French *romanciers* as their case studies.[15] Thus

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[14] See Chapter 2, p. 76. Romances composed after 1850s were not investgated, but it is possible that romances still appeared after the 1850s and into the 1860s.

[15] The following sources include short introductions, which indicate the development of the romance to late nineteenth-century French song: G. Johnson, and R. Stokes, *A French Song Companion*. Oxford: Oxford University Press, 2000; E. Lockspeiser, 'The French Song in the 19th Century', *The Musicology Quarterly* 26, no. 2 (1940). pp. 192 – 99; and F. Noske, *French Song from Berlioz to Duparc: The Origins and Development of the mélodie*. Trans. R. Benton. New York: Dover Publications, 1970. Other sources provide comparison studies of the romance with the vocal nocturne. J. Parakilas, '"Nuit plus belle qu'un beau jour": Poetry, Songs, and the Voice in the Piano Nocturne', in H. Goldberg (ed.), *The Age of Chopin: Interdisciplinary Inquiries.* Bloomington: Indiana University Press, 2004. pp. 203 – 23; and J. Kallberg, '"Voice" and the Nocturne', in B. Brubaker and

the Italian composers and their romances are often neglected.[16] The most complete work entirely dedicated to the French romance is Henri Gougelot's *La Romance Française sous la révolution et l'empire: étude historique et critique* (1938).[17] It is supplemented by two romance catalogues: one of collections, and the other of stand-alone romances.[18] Although the romances of some Italian composers are included in this work, greater focus is, once again, on the French composers, particularly on those that worked under the first French Revolution and up until the end of 1815, as the work's title suggests. Thus, given that the romances of many Italian composers appeared after 1815, and in particular the 1840s, the usefulness of this work is also limited.

Investigating the French romance and the extensive repertoire of the Italian composers therefore requires a focus on primary materials and nineteenth-century writings. The romance was discussed frequently in nineteenth-century texts. We have already mentioned, for instance, the treatises by Thiébault, Le Carpentier and Romagnesi. To this, we can also add the treatise of Alexis de

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J. Gottlieb (eds.), *Pianist, Scholar, Connoisseur: Essays in Honor of Jacob Lateiner.* New York: Pendragon Press, 2000. pp. 1 – 46.

[16] Williams Cheng's article uses the French composer Hippolyte Monpou as a case study. W. Cheng, 'Hearts for Sale: The French Romance and the Sexual Traffic of Musical Mimicry', *19th-Century Music* 35, no. 1 (2011). pp. 34 – 71. David Tunley, in several chapters of his book refers to the romances of Albert Grisar, Louis Niedermeyer, Monpou, and Pauline Duchambge, D. Tunley, *Salons, Singers and Songs: A Background to Romantic French Songs: 1830 – 1870.* There are also articles on Loïsa Puget and Louise Farrenc: A. B. Caswell, 'Loïsa Puget and the French Romance', in P. Bloom (ed.), *Music in Paris in the Eighteen-Thirties.* New York: Pendragon, 1987. pp. 97 – 115; and B. Friedland, 'Louise Farrenc (1804 – 1875): Composer, Performer, Scholar', *The Musical Quarterly* 60, no. 2 (1974). pp. 257 – 74.

[17] Gougelot turned his doctoral thesis of the same title into this book. H. Gougelot, *La Romance Française parues sous la révolution et l'empire: étude historique et critique.* Paris: Legrand et fils, 1938.

[18] Gougelot, *La Romance Française; Catalogue des Romances Françaises sous la révolution et l'empire: les recueils de romances.* Melun: Legrand et fils, 1937; and *Catalogue des Romances Françaises parues sous la révolution et l'empire: les romances séparées.* Melun: Libraire d'argences, 1943.

Garaudé. All four writing provide crucial details pertaining to its composition and performance conventions.[19] One could class Thiébault as an amateur musician, as he chose to enter the army where he raised to the rank of lieutenant instead of following his early interests in music,[20] whereas Le Carpentier, Romagnesi and Garaudé were composers. Romagnesi and Garaudé were France's most prominent romance composers and Le Carpentier wrote a large quantity of piano music for beginners. In the context of this thesis, it is important to consider that Romagnesi and Garaudé both had Italian influences in their musical upbringing. For Romagnesi, in the early stages of his romance career, the harmonic errors in his accompaniments were corrected by his friend Alexander-Étienne Choron, who co-wrote the method *Principes d'accompagnement des école d'Italie* (1807) with Vincenzo Fiocchi. He later studied with Giuseppe Cambini, who gave him a number of sections from Italian arias to analyse.[21] Garaudé was also a pupil of Cambini. For both of these composers, however, there is no evidence that Italian influences appear in either of their treatises or compositions, which might suggest that they were still reflecting what was expected of the romance at the time.

Other Commentators provided definitions of the romance in their dictionaries (for example the critics, Nicholas-Étienne Framery and Castil-Blaze), while others provided critical reports on the genre, and thus give an indication of

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[19] Thiébault, *Du chant, et particulièrement de la Romance.* Paris: Bertrand, 1813; A.-C. Le Carpentier, *Petit traité de composition mélodique appliqué spécialement aux valses, quadrilles et romances.* Paris: Meissonnier et Heugel, 1843; and A. Romagnesi, *L'art de chanter des romances.* Paris: A. Romagnesi, 1846. To this list, we can also add three minor treatises, whose short sections on the romance also indicate its notable characteristics and conventions: J.-J. Momigny, *Cours complet d'harmonie et de composition, d'après une théorie nouvelle et générale de la musique.* Paris: J.-J. Momigny, 1805; J.-A. Demar, *Grande méthode en trois parties pour le fortepiano.* Paris: B. Pollet, 1806;, and A. de Garaudé, *Méthode complete de chant ou théorie pratique de cet art.* 2nd edn. Paris: A. de Garaudé, 1841.

[20] He learnt the violin as a child and enjoyed visiting the opera. J. L., Sigler, 'Paul Thiébault: His Life and His Legacy'. Ph.D Thesis, The Florida State University, :USA, 2006. His collection of romance might be his only romance compositions, Thiébault, *Romances avec pianoforte or harpe.* Paris: n.p., n.d., F Pn, D.8991(1).

[21]

its significance in Parisian musical life (for instance, the romance composer Henri Blanchard, who also wrote for periodicals such as *La Revue et gazette musicale de Paris,* and the critic Paul Scudo).[22] An integral component of this thesis is the database. It demonstrates a number of significant findings, for instance, the wide variety in accompaniments used, the use of unusual harmonic progressions and modulations, in addition to the unconventionality of a number of forms. It also presents a publication history of all romance titles, and for each record, there is a source reference to enable scholars to gain access to this material.[23] An analysis of the database has unearthed a number of noteworthy romances, which are used as prominent case studies throughout the four chapters of this thesis. These examples demonstrate how the romances by the Italian composers contradict the conventions described by the French commentators.[24] It is also through the database that one is able to view the vastness of this repertoire in addition to discovering the variety of romances that the Italians produced.

Chapter 1, 'History of the Romance', looks at eighteenth-century definitions and traces the romance's development from its entirely poetic associations to the inclusion of music. In the eighteenth century it was common for romances to be sung to pre-existing tunes. This practice was in existence until the nineteenth century although, as time progressed, it gradually overlapped with romances that were set to new musical settings. This chapter also explores the development of

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[22] N.-E. Framery, P.-L. Ginguené, and Momigny (eds.), *Encyclopédie méthodique: musique.* 2 vols. Vol. 2. Paris: Mme Agasse, 1818; Castil-Blaze, *Dictionnaire de musique modern.* 2nd edn. 2 vols. Vol. 2. Paris: Magasin de musique, 1825; and P. Scudo, *Critique et literature musicales.* Paris: Victor Lecou, 1852. Other significant dictionaries and histories include: J.-J. Rousseau, *Dictionnaire de musique.* Paris: Veuve Duchesne, 1768; J.-A. Delaire, *Histoire de la romance considérée comme œuvre literature et musicale.* Paris: Ducessois, 1845; and A. de Lasalle, *Dictionnaire de la musique appliquée à l'amour.* Paris: A. Lacrois, Verboeckhoven et cie, 1868.

[23] The 'Source Reference' includes either the library sigla and shelf mark, or an abbreviation, which relates to the primary or secondary source where a reference to this romance can be found. A list of abbreviations and specific elements pertaining to the database are discussed in detail in the second section of the second volume.

[24] These conventions are explained is Chapters 2 and 4.

typologies of the romance and refers to other connotations of the term, namely the operatic and instrumental romance.

Chapter 2, 'The Romance as a French Genre', builds upon the definitions presented in the first chapter and places the romance in the context of its reception. Sifting through reports in musical periodicals, newspapers, and treatises, one can gain an idea of both the romance's popularity and its commercial function. While reports from periodicals reveal the shaping of musical taste in the nineteenth century, composition and performance treatises express a need to educate the masses, enabling them to correctly compose and perform the romance

Chapter 3, 'Italians in Paris', is devoted to the Italian composers who contributed to the French romance repertoire. It opens by exploring the wide-ranging views of commentators. At the end of the eighteenth century and at the beginning of the nineteenth, they openly expressed a desire to protect the genre from 'foreign' influences. Later in the nineteenth century, however, one can identify a gradual acceptance of these Italian musicians as an increasing number contributed to the repertoire. An examination of the careers of the Italian composers follows.

The final chapter, 'Music of the "Italian" French Romances', investigates and analyses the repertoire of the Italian composers. It traces the progression from the predominantly unaccompanied romance of the eighteenth century to the use of simple notated accompaniments in the nineteenth. After examining the conventions and instructions, as described by commentators in their treatises, this chapter shows how romances by the Italian composers often contradicted what was expected of the romance accompaniment. It investigates features such as the instrumental ritornello, the variety of accompaniment figurations employed, and the use of non-strophic forms.

To summarise the musical analytical terminology used in the thesis, we can begin by defining the four categories of non-strophic forms that are discussed in this final chapter. The first, episodic form describes romances with a stanza-refrain form. The last refrain or stanza is replaced with an episode of new material, which

often reflects the changing thematic content. Second, the fully composed romance consists of a completely written out accompaniment for more than the first stanza. One will only see, however, minor alterations in either the vocal line or instrumental parts. Third, for songs composed according to the principles of variation, the romance is also written out with an accompaniment, but variation exists in the vocal part only. One sees an increasing intricacy in the vocal line as the romance progresses. The fourth category is the through-composed form. Here, there is a completely different accompaniment for each strophe. In discussing other types of form, such as binary and ternary, these are identified on both melodic and harmonic grounds. It is also important to note that there does not appear to be any instances where melody and harmony contradict these formal designations.

As well as unearthing previously unknown Italian composers and their repertoire, this thesis also contributes to greater understanding of the history and repertoire of the French Romance, and provides new insight into its cultural significance to musical life in Paris.

1. History of the Romance

> *Quand le poète est seul, quand il est triste, quand il est joyeux, quand il se souvient, quand il a des regrets ou des remords, il exprime en vers les émotions diverses de son [â]me. Le musicien fait comme le poète. S'il est triste, il chante; s'il est joyeux, il chante; s'il pleure, il chante; musique légère ou poésie légère, c'est à peu près la même chose: l'une et l'autre viennent du même besoin et de la même inspiration. Pour les hommes d'imagination, produire, c'est jeter en dehors tout ce qui se passe en leur [â]me. Qu'importe que leur émotion soit rimée ou notée? [L]'émotion est la même […] simple musique du cœur, par laquelle s'est révélé plus d'un grand génie musical que personne ne soupçonnait.*[1]

The nineteenth-century French romance is inextricably linked to the expression of simply-stated emotions. It encompasses a variety of moods; from the melancholy to the jovial, from the dramatic to the serene, from the anxious to the tranquil. Two of its predominant characteristics, its simplicity and its naivety, were closely connected to the intimacy of its predominant performance setting; the Parisian home. The touching and tender nature of both music and text is frequently highlighted in the writings of commentators, theorists, and composers alike, as evident in the following anonymous late eighteenth-century (1795) remark: 'They sing [romances] in preference to other tunes because the romance touches the heart'.[2] This viewpoint continued into the nineteenth century. Paul Thiébault, in

[1] 'When the poet is alone, when he is sad, when he is joyful, when he remembers, when he has any regrets or remorse, he expresses, in verse, the various emotions of his soul. The musician is like the poet. If he is sad, he sings, if he is happy, he sings, if he cries, he sings; light music or light poetry, they are almost the same thing: both springs from the same need and from the same inspiration. For men of imagination, to produce is to throw out everything that happens in their soul. What can matter other than that their emotion be rhymed or notated? The emotion is the same […] simple music from the heart, through which is revealed more than a great musical genius that no one suspected.' Anonymous, *La romance: journal de musique* (décembre 1833). p. 1. Unless otherwise stated, all translations are my own.

[2] 'Elles les chantent de préférence à d'autres airs, parce que la romance touche le cœur'. Anonymous, *Affiches, annonces et avis divers* (4 février 1795). Cited in H. Gougelot, *La Romance*

his treatise, *Du chant, et particulièrement de la romance* (1813), also commented that it is '[a] product of a single idea, it may even be less for the art and for the mind, while it is more for the heart'.[3]

Supporters applauded its 'Frenchness'. Indeed, its national character is emphasised in the writings of several nineteenth-century theorists and commentators. For one, early in the nineteenth century (1809), an anonymous Germanophone critic of *six romances françaises* composed by Charles Eisrich remarked that 'while it is easy to understand and explain this [the romance], it is hard for non-French people who have not heard such songs from early youth to achieve it [the romance] effortlessly, mainly because it is so slight, yet also so particular'.[4] Retrospective accounts of the romance also assert this national character. Paul Scudo, for instance, commented in 1852 on the connection between the history of the romance with French culture, literature and civilisation, and concluded with these words: 'I tell you, in truth, the romance is an essential part of our national spirit.'[5] Likewise, Arthur Pougin described the romance as '*cette*

Française sous la révolution et l'empire: étude historique et critique. Melun: Legrand et fils, 1938. p. 45.

[3] 'Produit d'une seule idée, c'est peut-être même peu pour l'art et pour l'esprit, tandis que c'est beaucoup pour le cœur'. P. Thiébault, *Du chant, et particulièrement de la romance.* Paris: Bertrand, 1813. p. 67.

[4] 'So leicht nun aber das einzusehen und aufzuerlegen ist, so schwierig fällt dem Nicht-franzosen, dem nicht von kleinan dergleichen Liedchen durch Kopf und Herz gegangen, es unerkünstelt zu treffen – schon darum, weil es eben so wenig, aber auch so bestimmt ist'. Anonymous, 'Recension: 1) "Six romances Françaises" avec accomp. de pianoforte comp. et ded. à – Mdme la Duchesse de Courlande par Charles Eisrich. Œuvr. 2. Und, 2) Drey Gesänge, in Musik gesetzt und seinem Lehrer, d. Hrn. Cant. Und Musik d. Weinlig in Dresden gewidn.von Carl Eisrich. Op. 3., Mitau, gedr. b. Steffenhagen.' *Allgemeine musikalische Zeitung* 12, no. 8 (22 November 1809). p. 122. Trans. Epenhuysen Rose, '*L'art de bien chanter': French Pianos and Their Music Before 1820.* Ph.D Thesis. New York University: USA, 2006. p. 297.

[5] 'Je vous le dis, en vérité, la romance est une forme essentielle de notre esprit national.' P. Scudo, *Critique et littérature musicales*. 2nd edn. Paris: Victor Lecou, 1852. p. 283. He does not, however, explain what was particularly French about the romance. From its performance setting in the Parisian home, to its immense popularity, which took hold during the nineteenth century, one could

enfant de notre sol' ('this child of our soil').[6] His use of the word 'our' strongly suggests a sense of ownership and protectiveness of this vocal genre.

Several decades earlier, in his 1813 treatise, Thiébault had affirmed the importance of the romance as a vocal genre. He set forth a vigorous defence of the romance as the primary topic for his book. He first stated that 'the romance has always had many attractions for me'.[7] And, as evident in the following quotation, he went on to argue that despite some opposition, namely from Jean-François de la Harpe, this genre was worthy of attention. In this passage, one can also begin to identify a certain obligation to compose a romance that is both elegant and tasteful, and in the 'proper' style according to the musical and textual conventions highlighted in the subsequent chapters of his treatise.

> One perhaps will find that in adopting the romance for the principal subject, I give it an importance that it does not deserve. We can even quote La Harpe,[8] who in regard to three romances by Berquin that precede a

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speculate that it was the package, as a whole, that made it French. Other comments also emphasise the national character of the romance. For instance, in 1813, A. E. Choron stated that 'while, *on the one side*, the peculiar national character that determines it has to be praised, especially compared to the German Romance […], the French [Romance] should not be recommended as a model in this genre, especially because it precludes imitation more than any other' ('Wenn aber *auf* der *einen Seite der* eigenthümliche und nationalle Charakter, der darin herrscht, gerühmt werden muss, im Gegensatze besonders gegen die deutsche Romanze, welcher es so sehr hieran gebricht: so dürfen doch auf der andern Seite die Franzosen nicht als Muster in der genannten Gattung empfohlen werden, eben weil gerade diese mehr als irgend eine andere alle Nachahmung ausschliesst'). A.-E. Choron, 'Allgemeine historische Uebersichten der Musik', *AmZ* 15, no. 6 (10 Februar 1813). p. 90. Trans. M. van Epenhuysen Rose, '*L'art de bien chanter*' p. 297. Italics are my own additions to Epenhuysen's translation. In 1840, Henri Blanchard made a similar remark. He referred to 'the simple and naïve romance' as 'this national and true song' ('La simple et naïve romance, ce chant national et vrai'). H. Blanchard, 'Soirée musicale chez M. Zimmerman', *La Revue et Gazette musicale de Paris* 70 (6 décembre 1840). p. 596.

[6] A. Pougin, *Albert Grisar: étude artistique*. Paris: L. Hachette et C[ie], 1870. p. 37.

[7] 'La [r]omance a toujours eu trop d'attraits pour moi'. Thiébault, *Du chant*. p. v.

[8] Jean-François de La Harpe (1739-1803), was a celebrated French critic and poet. *Lycée, ou cours de littérature ancienne et modern,* in eighteen volumes is his principal work. It explores various

> *discours*, condemns the habit for large prefaces for small works, and the importance sometimes given to triviality […] this criticism does not seem applicable to my subject. The romance, if generally tasteful, appeared to me to deserve the space of homage that I give it. I have even thought that, as it is considered our national song, it would justify even me that those that occupy a single moment, are essentially more devoted to grace and to expression.[9]

The aim of this chapter is to provide an historical background to the romance. It explores eighteenth-century definitions, and considers its musical development to the nineteenth century romance.

1.1 Defining the Romance

Early definitions of the romance highlight its ostensible Spanish origins and the association of this term appears to lie within a literary rather than a musical context. *Le nouveau dictionnaire de l'académie Franç[a]ise* (1718), for instance, provided the following definition: 'A word drawn from Spanish and meaning a type of poetry in short verse, containing some ancient tale.'[10] A further definition in the

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aspects of literary works, such as poetry, eloquence, history and philosophy. J.-F. de La Harpe, and St. M. Girardin. *Cours de littérature ancienne et moderne.* 18 vols. Vol. 1. Paris: Firmin Didot Frères, 1857. See also, Anonymous, *Chefs-d'œuvre of French Literature: Consisting of Interesting Extracts from the Classic French Writers, in Prose and Verse, with Biographical and Critical Remarks on the Authors and their Works*. 2nd edn. 2 vols. Vol. 1. London: Boosey and Sons, 1820. pp. 375 – 82.

[9] 'On trouvera peut-être qu'en adoptant la Romance pour sujet principal, je lui ai donné une importance qu'elle ne mérit[a]it pas; on pourra même citer, La Harpe, qui, à propos de trois romances de Berquin que précède un discours, condamne la manie des grandes préfaces pour les petits ouvrages, et l'importance que parfois l'on donne à des choses frivoles […] cette critique ne m'a pas semblé applicable à mon sujet: la Romance, si généralement goûtée, m'a paru mériter l'espèce d'hommage que je lui rends, j'ai même pensé que, considérée comme notre chant national, elle suffir[a]it d'autant mieux pour justifier celui qui s'en ser[a]it occupé un moment, qu'elle est plus essentiellement consacrée à la grâce et à l'expression.' Thiébault, *Du chant.* p. vii.

[10] 'Mot tiré de l'Espagnol, & qui signifie une sorte de [p]oësie en petits vers, contenant quelque ancienne histoire.' Anonymous, *Le nouveau dictionnaire de l'academie franç[a]ise dédié au Roi*. 2 Vols. Vol. 2. Paris: Jean-Bapiste Coignard, 1718. p. 523. A later definition also emphasised its

Dictionnaire universal Franç[a]ise et Latin vulgairement appelé dictionnaire de trévoux (1743), also emphasised the literary quality of the romance: 'One also uses *romance* for a historical tale written in short verses'.[11] The significance of this literary association is amplified if one considers the *nouvelle* edition of the same dictionary, which appeared twenty-eight years later (1771). Not surprisingly, the author had expanded the original entries to reflect the historical and cultural changes that had taken place since 1743. In particular, he provided a more substantial description of the romance, now commenting upon its simplicity and naturalness and most importantly that 'this poem is sung.'[12] It appears, however, that the first definition that includes a consideration of music might be the one that appears in *L'encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers* (1765). The author described the romance as 'an old tale written in simple verse, easy and natural. The naivety is the principal character of the romance. This poem is sung'.[13] Two years later, Jean-Jacques Rousseau, in his *Dictionnaire de*

Spanish origin ('La romance nous vient des Espagnols.') J. Monnet, *Anthologie Franç[a]ise, ou chansons choisies, depuis le 13e siècle jusqu'à présent.* 3 vols. Vol. 2. Paris: n.p., 1765. p. 183.

[11] 'On appelle aussi *romance* une ancienne histoire écrite en petits vers'. Anonymous, *Dictionnaire universel Franç[a]is et Latin, vulgairement appelé dictionnaire de trévoux*. 8 vols. Vol. 7. Paris: veuve Delaune, 1743. p. 415. Cited in Gougelot, *La Romance Française*. p. 1.

[12] 'On appelle aussi *romance* une ancienne histoire écrite en petits vers, simples, faciles & naturels. Cette poësie se chante.' Anonymous, *Dictionnaire universel Franç[a]is et Latin, vulgairement appelé dictionnaire de trévoux*. *Nouvelle édition.* 8 vols. Vol. 7. Paris: Compagnie des libraires associés, 1771. p. 415.

[13] 'Vieille historiette écrite en vers simples, facile [et] naturels. La naïveté est le caract[è]re principal de la romance. Ce po[è]me se chante'. D. Diderot, and J. Le Rond d'Alembert (eds.). *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers*. 35 vols. Vol. 14. Neufchastel: Samuel Faulche, 1765. p. 343. The author of this article then moved on to describe French music, as being 'heavy and doltish' and thus being very suitable for the romance style ('Ce po[è]me se chant[é]; & la musique franc[a]ise, lourde & niaise est, à ce me semble, très proper à la *romances*'). The author of this article is unknown, although according to Daniel Heartz, it is likely to be Melchior von Grimm, a good friend of the Dictionary's editor Denis Diderot, and who was well-known for degrading French music. D. Heartz, 'The Beginnings of the Operatic Romance: Rousseau, Sedaine and Monsigny'. *American Society for Eighteenth-Century Studies* 15, no. 2. 1981 – 82. p. 156.

musique (1767), expanded this concept and offered a fuller definition focusing entirely on its musical characteristics.

> Romance, s.f. Air to which is sung a little poem of the same name, divided into verses, of which the subject is ordinarily some amorous tale, often tragic. As the romance should be simple, touching and somewhat archaic in style, the air should correspond to the character of the words: no ornaments, nothing mannered, the melody gentle, natural, rustic, and producing its effect by itself, independently of the manner in which it is sung. The melody need not be piquant; it suffices that it be naïve, that it does not go against the words, that it makes them easily intelligible, and that it does not demand an extended vocal compass. A well-written romance, having no salient features, makes no impression at first, but each stanza adds something to the effect of the preceding verses, augmenting the interest imperceptibly, and sometimes one finds oneself moved to tears without being able to say where the charm that brought this about lies.[14]

Although earlier definitions do not appear directly to mention musical associations, one should not infer from this that romances were not sung prior to the 1760s. Indeed, it was common practice in the eighteenth century for romances to be sung to pre-existing tunes. This tradition was well established in the vaudeville theatre, for example.[15] The *vaudeville* was particularly common during

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[14] 'Romance, s.f. Air sur lequel on chante un petit poème du même nom, divisé par couplets, duquel le sujet est pour l'ordinaire quelque histoire amoureuse, et souvent tragique. Comme la *romance* doit être d'un style simple, touchant, et d'un goût un peu antique, l'air doit répondre au caractère des paroles; point d'ornement, rien de maniéré, une mélodie douce, naturelle, champêtre, et qui produise son effet par elle-même, indépendamment de la manière de la chanter: il n'est pas nécessaire que la chant soit piquant, il suffit qu'il soit naïf, qu'il n'offusque point la parole, qu'il la fasse bien entendre, et qu'il n'exige pas une grande étendue de voix. Une *romance* bien faite, n'ayant rien de saillant, n'affecte pas d'abord ; mais chaque couple y ajoute quelque chose à l'effet des précédents, l'intérêt augmente insensiblement, et quelquefois on se trouve attendri jusqu'aux larmes, sans pouvoir dire où est le charme qui a produit cet effet.' J.-J. Rousseau, *Dictionnaire de musique.* Paris: Duchesne, 1768. p. 427. Trans. Heartz, 'The Beginnings of the Operatic Romance'. p. 157.

[15] J. Tiersot, *Histoire de la chanson populaire en France.* Paris: E. Plon, Nourrit et Cie, 1889. p. 173. See also, Diderot. *Encyclopédie*. Vol. 16. p. 861.

the reign of Louis XIV. It was a simple air that satirized and responded to political and court events.[16] These unadorned strophic melodies were well known, and in the many printed collections of such songs, they were not published in full with both text and music. Instead, they were merely identified by a single tag, that would lead the performer to recall the text, and therefore the melody that was associated with it. These tags were known as *timbres,* and could include the title of the original air, the opening line of the text or the refrain, for example. While the practice of identifying known airs in this way was well-established,[17] it is likely that early in the eighteenth century a precise definition and use of the term *timbre* did not exist.[18] It is probable that one of the earliest definitions did not appear until 1776. Pierre Laujon, in the preface to his anthology of romances, *Les à propos de société,* offered the following explanation: 'One calls *timbre*, when referring to chansons, a style of singing, the refrain or the verse which serves to recall the tune of the song.'[19]

Henri Gougelot related this practice more specifically to the romance. The music of well-known airs composed prior to the eighteenth-century was often used as the basis for settings of new poetry. He provided some examples: the music of the air 'Charmante Gabrielle', which was dated before 1596, was used as a new setting for the text 'O France, ô ma patrie' (1790).[20] Modern *timbres* were also used, such as an air from André Grétry's 'Richard Cœur de Lion' (1784), the music

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[16] See Diderot. *Encyclopédie.* Vol. 16. p. 861, and L. Mason, *Singing the French Revolution: Popular Culture and Politics (1787 – 1799)*. New York: University of Cornell Press, 1996. pp. 73 – 9.

[17] Mason, *Singing the French Revolution.* p. 73.

[18] In Diderot's, *Encyclopédie*, out of the many definitions that appear for the word *timbre,* the closet explanation we find defines the *timbre* as a stamp, which appeared at the top of a sheet of paper ('La *timbre* est la formule ou marque que l'on imprime au haut de paper.') A definition of this term is also absent from other notable eighteenth-century musical dictionaries, for instance, Rousseau's *Dictionnaire de la musique.*

[19] 'L'on appelle *timbre,* en style de chansonnier, le refrain ou le vers qui sert à rappeller [*sic*] l'air d'une chanson.' P. Laujon, *Les à propos de société*. Vol. 1. Paris: n.p., 1776. p. vii.

[20] Gougelot, *La Romance Française.* p. 109.

of which was adapted to form the romance 'Dans un chattel antique' (1792).[21] It is worth noting, however, that confusion arises where more than one *timbre* is used to identify the same air. This, known as *faux timbres,* makes it hard to identify the original *timbre* and therefore the melody on which it was first based.[22]

The earliest known romance to illustrate this tradition was 'Les constants amours d'Alix et d'Alexis' by François-Augustin Paradis de Moncrif (ca. 1738). According to Edward Shaw, Moncrif must be credited with establishing the French romance in the eighteenth century.[23] Moncrif's aptitude for composing the romance is evident through the writings of eighteenth-century commentators and composers. In the *Anthologie Franç[a]ise* (1765), for instance, Jean Monnet describes Moncrif as the 'model for this genre.'[24] Furthermore Charles De Lusse, as part of his romance anthology *Recueil de romances historiques, tendres et burlesques* (1767), included the romance, 'La matrône gauloise', with music and words by Monsieur de la Place. The final verse is a tribute to the works of Moncrif. Here, Place cites Moncrif as being a 'worthy father of the romance' ('digne père de la romance'), before highlighting his 'charming storytelling' ('contour charmant'), 'naïve eloquence' ('tu joins la naïve eloquence'), and concluding with the words 'I owe it to you' ('je te le dois').[25]

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[21] Ibid. p. 110.

[22] Ibid. p. 112.

[23] E. P. Shaw, *François-Augustin Paradis de Moncrif (1687-1770).* New York: Bookman Associates, 1958. p. 126. Also cited in D. Charlton, '*French Opera 1730-1830: Meaning and Media*'. Aldershot: Ashgate Publishing Limited, 2000. p. 46.

[24] 'Selon M. de Moncrif qui peut servir de modèle en ce genre.' Monnet, *Anthologie Franç[a]ise.* p. 183.

[25] C. De Lusse. *Recueil de romances historiques, tendres et burlesques, tant anciennes que modernes, avec les airs notées*. Paris: n.p., 1767. p. 78. In a further quotation, another author also highlighted Moncrif as an important romance composer ('Les plus estimées sont celles of M. de Moncrif.'). Anonymous, *Dictionnaire universel. Nouvelle édition*. p. 415. Similar discussions are also found in several nineteenth-century sources. For instance, one author described Arnaud Berquin's romance, as inferior to those of Moncrif ('Les romances de Berquin vaient mieux que ses idylles; mais il est,

'Les constants amours d'Alix et d'Alexis' appeared in Moncrif's collection of poetry, *Choix de chansons à commencer de celles du Comte de Champagne, Roi de Navarre, jusque & compris celles de quelques po[è]tes vivan[t]s* (1757).[26] An accompanying note, however, indicates that this romance first appeared in an earlier collection; [27] According to Shaw, this collection was issued in 1738.[28] Eleven years later, Lusse republished Moncrif's setting in his own romance anthology (1767), and it is here that the origin of Moncrif's air is indicated; the inscription 'Air: Languedocien' appears under the romance title (Figure 1.1).[29] Lusse specifically noted that some composers, whose works were included, opted to change aspects of their own romances primarily for this publication.[30] It is therefore possible that the origin of 'Alix et d'Alexis' was added to the score by

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dans ce genre, bien inférieur à Moncrif.'). Anonymous, 'Variétés: Idylles et romances de Berquin', *Journal des débats* (25 novembre 1802). p. 4. And, later in the century, another author in the French music periodical *Le ménestrel* also mentioned some good composers of the 'old' romance style, which included Moncrif ('Il n'est aucunement question ici de ces bonnes et vieilles romances qui ont bercé notre enfance; nous n'entendons parler ni de celles de Clotille, qui sont admirables; ni de celles de Moncrif, ni de celles de Berquin, qu'on n'[à] point oubliées.'). Anonymous, 'Des auteurs de paroles de romances, des compositeurs, des chanteurs et des éditeurs', *Le ménestrel* 24 (16 mai 1847). p. 1.

[26] J.-A. Paradis de Moncrif, *Choix de chansons à commencer de celles du Comte de Champagne, Roi de Navarre, jusque [et] compris celles de quelques po[è]tes vivan[t]s, nouvelle édition*. Paris: n.p., 1757. pp. 175 – 86. The first edition was published in 1755. Here Moncrif have collated his early romances and newer ones to form this new publication. Charlton, *French Opera 1730 – 1830.* p. 46.

[27] Moncrif, *Choix de chansons.* p. 186. Trans Heartz, 'The Beginnings of the Operatic Romance'. p. 153. Heartz suggests an approximate date of 1730.

[28] This collection was reissued in 1739. Shaw. *Moncrif.* p. 126. Also cited in Charlton, *French Opera 1730 – 1830*. p. 46.

[29] Lusse, *Recueil de romances historiques, tendres et burlesques.* p. 37. As Moncrif also composed the preceding romance, the author of 'Les constants amours d'Alix et d'Alexis' is indicated as 'Du même'. The preceding romance is called 'Les infortunes inouies de la tant belle' and names Moncrif as the composer (See Figure 1.2). The title of the 1767 version in Lusse's compilation is also modified from Moncrif's earlier edition; 'Les constants et malheureuse amours d'Alix et d'Alexis' appears instead of 'Les constants amours d'Alix et d'Alexis'.

[30] Ibid. p. viii.

Moncrif. As Heartz highlighted, however, it is not clear whether the entire tune was taken directly from the Languedoc region or whether it is largely the result of Moncrif's inspiration and adaption.[31]

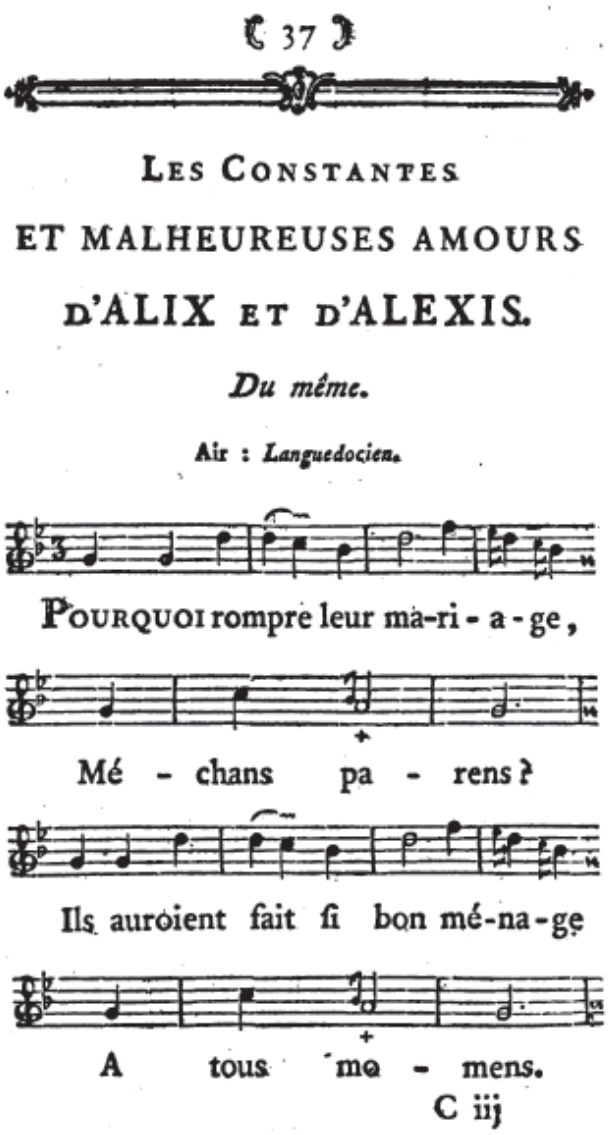


Figure 1.1: F.-A. Paradis de Moncrif, 'Les constantes et malheureuses amours d'Alix et d'Alexis', *Recueil de romances historiques, tendres et burlesques* (p. 37).

[31] Heartz, 'The Beginnings of the Operatic Romance' p. 153. Languedocien air, could refer to the large number of troubadour melodies that were copied in the Languedoc region, a former province of Southern France, at the end of the thirteenth century. D. M. Randel (edn.), 'Troubadour', *Harvard Dictionary of Music*. 4th edn. Massachusetts: Harvard University Press, 2003. pp. 915 – 7.

The common practice of using traditional tunes for new texts was not always the case, however. Lusse's romance anthology, for example, also contained many new musical settings of previously published texts instead of pre-existing ones.[32] In Figure 1.2, for instance, Lusse set the words of another romance by Moncrif, 'Les infortunes inouies de la tant belle, honnête et renomée comtesse de Saulx', but to a new melody or *air.*



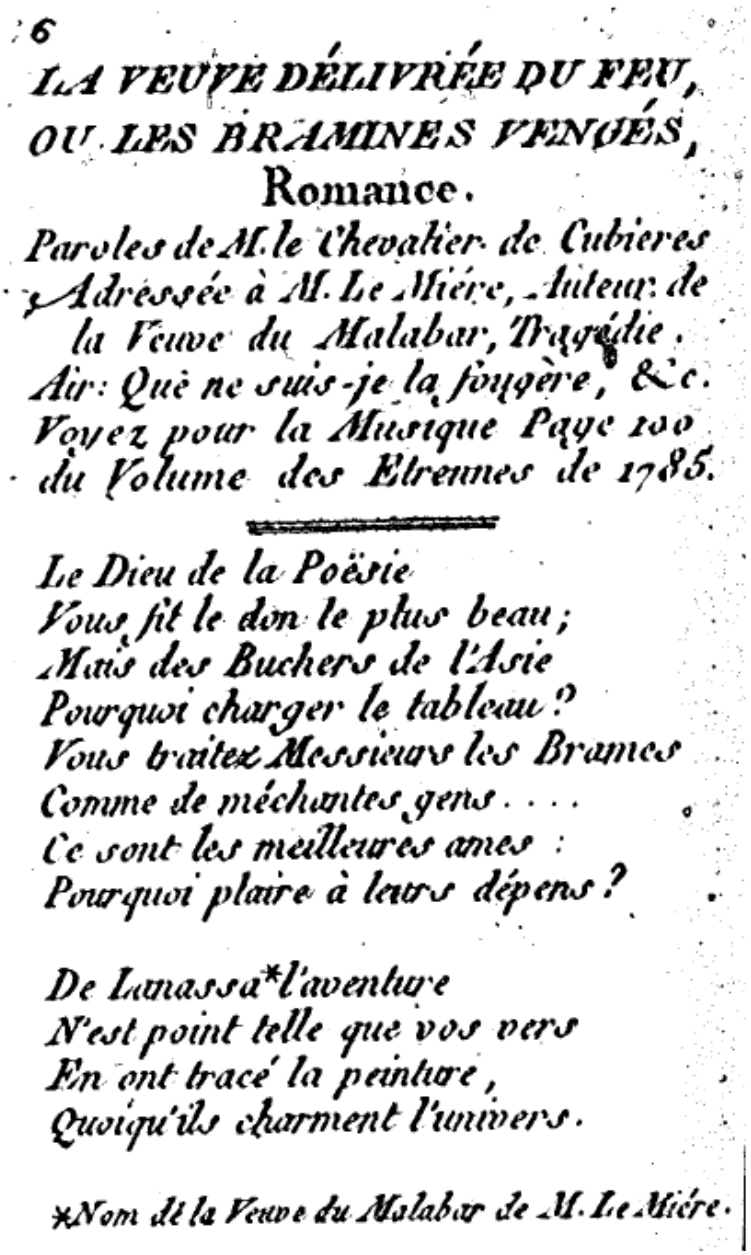
Figure 1.2: C. De Lusse, 'Les infortunes inouies de la tant belle, honnête et renommée comtesse de Saulx', *Recueil de romances historiques, tendres et burlesques* (p. 27).

[32] Lusse, *Recueil de romances historiques, tendres et burlesques.*

The collection of music compiled by Jean Baudrais entitled *Étrennes polymnie*, which appeared in four annual volumes from 1785 to 1789, shows that poets continued to use borrowed materials as inspiration for their romances towards the end of the eighteenth century. This collection also reveals that the survival of this practice overlapped with the composition of new music, for old or even newly written poetry. This is most aptly demonstrated by considering the volumes published in 1785 and 1786. On the one hand, we can consider the title page, which includes an inscription indicating that the practice of using pre-existing melodies was still followed: 'Engraved with new music. We have added the *timbres* of well-known airs on which most of the pieces can also be sung.'[33] On the other hand, we can look in greater detail at the content of both of these volumes, which illustrates an overlap between these two practices. Not only do they include texts with reference to the air on which it is to be performed, there are also complete musical settings with no *timbre* indicated. The following two figures demonstrate both practices.

'La veuve délivrée du feu, ou les bramines vengés' (Figure 1.3), is an example where text and *timbre* are provided, but without any music. Under the romance title and the author of the words, the air *Que ne suis-je la fougère,* is indicated. This is the *timbre* on which this new textual setting is to be based. A note follows, instructing the reader to turn to page 100 of the previous volume (1785), in order to view the music. Indeed, this shows the music of a different textual setting, 'Les plaisirs champêtres', for which 'La veuve délivrée du feu, ou les bramines vengés' can also be based (Figure 1.4). The inclusion of music in this figure, therefore implies the composition of a new musical setting, which is complete with a new text.

[33] 'Gravés avec de la [m]usique nouvelle. On a ajouté les [t]imbres des [a]irs connus sur lesquels la plûpart des [m]orceaux peuvent aussi être chantes.' J. Baudrais (ed.), *Étrennes Polymnie*. Paris: Au bureau de la petite bibliothèque des théâtres, 1786.



6

LA VEUVE DÉLIVRÉE DU FEU,
OU LES BRAMINES VENGÉS,
Romance.

Paroles de M. le Chevalier de Cubieres
Adressée à M. Le Miére, Auteur de
la Veuve du Malabar, Tragédie.
Air: Que ne suis-je la fougère, &c.
Voyez pour la Musique Page 100
du Volume des Etrennes de 1785.

Le Dieu de la Poësie
Vous fit le don le plus beau;
Mais des Buchers de l'Asie
Pourquoi charger le tableau?
Vous traitez Messieurs les Brames
Comme de méchantes gens....
Ce sont les meilleures ames:
Pourquoi plaire à leurs dépens?

De Lanassa*l'aventure
N'est point telle que vos vers
En ont tracé la peinture,
Quoiqu'ils charment l'univers.

*Nom de la Veuve du Malabar de M. Le Miére.

Figure 1.3: 'La veuve délivrée du feu ou les bramines vengés', *Étrennes polymnie*. 1786 (p. 6).

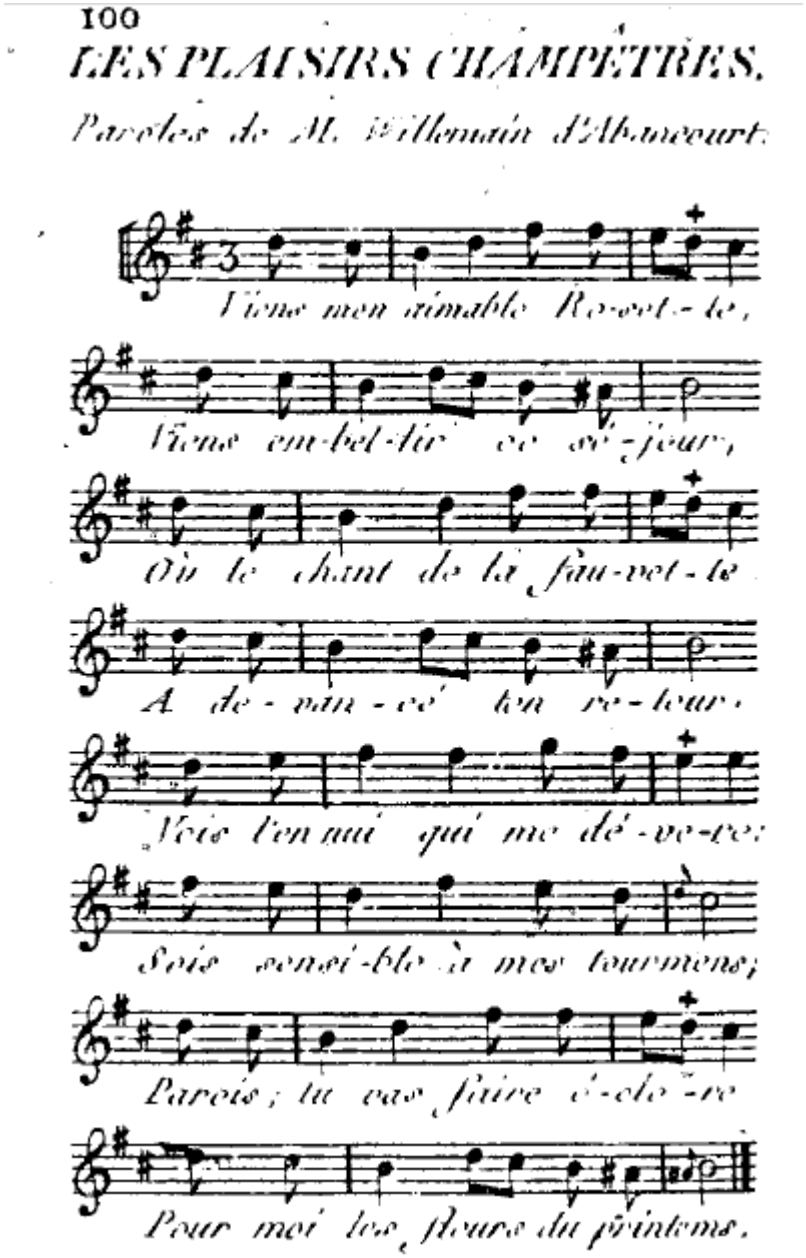


Figure 1.4: 'Les plaisirs champêtre', *Étrennes polymnie.* 1785 (p. 100).

'Les plaisirs champêtres' (Figure 1.4) uses a different text from the *timbre*, as shown in Figure 1.3. And the tune provides an alternative melody, which may be used for the text of Figure 1.3 should one, for instance, merely want an alternative setting, for variety, or be struggling to remember the original *timbre* and melody. Indeed, the poetic structure of these two texts is analogous, and with most stanzas consisting of eight lines and having similar prosodies, any number of texts could potentially fit in with a single melody. In Figure 1.1 to Figure 1.4, there is no

accompaniment. It is, however, not clear whether these melodies were intended for solo voice, or whether the instrumental part, like the airs were well-known enough to merit not being written down. Moreover, the instrumentalist could be expected to provide their own accompaniment by merely doubling the vocal melody, or by improvisation.

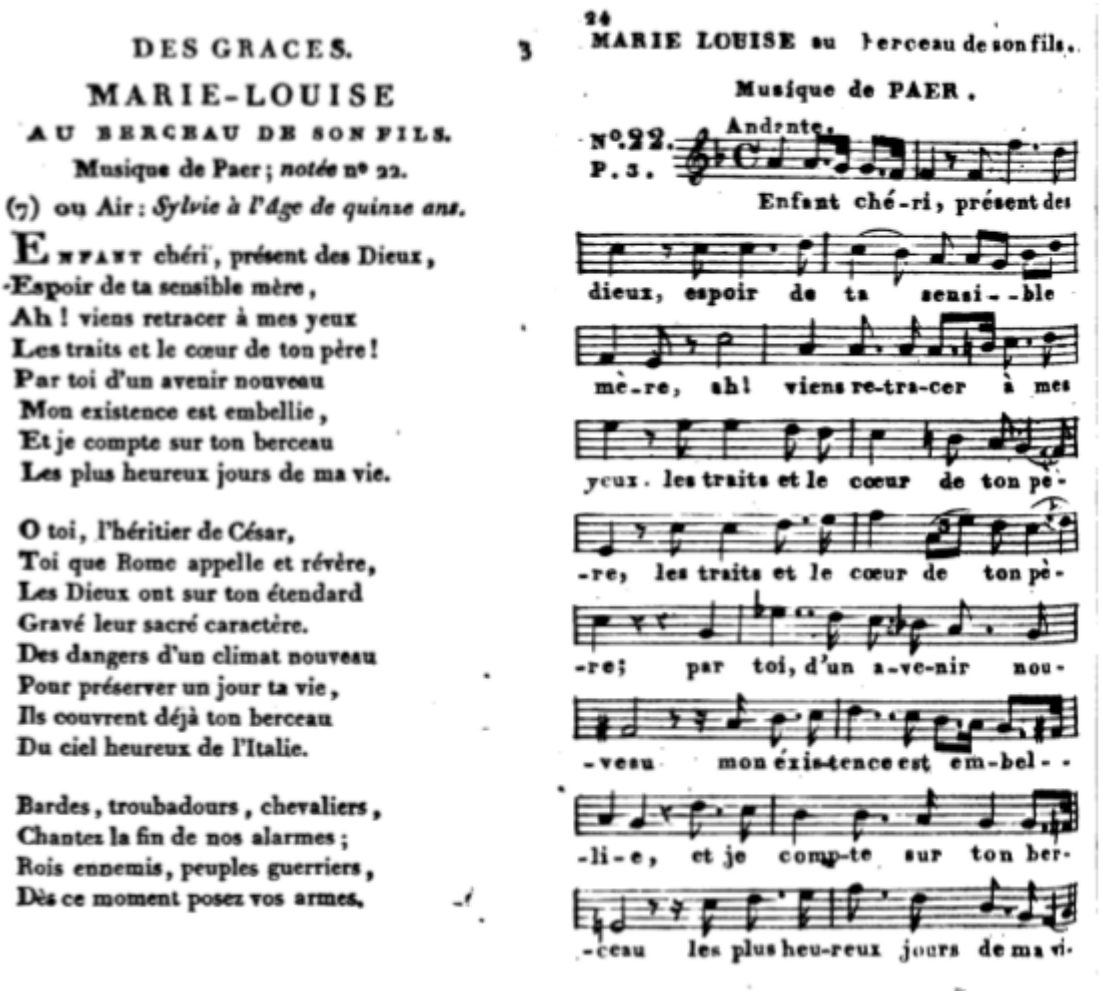
It is worth noting that the practice of combining old and new music is not consistent throughout the five years of *Étrennes Polymnie*. In the 1787 volume, for instance, one only finds texts with their *timbre* and no music; the complete musical settings appear as an appendix. Unlike the years 1785 and 1786, which included new music for new texts in addition to pre-set *timbres,* in the year 1787, the text is the same for both the primary entry and the appendix. One can therefore assume that in this case the inclusion of music was purely intended to remind those who were not familiar with the original tune.

At this time, *chanson* anthologies often consisted of romances that included *timbres.* In Pierre Laujon's collection, *Les à propos de société* (1776), for instance, all songs included a reference to well-known *timbres.*[34] And, for a nineteenth-century example, in *Le chansonnier des gr[â]ces,* the first volume of the 1812 manual, included romances with only the text and no music; there is a note at the top of some of these, which leads the performer to use the corresponding music notated in the second volume of the same year.[35] Notably, while earlier anthologies consist entirely of airs and texts by French composers, in this particular anthology, the music of some Italian composers are listed as alternatives to the original air. For example, the text of the romance, 'Des gr[â]ces Marie-Louise au berceau de son fils', appears on the third page of the anthology. For the musical setting, the reader can either turn to the second volume, which presents new music composed by Ferdinando Paer, or use the air indicated by the timbre, 'Sylvie à l'âge de quinze

[34] This practice was also followed in Monnet, *Anthologie Franç[a]ise.*

[35] *Le chansonnier des gr[â]ces: avec la musique gravée des airs nouveaux*. 2 vols. Paris: F. Louis, 1812. Both volumes 1 and 2 are bound within the same booklet.

ans'; the reader could therefore choose their preferred musical setting (Figure 1.5).[36]



DES GRACES. 3

MARIE-LOUISE

AU BERCEAU DE SON FILS.

Musique de Paer; *notée* n° 22.

(7) ou Air: *Sylvie à l'âge de quinze ans.*

ENFANT chéri, présent des Dieux,
Espoir de ta sensible mère,
Ah! viens retracer à mes yeux
Les traits et le cœur de ton père!
Par toi d'un avenir nouveau
Mon existence est embellie,
Et je compte sur ton berceau
Les plus heureux jours de ma vie.

O toi, l'héritier de César,
Toi que Rome appelle et révère,
Les Dieux ont sur ton étendard
Gravé leur sacré caractère.
Des dangers d'un climat nouveau
Pour préserver un jour ta vie,
Ils couvrent déjà ton berceau
Du ciel heureux de l'Italie.

Bardes, troubadours, chevaliers,
Chantez la fin de nos alarmes;
Rois ennemis, peuples guerriers,
Dès ce moment posez vos armes.

24

MARIE LOUISE au berceau de son fils.

Musique de PAER.

N°.22. P. 3.

Andante.

Enfant ché-ri, présent des dieux, espoir de ta sensi--ble mè-re, ah! viens re-tra-cer à mes yeux. les traits et le cœur de ton pè--re, les traits et le cœur de ton pè--re; par toi, d'un a-ve-nir nou--veau mon éxis-tence est em-bel--li-e, et je comp-te sur ton ber--ceau les plus heu-reux jours de ma vi-

Figure 1.5: 'Des gr[â]ces Marie Louise au berceau de son fils', *Le chansonnier des gr[â]ces*. 1812 (vol. 1, p. 3 and vol. 2, p. 24).

This practice, of course, was not confined to the romance. C*hansons,* and songs merely known as *couplets,* were also often set to pre-existing tunes. The term *romance* and *chanson* were interchangeable, or at least overlapped significantly, during the 1780s. Indeed, a variety of such songs are included in *Étrennes Polymnie*. Referring again to Figure 1.4, this new musical setting does not appear

[36] Ibid. Vol. 1, p. 3 and vol. 2, p. 24.

with the sub-title 'romance', although we are able to make this connection through its reference to the romance shown in Figure 1.3.

Two further connotations of the term should be considered; the operatic romance and the instrumental romance. From the mid-eighteenth century the operatic romance was quite common, and many composers included romances in their operas, particularly *opéra comique*. It seems that in the eighteenth-century the romance was disconnected from its dramatic context.[37] French composers Pierre-Alexander Monsigny, François-Andrè Philidor, and Pierre Gaviniès were among the first to bring French romance and opera together, in order to introduce a dramatic element into its archaic musical style.[38] Operatic romances generally adopted the intimate nature of the French romance; they were strophic and typically supported by a simple orchestral accompaniment. For example, Jean-Jacques Rousseau's comic opera, *Le devin du village* (1752), included a romance titled 'Dans ma cabane obscure'. Here, the simple vocal melody is doubled by the orchestra, with the double bass and bassoon providing the underlying harmonies. In the nineteenth century, romances began to be incorporated into more serious operas. *Joseph* (1807) by Étienne Méhul, is one example. Its two romances, 'A peine au sortir de l'enfance' and 'Ah! Lorsque la mort trop cruelle' also adhered to the predominant quintessential French romance characteristics; the orchestra was more prominent and accompanying tools other than solely doubling the vocal part were employed. Still, these individual arias observed the simplicity integral to the style of the romance.

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[37] Charlton, *French Opera 1730 – 1830.* p. 43.

[38] Monsigny's opera *Le roi et le fermier* (libretto by Michel-Jean Sedaine), was premiered in 1762. Philidor's opera *Blaise le savetier* (libretto by Sedaine and Jean de la Fontaine) was performed in 1759. Gaviniès' opera *Le prétendu* (with libretto by Antoine-François Riccoboni) was premiered in 1760 at the Comédie-Italienne. Charlton, *French Opera 1730 – 1830.* p. 63. These are, however, not the first composers to introduce romance into opera. Rousseau's *Le devin du village* was composed in 1752.

As we shall see in the following chapters, a number of self-standing romances not intended for opera purposefully adopted typically operatic conventions and devices. 'Il faut partir' by Vincenzo Fiocchi is just one example.[39] Similarly, some *romanciers* adapted their 'operatic romances' to fit within the romance style. The romance 'Aux bords de la Durance' from Felice Catrufo's opera *Felicie* (1815), for instance, appeared as a stand-alone romance in a compilation of French songs.[40] This 'operatic' romance was for solo voice with a guitar accompaniment and thus was part of the tradition of packaging operatic airs as romances for domestic performance.

As for the instrumental romance, it too, adopted features of the vocal romance, as Daniel Gottleb Türk (1789) noted.[41] Indeed, they share similar characteristics, namely the importance of expression and simplicity:

> The *Roman[c]e,* which is now making its way into instrumental music, must have a simple, agreeable, and naïve melody appropriate to its original purpose, as has already been quite correctly remarked by Rousseau. The player must carefully guard against ornaments as the melody is made more poignant by increasing expression rather than by ornaments and additions.[42]

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[39] V. Fiocchi, 'Il faut partir', *Unnamed Collection of Songs*. Paris, Duhan et Cie, 1802. GB Lbl, E271.z. Database Ref. 814.

[40] G. Catrufo, 'Aux bords de la durance', in *French Songs.* Paris: Pacini, 1815. GB Lbl, E.1717.p.(11.). Database Ref. 634.

[41] D. Türk, *School of Clavier Playing, or, Instructions in Playing the Clavier for Teachers and Students*. Trans., Introduction, and Notes R. H. Haggh. Lincoln: University of Nebraska Press, 1982.

[42] 'Die Romanze, welche sich jetzt auch in die Instrumentalmusik eindrängt, muß, ihrem ursprünglichen Endzwecke gemäß, eine simple, gefällige, naive Melodie haben, wie schon von Rousseau ganz richtig angemerkt worden ist. Der Spieler hat sich haben vor allen Manieren und Zusäßen sorgfältig zu hüten; denn die simple Melodie wird blos durch zunehmenden Ausdruck, nicht durch Verzierungen oder Zusäße, veredelt und eindringender gemacht.' Türk, *Klavierschule, oder Anweisung zum Klavierspielen für lehrer und Lernende, mit kritischen Anmerkungen.* Leipzig, n.p., 1789. p. 398. Trans. Haggh, *School of Clavier Playing.* p. 391.

The instrumental romance, usually in ternary or variation form could serve as the slow movement to a concerto, symphony, or string quartet, for instance.[43] It appears that the first composer to publish an instrumental romance was François-Joseph Gossec, who included one in his fifth symphony in Eb major, composed in Paris (1761–62).[44]

1.2 Treatises and Typologies

In the nineteenth century, a number of treatises published in France discuss and offer definitions of the romance. The overarching purpose of most of these treatises was to provide composers with a set of rules and conventions, based on current practice that should be followed in the composition of new romances. Some also provided instructions for performers, including indications pertaining to diction, posture, breathing and phrasing. In addition to the treatise by Thiébault, *Du chant, et particulièrement de la romance* (1813), other important treatises included Adolphe Clair Le Carpentier's *Petit traité de composition mélodique: appliqué spécialement aux valses, quadrilles et romances* (1843), and Antoine Romagnesi's *Le art de chanter les romances* (1846).[45] Thiébault and Le Carpentier focused mostly on romance composition, whereas Romagnesi concentrated primarily on performance. Furthermore, a shorter treatise by Alexis de Garaudé, *Méthode complète de chant ou théorie pratique de cet art* (1841), included a short sections on the history of the romance, the nature of its performance, and some names of prominent *romanciers.*[46]

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[43] D. Grayson, *Mozart: Piano Concertos Nos. 20 and 21.* Cambridge: Cambridge University Press. p. 58.

[44] Ibid.

[45] All treatises will be looked at in detail in subsequent chapters.

[46] A. de Garaudé, *Méthode complete de chant ou théorie pratique de cet art.* 2nd edn. Paris: Garaudé, ca. 1841. pp. 143 – 4. While there is no date indicated on the treatise, an advertisement for this second edition appears in the *Bibliographie de la France* 25 (19 juin 1841). p. 308.

The significance of these treatises is undeniable. Thiébault's, for instance, is remarkable not only for its sections on the history of the romance, but also for the specific information it provides on the poets and musicians who cultivated this genre. Furthermore, a review of this book, which appeared shortly after its publication, indicated how the text was conceived as suitable for a broad readership: 'As it is, we believe that this book, enjoyable to everyone, will not fail [to please] a music-lover, who sings or composes romances.'[47]

The first known attempt at classifying different types of romance into distinct categories was by Lusse. In the preface to his romance anthology, *Recueil de romances historiques, tendres et burlesque* (1767), he commented in greater detail on the three categories listed in this title:

1. The historic romances: modelled after the ancient *Fabliaux*,[48] whose subjects are often real and deal with tragic catastrophe.
2. The tender romances: Erotic or Anacreontic, whose bases are gallant topics.

[47] 'Tel qu'il est, nous pensons que cet ouvrage, agréable pour tout le monde, ne peut manquer d'être aux amateurs qui chantent des romances, ou qui en composent.' Anonymous, 'De chant et particulièrement de la Romance ; par M *** un vol. in-8°. de 96 pag. – A Paris, chez Arthur-Bertrand, libraire, rue Haute-Feuille, n° 23; et chez Renard, rue Caumartin, n°. 12', *Mercure de France, journal littéraire et politique* 6767 (25 mars 1815). p. 236.

[48] A comic tale usually found in early French poetry. It is often a comic and preposterous spectacle, whose explicit themes often rely upon the protagonist believing what they want to believe rather than what is true or what they actually see. Themes such as gender morals, chivalry romance and deception are prevalent. *Berengier au lonc cul* is just one example. It tells the tale of a knight who, in attempting to demonstrate his chivalric prowess, is unwittingly tricked by his wife (who is operating under the alter ego of Berengier au lonc cul). S Kay, 'Genre, Parody and Spectacle', in S. Gaunt, and S. Kay (eds.), *The Cambrige Companion to Medieval French Literature.* Cambridge: Cambridge University Press, 2008. pp. 167 – 80.

3. The burlesque romances: products of a lively and cheerful imagination, which envisages the passions and their effects from the ridiculous.[49]

He expanded upon these three categories, first suggesting that the historic romances, 'will probably not please everyone as their subject matter, the deep sentiments and heroic passions, could be too far above the normal experience of people in order for them to be strongly affected'.[50] By contrast, he hoped that the tender romance would 'make an impression on hearts, which are not inaccessible to tenderness.'[51] From the heroic and tenderness of these first two categories to the jovial, 'the third type of romance that we call the burlesque or comic will impart even more pleasure, in the hope it offers most unusual scenes, and will sharpen the imagination.'[52]

Several decades after Lusse, in 1813, Thiébault also attempted a classification of different types of romance, based again upon the poetic content. At first view, one can identify some similarities with Lusse, for Thiébault, too, initially referred to the 'Erotic' and 'Anacreontic' types.[53] Rather than seeking to define different categories of romance based on subject matter and character, however,

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[49] '1. Les Romances Historiques, imitées des ancien[t]s Fabliaux, dont les sujets sont souvent réels et la catastrophe tragique.
2. Les Romances Tendres, Erotiques ou Anacréontiques, qui ont pour base des sujets galan[t]s
3. Les Romances Burlesques, productions d'une imagination vive et gaie, qui envisage les passions et leurs effets par le côté ridicule.' Lusse, *Recueil de romances historiques, tendres et burlesques.* p. vi.

[50] 'Quant au premier genre de ces Chanson, il ne plaira peut-être pas également à tout le monde: les sentimen[t]s profonds & les passions portées au comble de l'héroïsme, sont ordinairement trop au-dessus du commun des Lecteurs pour qu'ils en soient fortement affectés'. Ibid.

[51]'A l'égard du second genre, nous espérons qu'il fera impression sur ceux dont le cœur n'est pas inaccessible à la tendresse.' Ibid. p. vii.

[52] 'Quant au troisième genre de Romances, qui nous appelons Burlesque, Comique ou Bouffon, il fera d'autant plus de plaisir, à ce que nous espérons, qu'il offre les tableaux les plus singuliers, & les plus capables d'égayer l'imagination'. Ibid.

[53] There is no evidance to suggest that he was influenced by the earlier comments of Lusse. Thiébault, *Du chant.* p. 46.

he claims all such divisions to be, 'a pointless classification of childish distinctions'.[54] Nevertheless, he provided a broader distinction, and one that is independent of the character of the romance; he distinguished between 'current' romances, which were in vogue at the time, and past romances. It seems that these were distinguished from each other only in length and accompaniment: 'The first of these romances, limited to three or four verses, are an exclusive fashion; the second recall our first romances destined to be sung as a family, without an accompaniment and in a manner to last as long as possible'.[55]

In 1846, Romagnesi, also distinguished between different types of romances. He provided the following four succinct categories; the sentimental, the reflective, the heroic and the dramatic.[56] In all of these, Romagnesi emphasises the importance of giving the correct amount of expression for an effective performance. In the sentimental romance, the performer, 'will not touch his listeners unless he himself is moved through his singing'.[57] In the reflective romance, 'the art is not to sing loudly, but to give nuance to the song in conformity

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[54] 'ne donner[a]it lieu qu'à un classement inutile, à de puériles distinctions'. Ibid. p. 47.

[55] 'Les premières de ces romances, bornées à trois ou quatre couplets, sont celles qui ont aujourd'hui une vogue exclusive; les dernières rappellent nos premières romances, qui destinées à être chantées en famille, sans aucun accompagnement, et de manière à durer le plus long-temps possible'. Ibid. This division is clear if we consider the romances of Thiébault and the prominent nineteenth-century *romancier* François-Adrien Boieldieu whose romances consist of three to five couplets, and the eighteenth-century romance by Moncrif, *D'Alix et d'Alexis*, which has twenty-nine stanzas.

[56] Romagnesi did not add these categories to the titles of his romance. But performers might have been expected to make the distinctions themselves through their style of singing

[57] 'ne réussira à toucher son auditoire que s'il s'est lui-même impressionné de son chant'. A. Romagnesi, *L'art de chanter les romances, les chansonnettes et les nocturnes et généralement toute la musique de salon…* Paris: Romagnesi, 1846. pp. 12 – 21. Trans. D. Tunley, Salons, *Singers and Songs: A Background to Romantic French Song 1830 – 1870*. Aldershot: Ashgate Publishing Limited, 2002. p. 263.

with the expression of the words.'[58] It is in the heroic romance that we begin to sense an urge to adhere to the recommendations, for Romagnesi stated that 'one must be content with singing the notes with a simple and natural expression from, which one should not stray.'[59] It seems that the dramatic romance, is the most passionate of these descriptions: 'It is better to express heart-rending emotion by bringing out the note, which expresses the wrenching of the heart or the outbursts of tenderness.'[60] Furthermore, he indicated that the sentimental and the heroic were the 'true' romances as they embodied a quintessential French character.[61]

Therefore, there is a clear difference between the eighteenth-century categorisation of Lusse and the later distinctions of Thiébault and Romagnesi. Lusse's categories were solely text-orientated, but by the time that Thiébault and Romagnesi had published their treatises, the musical characteristics had taken on a new and increased prominence.

1.3 Conclusion

This chapter explored early definitions of the romance. It traced the development from its entirely literary associations, to its musical form. It is likely that pre-existing tunes were used as a basis for romances, with newly composed romance settings beginning to appear in the 1780s. Even Moncrif, who it seems composed the first known romance, might have taken inspiration from a 'Languedocien' tune. We also discovered that the practice of using pre-existing tunes still appeared in the nineteenth century, as we saw in *Le chansonnier des gr[â]ces* (1812). A similar progression is identified by considering the various

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[58] 'L'art n'est pas de chanter fort, mais de nuancer son chant conformément à l'expression des paroles.' Ibid.

[59] 'il devra se borner à chanter la note avec l'expression simple et naturelle dont il faut jamais s'écarter.' Ibid.

[60] 'l'on n'en fait que mieux ressortir la note qui exprime le déchirement du cœur ou l'explosion de la tendresse.' Ibid. p. 264.

[61] Ibid. p. 262.

typographies of romance; there is also a transition from categories based on literary associations (Lusse) to the subsequent development of these in the nineteenth century, which emphasises its musical characteristics (Romagnesi and Thiébault). The following chapter moves on from the first by investigating its nineteenth-century definitions. It places the romance within its wider context, highlighting issues such as the development of its performance and compositional characteristics. It also improves our understanding of the French romance's dissemination as printed music.

2. The Romance as a French Genre

> Next come the salon composers, an elegant and fragrant category, eagerly welcomed everywhere; because the composers of this sort are nearly all performers, and have no need of any assistance to get their works appreciated. Should one of them appear at a salon, it is a universal joy, everyone welcoming him, celebrating him, begging him to present the delightful piece that he has just composed, for the last piece is always delightful. The composer smiles in what he believes to be a most modest way, he does not require too much bidding – that is in poor taste – and delights in transporting an audience always disposed to finding excellent music that is given to them over and above the punch, the brioche and the ice-cream. A romance singer takes over from the instrumentalist, and there are other raptures of admiration. The same piece transferred to the theatre, better executed perhaps by Mlle Jenny Colon or Déjazet, will pass unnoticed; but in the salon of Mr such and such, it is accepted that one always makes excellent music, and that everything must be excellent. Sometimes, however, enthusiasm is not fake if pleasure means that you meet Messrs [Auguste] Panseron or A[médée] de Beauplan, or maybe one or two celebrities of the genre; you will spend a very pleasant evening, if Mr Plantade entertains you with his delightful antics.[1]

[1] 'Viennent ensuite les compositeurs de salon, classe élégante et musquée, accueillie partout avec empressement; car les compositeurs de ce genre sont presque tous exécutants, et n'ont besoin du secours d'aucun aide pour faire apprécier leurs ouvrages. Qu'un d'eux paraisse dans un salon, c'est une joie universelle, c'est à qui l'accueillera, le fêtera, le suppliera de faire entendre le délicieux morceau qu'il vient de composer, car le dernier morceau est toujours délicieux. Le compositeur sourit d'un œil qu'il croit fort modeste, ne se fait pas trop prier, cela est de mauvais ton, et ravit, transporte un auditoire toujours disposé à trouver excellente la musique qu'on lui donne par-dessus le marché entre le punch, la brioche et les glaces. Un chanteur de romances succède à l'instrumentiste, et ce sont encore d'autres transports d'admiration. Le même morceau, transporté au théâtre, mieux exécuté peut-être par M[elle]. Jenny Colon ou Déjazet, passera inaperçu; mais chez monsieur tel ou tel, il est reconnu que l'on fait toujours d'excellente musique, et tout doit être excellent. Quelquefois, cependant, l'enthousiasme n'est pas factice si le bonheur veut que vous rencontriez M. Panseron ou M. A. de Beauplan, ou peut-être encore une ou deux célébrités du genre; vous pourrez passer une soirée fort agréable, si M. Plantage vous régale de ses délicieuses bouffonneries'. A. Adam, *Souvenirs d'un musicien.* Paris: Michel Lévy Frères, 1857. pp. 58 – 9.

This passage by the composer and music critic Adolphe Adam in his *Souvenirs d'un musicien* (1857) reveals much about the romance in nineteenth-century France. It points to its widespread popularity, and the apparent ease with which composers performed their works to great acclaim. It also offers insight into the reception of the romance: while there is reference to the 'excellent music' that one hears in these *soirées* and *matinées*, we also find an indication of its frivolous nature. In particular, the use of the word 'antics' [*bouffonneries*] highlights its light-heartedness, and lack of seriousness. Furthermore, the importance of performing with good taste suggests an obligation to conform to certain conventions. Finally, it seems that these pieces are intended specifically for a domestic setting and would go unnoticed if they were transferred to a different context (namely, the theatre).

Performing the romance within an intimate setting was vital. We can, for instance, refer to the illustration (located in the frontispiece of this thesis), which depicts the use of a square piano. The modest sound of this piano and the proximity of the audience implies an intimate nature. Once more, about half a century earlier than Adam's remarks, Paul Thiébault (1813) had similarly observed how the romance was best performed in a small and domestic setting. Understanding the romance and its nuances was of the utmost importance in order for it to be 'properly' executed:

> The foregoing is sufficient, I think, to establish that it is impossible to sing these romances with success before many people, and above all before foreigners, to whom the delicate graces of the genre, and finesse of the language must escape them. [2]

Although both of these observations relate primarily to the performance of the romance, similar remarks pertaining to their composition are equally apparent. The treatises by Thiébault (*Du chant, et particulièrement de la Romance,* 1813) and

[2] 'Ce qui précède suffit, je pense, pour établir qu'il est impossible de chanter avec succès des romances devant beaucoup de monde, et surtout devant des étrangers, auxquels les grâces délicates de ce genre, et tout ce qui tient aux finesses de la langue, doivent également échapper'. P. Thiébault, *Du chant, et particulièrement de la romance*. Paris: Bertrand, 1813. p. 68.

Adolphe Clair Le Carpentier (*Petite traité de composition mélodique*, 1843), for instance provides insight into the composition of the romance. Specifically, these and other commentators – such as Henri Blanchard – mention simplicity as one of its most predominant characteristics. Le Carpentier claimed in the preface to his compositional method that the romance is an 'easy genre'.[3]

These writers, however, circuitously highlight a contradiction. The supposed simplicity of the romance contrasts directly with the difficulty of complying with the many conventions required to compose in, what is often termed by commentators, the 'proper' romance style; there is an obligation to create simple melodies that are, in fact, quite restricted in terms of harmonic and melodic functions. My purpose in this chapter is to situate the romance as a French genre by discussing early-nineteenth-century published views, discussions and treatises. I first trace the reception of the romance throughout the first half of the nineteenth century, before exploring the romance's quintessential composition and performance characteristics, as noted in the treatises of Thiébault (1813), Le Carpentier (1843) and Antoine Romagnesi (1846). Using the music journal *Le ménestrel* as a case study, I also investigate the dissemination of the romance as printed music, and its fashion in relation to other genres, such as the *mélodie.*

2.1 Issues of Genre

In the first decade of the nineteenth century, most critical accounts of the romance were concerned with defining the essential features of the genre. Such comments indicate an attempt to establish the primary principles of romance composition. But, although the simplicity of expression was evident, the romance's definitions were still vague. Early in the nineteenth century, the composer Johann Sebastian Demar stated, 'Today the romance has taken over all genres. It is only the melody which has preserved its sentimental and simple expression, this

[3] 'au genre facile'. A.-C. Le Carpentier, *Petit traité de composition mélodique: appliqué spécialement aux valses, quadrilles et romances.* Paris: Meissonnier et Heugel, 1843. p. 1.

antique tone, which gives it charm, this naïveté, that [one] could call the melancholic accent of tenderness.'[4]

The absence of a clear definition is also apparent in the remarks of the composer and music theorist Jérôme-Joseph Momigny. In his lessons on harmony and composition (1805), he observed that 'since an infinite number of ignorant musicians or amateurs had it in mind to inundate the public with these miserable productions, the romance has adopted all kinds of tone, except the one which is proper for this genre.'[5] At the outset, it seems that for Momigny the romance was, despite its popularity, an art not to be pursued. In the following sentence, he clarified:

> We should subject all bad music to an *auto da fe* [burning to death], starting with romances, and we should do the same for all the bad books that corrupt the judgement and taste of common readers, overload and ruin our libraries.[6]

It seems, however, that his reference to 'bad music' can not necessarily be seen as a demolition of this vocal genre as such, for he also referred to the romance's agreeable touching character, but rather as a reaction to the influx of amateurs

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[4] 'Aujourd'hui la [r]romance s'est emparée de tous les genres. Il n'y a que l'air ait conservé son expression sentimentale et simple, ce ton antique qui en fait le charme, cette naïveté qu'on pourrait appeller [*sic*] l'accent mélancolique de la tendresse.' J.-S. Demar, *Grande méthode en trois parties pour le forte-piano qui conduit l'élevé par des principles [sic.] généraux au[x] derniers degrés de perfection tant pour la théorie que pour le pratique.* Paris: Pollet, ca. 1806 – 10. p. 160.

[5] 'Depuis qu'un nombre infini d'ignoran[t]s [m]usiciens ou amateurs s'est avisé d'inonder le public de ses misérables productions, la *[r]omance* a pris tous les [t]ons, excepté celui qui lui convient.' J.-J. Momigny, *Cours compl[è]t d'harmonie et de composition, d'après une théorie nouvelle et générale de la [m]usique, basée sur des principe incontestables, puisés dans la nature, d'accord avec tous les bon ouvrages-pratiques ancien[t]s et modernes, et mis, par leur clarté, à la portée de tout le monde.* 2 vols. Vol. 2. Paris: Momigny; Bailleul, 1805. p. 696.

[6] 'On devrait faire un *auto da fe* de toute la mauvaise [m]usique, en com[m]en[ç]ant par les [r]omances, et l'on devrait en faire autant de tous les mauvais livres qui corrompent le jugement et le goût des lecteurs vulgaires, surchargent et ruinent la librairie.' Ibid.

who did not compose the romance according to convention.[7] He further emphasised this viewpoint in an article he wrote for the *Encyclopédie méthodique*, edited by Nicolas Framery (1818).[8] He opened the article, by echoing comments similar to those of Demar and indeed of his own method: '[the romance] now has all the character and has taken every tone.'[9] He then claims that they 'compose [the romance] today as neither composers nor musicians.'[10] Therefore, clearly for Momigny the lack of both definition and conformity with convention seems to be the main problem. Further evidence of this is seen in the comments of Castil-Blaze (1825), who stated that 'Paris is full of romance makers but their ephemeral productions are the laughing stock of experts'.[11] It seems that this issue continued to be voiced by Momigny and others beyond the initial years of the nineteenth century (after Momigny's first statements in 1805 and as late as Castil-Blaze's in 1825).

In Germany, however, early-nineteenth-century reception was more positive, with critics commenting on the rejuvenated popularity of the romance. In a review in the *Allgemeine musikalische Zeitung* (1804) of *Six romances françaises,* Op. 21 composed by Johann Friedrich Hugo von Dalberg, the anonymous author reported that 'the singing of short, pleasing French Romances thrives again in our day'.[12]

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[7] Ibid.

[8] Given that Framery died in 1810, this might be a further edition of an earlier publication.

[9] 'Elle a maintenant tous les caractères, [et] prend tous les tons.' Momigny, 'Romance', in N.-E. Framery, P.-L. Ginguene, and J.-J. Momigny (eds.), *Encyclopédie méthodique: musique.* 2 vols. Vol. 2. Paris: Mme Veuve Agasse, 1818. p. 344.

[10] 'comme on compose aujourd'hui, sans être ni compositeur ni musicien.' Ibid.

[11] 'Paris fourmille de fabricateurs de *romances,* mais leurs productions éphémères sont la risée des connaisseurs'. Castil-Blaze, *Dictionnaire de musique moderne*, 2nd edn. 2 vols. Vol. 2. Paris: Au magasin de musique de la lyre moderne, 1825. p. 234.

[12] 'Der Gesang kleiner, artiger franz[ösische] Romanzen ist in unsern Tagen'. Anonymous, 'Six romances françaises avec accompagnement de pianoforte composées par F. de Dalberg. Œuvre 21. A Bonn, chez Simrock', *Allgemeine musikaliche Zeitung* 6, no. 23 (7 März 1804). p. 387. Trans. M. van Epenhuysen Rose, *'L'art de bien chanter': French Pianos and Their Music Before 1820*. Ph.D. Thesis. New York University: USA, 2006. pp. 299 – 300. fn. 22.

And, in a later review from the same journal (1811), the writer recognised that 'the little French Romance has today become very popular again, even in Germany, and in fact she deserves this, just as a pretty jewel on the dress of Art.'[13] One can note that the origin of these comments is not French and that the critics seem to imply a significant popularity of the romance prior to the nineteenth century.

It is likely, then, that at the turn of the nineteenth century, the romance had not reached the stage of maturity where the conventions were fully integrated into the romance style. Indeed, the first of these two German comments goes on to claim the importation of French *opérette* into the German theatres as the main source of its romances, which could substantiate the popularity of the romance in Germany during the first few years of the nineteenth century.[14] Given the wide circle of influence on the romance at the outset of the nineteenth century, amateurs might have found it difficult to identify the romance's most notable conventions. And in the absence of treatises documenting these characteristics, they were therefore unable to conform to them, as demonstrated by the comments of Momigny and Demar.

During the 1820s and 1830s, reports suggest a divide between the romance as an 'easy genre', and more 'serious' musical works. This is manifested in the commentators' concern that the 'trivial' romance was being published and performed in domestic settings, instead of chamber and orchestral works, and implied that people were perhaps more likely to frequent these domestic gatherings than the theatre. This division came to a head towards the end of the

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[13] 'Die kleine französische Romanze ist jetzt wieder, auch in Deutschland, nicht wenig beliebt geworden; und in der That, sie verdient es, gleichsam als eine artige Bijouterie auf der Toilette der Kunst. ' Anonymous, 'Six romances françaises av. acc. de Guitare, paroles de musique de Poly Delaurier à Offenbach, chez André'. *AmZ* 13, no. 45 (6 November 1811). p. 757 – 8. Trans. Epenhuysen Rose, '*L'art de bien chanter'.* p. 335.

[14] 'Six romances françaises avec accompagnement de pianoforte, composées par F. de Dalberg'. *AmZ* 6, no. 23 (7 Märs 1804). p. 387. Trans. Epenhuysen Rose, '*L'art de bien chanter'.* pp. 299 – 300. fn. 22. While the French *opérette* did not appear until the middle of the 1800s, it is possible that this critic is, in fact, referring to the *opéra-comique.*

1820s and in the 1830s. Francois-Joseph Fétis (1829), for instance, complained that people will 'abandon orchestral concerts in favour of piano-dominated *soirées*'.[15] To this, he added his obligation as a critic to attend such events as a real chore.[16] Another writer, for *La Revue et Gazette musicale de Paris* (1838), revealed a similar concern: 'The piano with its followers, the romance and the Italian *cavatine* continue to be enthroned in almost all musical meetings to the exclusion of the [string] quartet.'[17]

While it is unlikely that the many opportunities to hear romances in Paris would have affected the number of concert and theatre-goers, the romance's dominance in these domestic gatherings over that of other chamber works (such as the quartet), it appears, was a valid concern for connoisseurs and lovers of more 'serious music'. Indeed, it seems that criticism of this apparent neglect of larger masterpieces was a reaction to, and a rejection of the simplicity and 'triviality' of the romance. One writer, for instance, said that 'a taste for *easy* music paralyses all musical progress and rejects the art established by our forefathers Beethoven, Weber, Rossini, and Meyerbeer.'[18] And in a further quotation:

> Pedants will never have any success in France. While the puritans of musical art are consumed with bitterness against the easy genre and abhor the romance and the quadrille, calling them worthless […], the quadrille and the romance continue their seductive propaganda among the

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[15] F.-J., Fétis, 'Nouvelles de Paris: Ecole Royale de musique', *Revue musicale* 4. Paris: Fétis, 1829. p. 516.

[16] Ibid.

[17] 'Cependant le piano, avec ses satellites la romance et la cavatine italienne continuent à trôner dans presque toutes les réunions musicales à l'exclusion du quatuor.' Anonymous, 'Musique de chambre: soirées de quatuors et quintette', *La Revue et Gazette musicale de Paris* 31 (5 aout 1838). p. 310.

[18] 'Le goût de la musique *facile* paralyse tout progrès musical, et rejette l'art dans l'ornière où l'avaient plac[ë] nos aïeux; or, pour exercer l'art à la manière de nos aïeux; or, pour exercer l'art à la manière de nos aïeux, ce n'était pas la peine d'avoir eu Beethoven, Weber, Rossini, et Meyerbeer.' Anonymous, 'Des petites virtuoses et de la musique facile', *Le ménestrel* 3 (14 décembre 1834). p. 4.

> masses, rule the public gardens, lounge in the salons, and overwhelm the voices of critics with heavy blows to their throats.[19]

The music periodical, *Le ménestrel*, which actively promoted the romance throughout the 1830s, also commented upon this division. In one article, the anonymous author indicated that this apparent tension between the romance and more 'serious' works could be explained somewhat by considering the different performance setting for which each was intended. The intimacy of its performance was crucial to the popularity of the romance, whereas chamber and orchestral works could be well-received in a larger and more formal performance setting:

> The romance and the *chansonnette* condemned to death by the grand musical league, which we spoke of in the last issue, have obtained a reprieve: we beg to announce that this society it is not driven by any hostile feeling, and that its only goal is to do for salon music that which the conservatoire has done for the great symphony.[20]

This divide becomes even more apparent with the popularity of the *mélodie* in France. This was an alternative vocal genre to the romance and was France's response to the German *Lied*. It is also possible that it was a reaction against the simplicity of the romance. Many in fact refer to Schubert's *Lieder* (translated into French and therefore published as *mélodies* in the 1830s) as being particularly distinguished.[21] The music critic Ernest Legouvé attributes the introduction of 'this

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[19] 'Les pédan[t]s n'auront jamais de succès en France: pendant que les puritains de l'art musical se consument en fiel contre le genre facile, frappent d'anathème la romance et le quadrille, leur disent *raca* […], le quadrille et la romance poursuivent leur séduisante propagande au milieu des masses, dominent dans les jardins publics, se prélassent dans les salons et étouffent la voix des aristarques à coups de gosiers.' Anonymous, 'Avenir du quadrille', *Le ménestrel* 38 (21 aout 1836). p. 1.

[20] 'La romance et la chansonnette, condamnées à mort par la grande ligue musicale dont nous avons parlé dans notre dernier numéro, ont obtenu un sursis: on nous prie d'annoncer que cette société n'est mue par aucun sentiment hostile, et que son seul but est de faire pour la musique de salon ce que le Conservatoire avait fait pour la grande symphonie.' Anonymous, 'Concerts, soirées, matinées', *Le ménestrel* 1 (1 décembre 1838). p. 1.

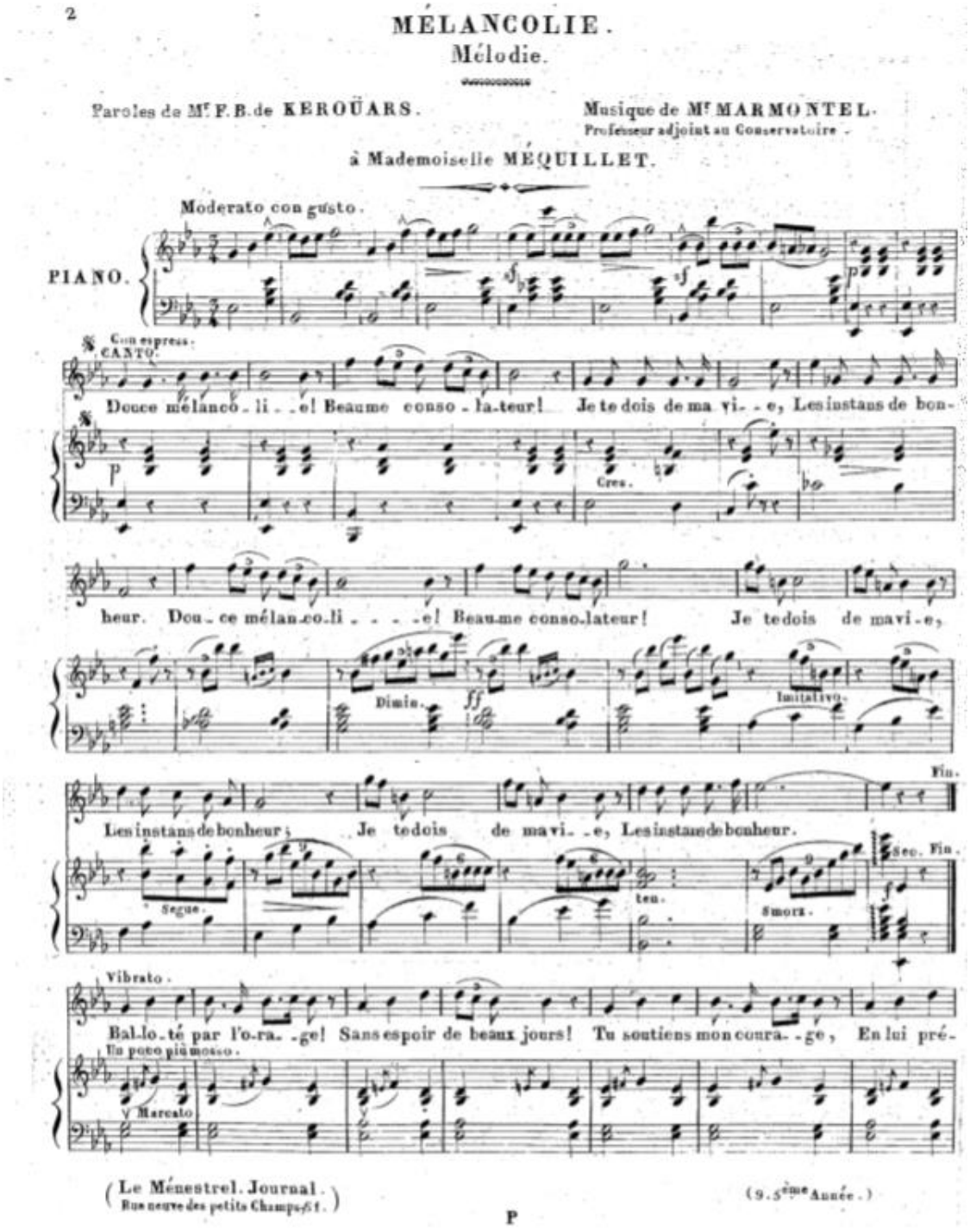
[21] M. Elliot, *Singing in Style: A Guide to Vocal Performance Practices.* Newhaven: Yale University Press, 2006. p. 195.

beautiful music [the *mélodie]* to dear and admirable [Adolphe] Nourrit.'[22] The *mélodie* overlapped with the romance, and it was predicted that in the decades to come, it would completely supersede its simpler and less sophisticated counterpart. Stylistically, the simplicity of the romance was abandoned – the vocal part demonstrated a more recitative-like approach and the accompaniment employed greater independence. It exhibited a freer form, not necessarily conforming to the stanza-repeating form expected of romances. A rejection of the 'easiness' of the romance is therefore revealed by considering a preference for works of a higher quality, which included the *mélodie.*

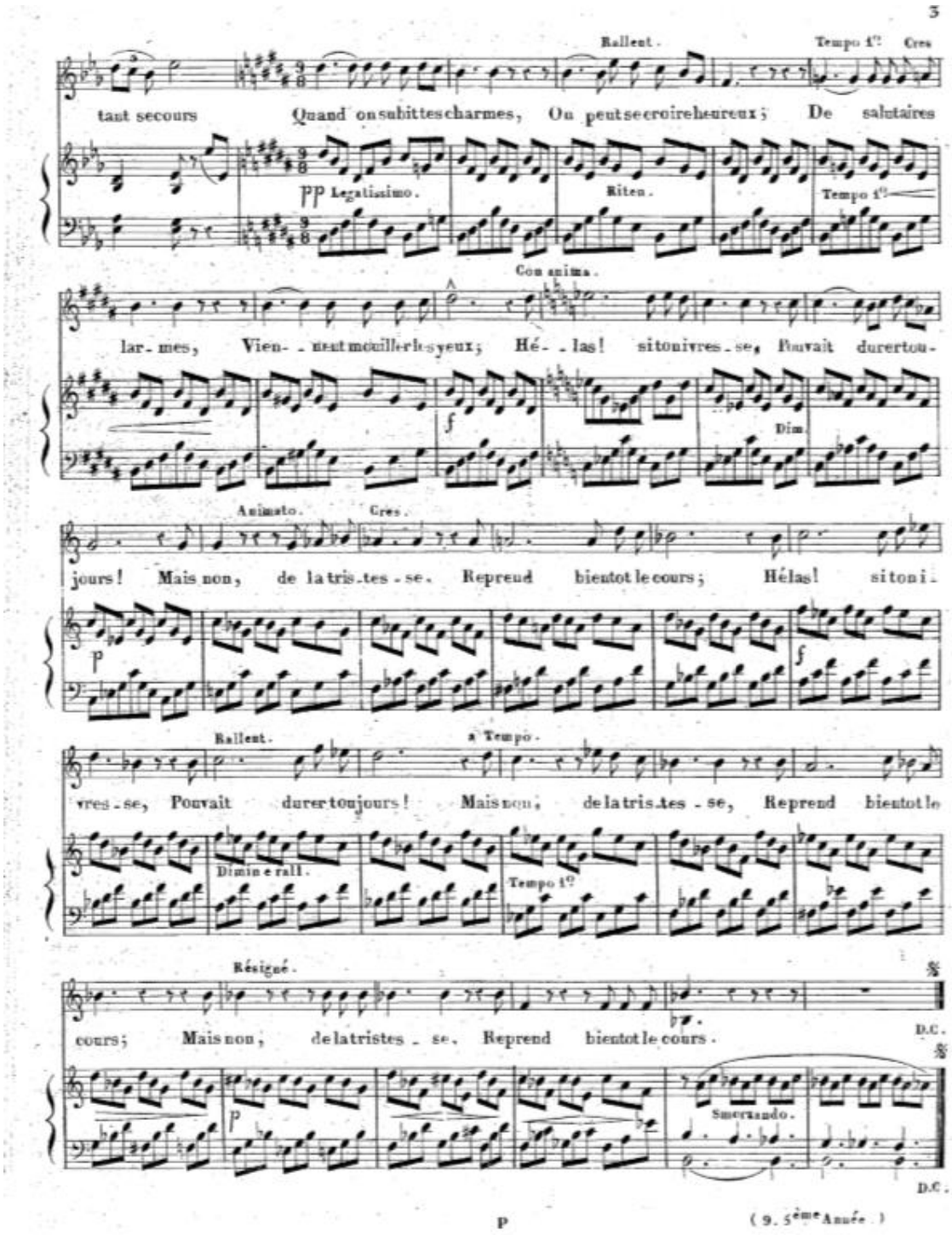
Indeed, many of these features are found in the following example (Ex. 2.1).[23] In Mr Marmontel's 'Mélancolie'*,* the flourishes and ornamentation in the instrumental part, for instance, give rise to a freer accompaniment style. And its form consisting of four distinct sections, with each one having a new text and melody, and variants of both key and time signature is more apt of the *mélodie*. The use of a single verse results in the abandonment of the strophic form, and while this *mélodie* is not through-composed *per se,* the length of this vocal piece (88 bars in total), its use of distinct sections and the *Da capo* implies a non-strophic form. One can also note additional expressive devices in the vocal part. The use of *vibrato* (bar 31)*,* for instance, as we shall see in section 2.2, should be avoided in performing a romance, while it is often the preferred singing style for the *mélodie.*

[22] 'C'est notre cher et admirable Nourrit qui a initié le public à cette belle musique.' E. Legouvé, 'Revue critique: *mélodies* de Schubert'*, La Revue et Gazette musicale de Paris* 3 (13 janvier 1837). p. 27. fn. 1.

[23] Marmontel, 'Mélancolie: mélodie', *Le ménestrel* 9 (28 janvier 1838). pp. 2 – 3.



Ex. 2.1: Mr. Marmontel, 'Mélancolie', *Le ménestrel.* 1838 (pp. 2 – 3).

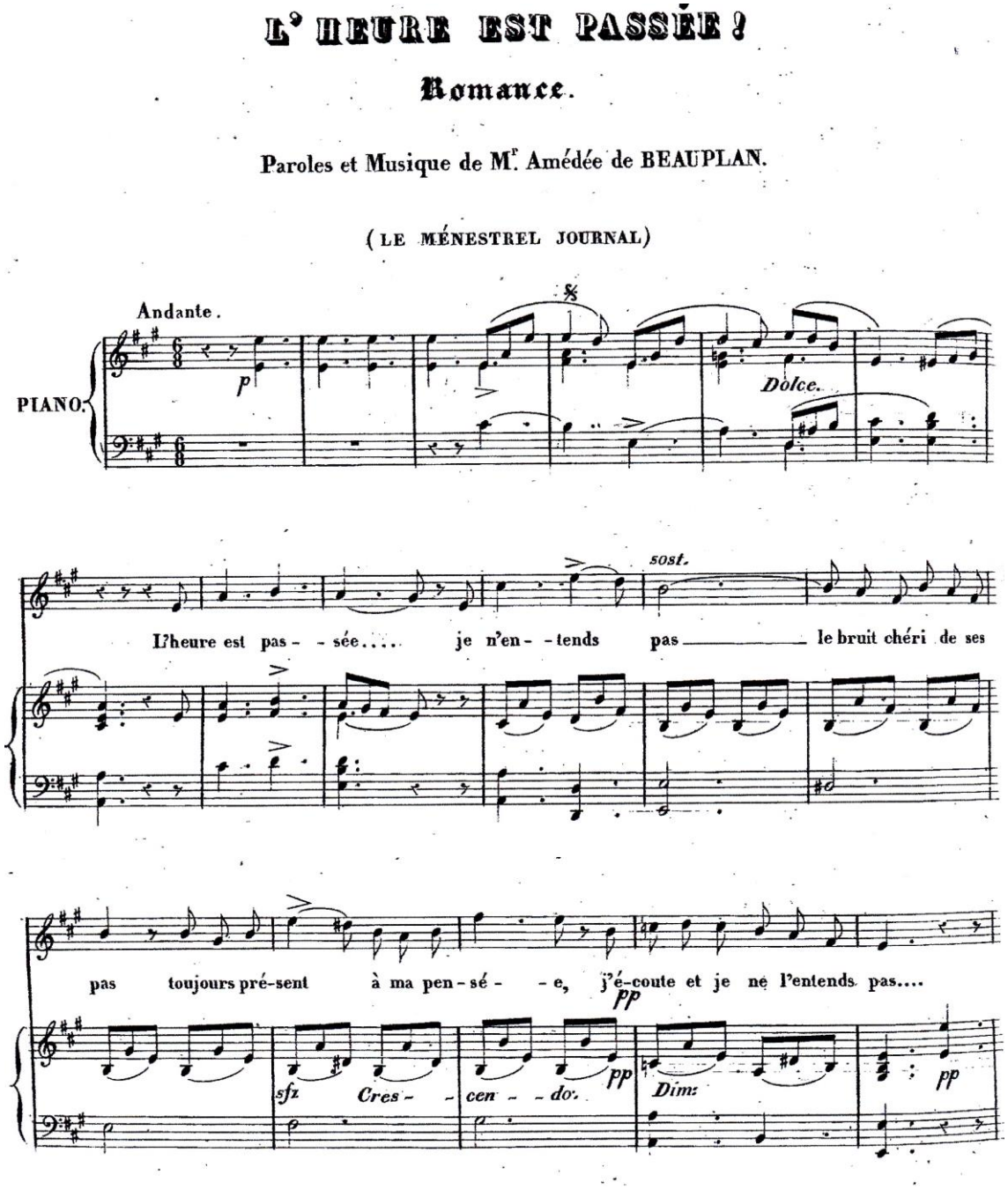


Ex. 2.1: (Continued)

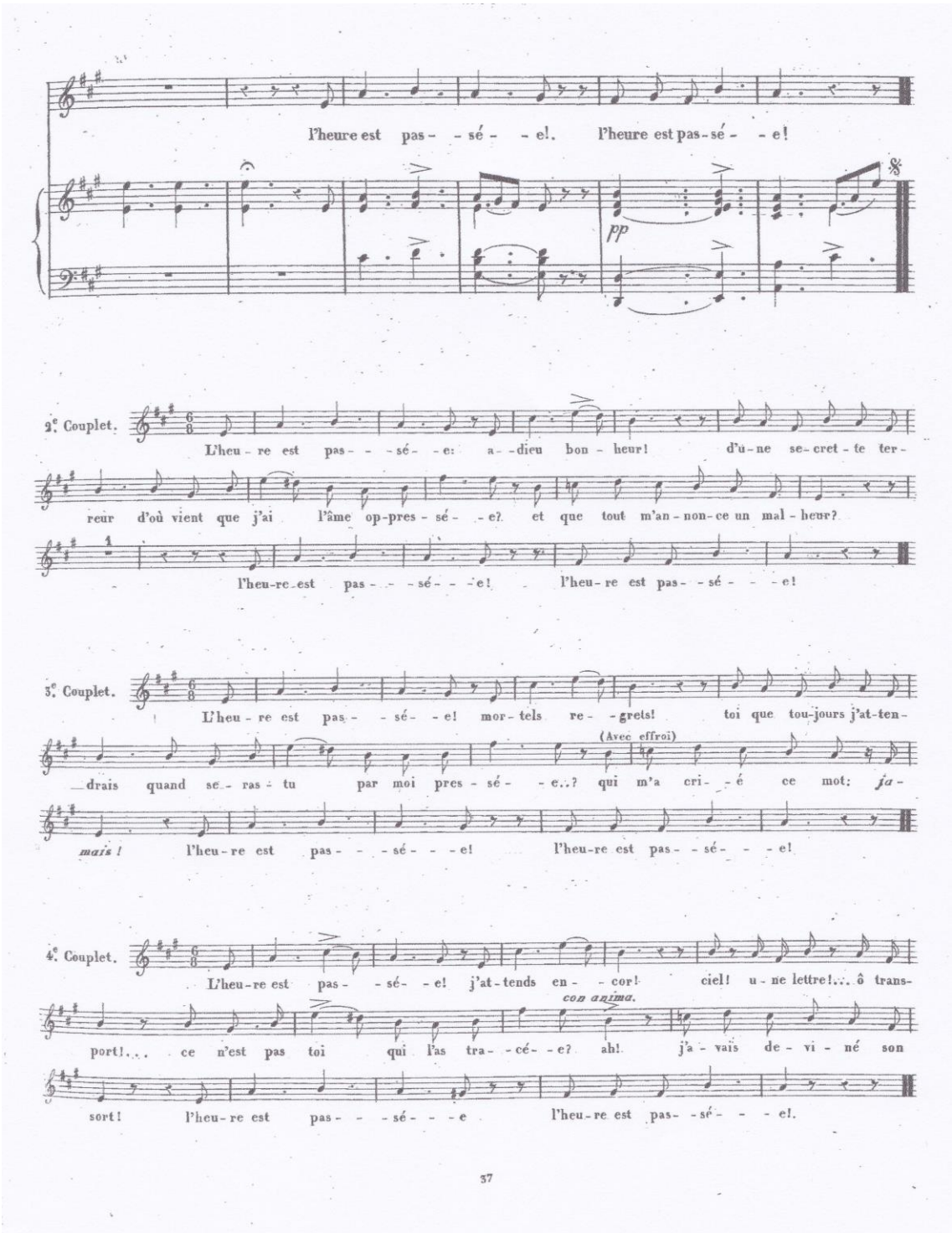
The following example is a quintessential romance (Ex. 2.2).[24] Unlike 'Mélancolie', 'L'heure est passé by Beauplan, at 22 bars, is shorter. It also has a

[24] A. de Beauplan,, 'L'heure est passée', *Le ménestrel* 37 (10 aout, 1834). pp. 2 – 3.

strophic form and utilises a consistent accompaniment style throughout, which contains mostly of arpeggio figurations with the occasional bar doubling the vocal part. There are also no vocal expressive markings, changes of tempo, time or key signature. The introduction of D#s indicate its only modulation to the dominant, E major (bar 17), which moves straight back to the tonic, A major, in the following bar.



Ex. 2.2: A. de Beauplan, 'L'heure est passée', *Le ménestrel.* 1834 (pp. 2 – 3).



Ex. 2.2. (Continued)

The nature of the development of romances by French composers can most effectively be identified by considering two romances published in *Le ménestrel.* 'Ce pardon' (1834) by Beauplan and 'N'écoute pas les fleurs' (1850) by Edmond Audran, for one, both utilise similar accompaniments (crotchets, followed by

arpeggiated quavers), and include a single modulation ('Ce pardon' modulates to the dominant in bar 20, and 'N'écoute pas les fleurs' to the relative minor in bar 23). Both are also short and have a strophic form. One might notice, however, that in the later romance, there is use of the occasional vocal ornamentation (bars 6 and 17, for instance), a feature, as we shall see, which was routinely discouraged in the treatises, and might indicate an absorption of characteristics found in some romances of the Italian composers (See Appendix 6 for the full scores).

Legouvé was one of the romance's most outspoken critics, and it appears, an advocate of Schubert. In an article in *La Revue et Gazette musicale de Paris* (1837), he predicted the demise of the romance at the hands of the *mélodie:*

> The introduction of Schubert's *mélodies* in France will inevitably kill the French romance […] We have had – and still have – certain *romanciers* (forgive me this word, for I do not know of any others) who lack neither grace nor charm, and Mme Duchambge above all has some melodic qualities and a very remarkable poetic sadness. But all of the compositions by these musicians are lacking in form. These musicians do not know any better; their accompaniments are a series of standard harmonies, of little lifeless significant drummings that do not connect at all with the melody, and their works are old by the end of two or three years because there is no art in them.[25]

[25] 'L'introduction en France des *mélodies* de S[c]hubert tuera inévitablement la romance […] Nous avons eu et nous avons encore quelques *romanciers (qu'on me pardonne ce mot, je n'en connais pas autre)* qui ne manquent ni de grâce ni de charme, et Mme Duchambge surtout a des qualités de mélodie et une tristesse poétique très-remarquables; mais toutes les compositions de ces musiciens pèchent par la forme; ils ne *savent pas;* leurs accompagnements sont une suite d'accords plaqués, de petites batteries plates et insignifiantes, qui ne se lient en rien avec la mélodie; et leurs œuvres sont vieilles au bout de deux ou trois ans, parce qu'il n'y a pas d'art chez eux.' Legouvé, '*Mélodies* de Schubert', *La Revue et gazette musicale de Paris* (13 janvier 1837). p. 27. Trans. W. Cheng, 'Hearts for Sale: The French Romance and the Sexual Traffic of Musical Mimicry', *19th-Century Music* 35, no. 1 (2001). p. 39. Italics are my own additions to the translation.

To this, he added, 'try, then, after you have been satisfied with Schubert's generous and nourishing music, to fall back on the chirpings of Mlle Puget – it is impossible! […] Indeed Schubert is a man of genius.'[26]

The romance also had its advocates, however. Henri Blanchard, music critic and romance composer, agreed to some extent with Legouvé regarding the demise of the romance, but as we can see, from the following three quotations, he expressed frustration and sadness at this prospect. It appears that by 1838, Legrouvé's comments and Blanchard's concerns were beginning to be substantiated. Indeed, the romance's gradual downfall is revealed in a number of Blanchard's comments from 1838 to 1840. In October 1838, he stated:

> The romance has an origin, which is national, historic and entirely French and it is with regret that we see it distorted, losing its naivety, its melodic and above all its harmonic simplicity, and finally going somewhat out of fashion, after having shone for so long with a radiant brilliance in Parisian salons.[27]

In May 1839, he continued to write about the romance's transformation and the abolition of its principle characteristics:

> Where is the romance going? What will become of it? Will it transform itself as the *Lied*? That is to say, will it grow longer, acquire more modulations? Or will it remain simple, naïve, and as characteristic as it has always been of our national taste, just as the bolero is the expression of Spanish music?[28]

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[26] 'Essayez donc, après vous être rassasié de cette généreuse et nourrissante musique, de retomber sur les gazouillements de Mlle Puget; c'est impossible! [...]. Eh bien, S[c]hubert est un homme de génie.' Ibid.

[27] 'La romance a une origine nationale, historique, toute française; et c'est avec regret que nous la voyons se dénaturer, perdre de sa naïveté, de sa simplicité mélodique et surtout harmonique, et passer enfin quelque peu de mode, après avoir brillé si longtemps d'un éclat resplendissant dans les salons de Paris.' H. Blanchard, 'Romagnesi', *La Revue et Gazette musicale de Paris* 41 (14 octobre 1838). p. 410.

[28] 'Où va la romance? [Q]ue devient la romance? [V]a-t-elle se transformer en *lied,* c'est-à-dire acquérir plus d'étendue et de modulations, ou restera-t-elle simple, naïve et caractéristique comme

And in December 1840 he still recognised the romance's dwindling popularity; according to Blanchard, this transformation had unfortunately now taken place:

> The simple and naïve romance, this true and national song is no longer sufficient for our salon composers to express tender, sweet, or sad feelings […] Schubert is the model for young musicians who now dream only about the *Lied* and its pretentious and contorted melodies and harmonies, as well as its ambitious and ridiculous modulations.[29]

2.2 Composing the Romance

Le Carpentier, in his method (*Petit traité de composition mélodique*), offered a detailed approach to composing music for the romance. He was a composer and throughout his career, he produced a great number of instruction books for piano, and also wrote a large quantity of music for beginners. There is no evidence that he composed the romance, so it is likely that the content of his manual merely reflects the conventions already laid down by other theorists, such as Thiébault. Considering his immersion in 'easy' music, it is not surprising that he focused this method upon the fundamentals of composition, in particular, on composing a melody, and creating the correct harmonies in order to produce a suitable accompaniment. His choice to include the romance as a major component of this book, in addition to the piano waltz and quadrille, however, indicates a deviation away from his main compositional activity, namely that for solo piano. This decision was most likely motivated by the romance's pre-disposed status as an

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elle le fut toujours, de notre goût national, ainsi que le boléro est l'expression de la musique espagnole?' Blanchard, 'Les deux romances', *La Revue musicale: journal des artistes, des amateurs, et des théâtres* 21 (23 mai 1839). p. 170. Trans. R. Benton, in F. Noske, *French Song from Berlioz to Duparc.* New York: Dover Publications, 1970. p. 34.

[29] 'La simple et naïve romance, ce chant national et vrai, ne suffit plus à nos compositeurs de salon pour exprimer un sentiment tendre, doux ou triste [...] Schubert est le point de mire de la jeune école musicale qui ne rêve plus que *Lieder* d'une mélodie et d'une harmonie prétentieuses, contournées, et à modulations ambitieusement ridicules.' Blanchard, 'Soirée musicale chez M. Zimmerman', *La Revue et Gazette musicale de Paris* 70 (6 décembre 1840). p. 596.

easy art for all music-lovers. And, it also met the strong demand in the home for both romances and solo piano pieces.

We can tell that this method was intended for the readership of music lovers by studying the title page; it includes a special dedication to the 'amateurs of music.'[30] Yet, further insight is gained from his preface; here, he continues to emphasise the romance's simplicity, admitting that these works are easy and lack the seriousness of the 'typical' classical masterpieces. He also defends his decision to write a manual on the simple romance by highlighting its popularity. Its simplicity led a large number of non-professional musicians to try their hand at it; the importance, he explains, of being able to compose this genre correctly is therefore undeniable.[31] Edmond Viel wrote a review of Le Carpentier's method (1843), where he also emphasised its usefulness. Viel, in particular described it as being 'accessible to all intelligences', and highlighted, once again, its suitability for anyone to enjoy the manual by claiming that 'its modest price, [at three francs], is within the reach of all budgets.'[32]

Le Carpentier begins his manual by indicating the general rudiments of composition. He explains, for instance, key signatures, modulations, time signatures and how to divide bars into beats. The remainder of the manual is then split into three sections. The first is a comparatively smaller section devoted to the composition of instrumental waltzes and quadrilles. This is followed by a more lengthy section on the romance. The final section describes the composition of the piano accompaniment for all three genres, and it is here that he provides examples of the accompaniment figurations that should be used in romance compositions.[33]

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[30] 'Dédié aux amateurs de musique.' Le Carpentier, *Petit traité de composition.* Title page.

[31] Ibid. p. 1.

[32] 'une modicité de prix qui les met à la portée de toutes les bourses comme leur rédaction est à la portée de toute les intelligences.' E. Viel, 'Revue critique: 'Petite méthode abrégée d'harmonie et de transposition appliquée au piano' – 'Petit traité de composition mélodique appliqué aux valses, quadrilles et romances', par A. Le Carpentier', *Le ménestrel* 35 (30 juillet 1843). p. 2.

[33] This is explored further in chapter 4.

Despite his inclusion of a vocal genre, it seems that he does place a greater emphasis on the accompaniment. Perhaps this was an area he felt required greater study. Also, his preoccupation with music for solo piano, meant that he could focus on an aspect he was most comfortable writing about. Where the poetic text is concerned, however, he merely devotes a single paragraph at the end of the romance section to discuss prosody and the pronunciation of the words.[34]

In the section on composing romances, Le Carpentier focuses primarily on the composition of the vocal melody, vocal ranges, modulations and ritornellos, and he offers a number of quintessential romance examples by notable *romanciers,* namely Francesco Masini and Löisa Puget. The rules that Le Carpentier highlights as being particularly important include the vocal ranges of the soprano and tenor (the only two voice types employed in the romance), and the manner of writing for the voice, such as the practice of leaving an empty stave below the vocal line, which should be reserved for the accompaniment.[35] Equally important is the avoidance of intervals that are difficult to read; for instance one should always use the minor third over its

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[34] Here, Le Carpentier explains that words are divided into long and short syllables, and he therefore emphasises the importance of correctly placing them on either the strong or weak beats in the music. He also discusses the practice of having each note correspond to a single syllable ('Les mots étant divisés en syllabes longues et brèves […] Une syllabe terminée par un 'e' muet fait un très mauvais effet si elle se trouve sur un temps fort et que la syllabe qui la précède soit placée sur un temps […] Lorsqu'on écrit un[e] mélodie sur des paroles il faut séparer chaque note correspondant à une syllabe'. Le Carpentier, *Petit traité de composition*. p. 19 – 20.

[35] Eighteenth-century romances sometimes had the vocal line and accompaniment appearing on the same stave so the practice of leaving a separate line for the accompaniment may not have been obvious for the amateur composer. It is worth noting, however, that by the time this treatise appeared (1843), leaving an empty stave for the accompaniment would have been common knowledge. Rather, it is more likely that given the preceding examples are for piano and do not include a vocal part, Le Carpentier wanted to further differentiate between pieces for solo piano and those that contain a vocal part. He wrote 'pour s'habituer à composer des accompagnements de [p]iano on devra copier la partie de chant d'un [r]omance en réservant deux portées en dessous puis sur ces deux portées on écrira un accompagnement.' Ibid. p. 29.

enharmonic equivalent, the augmented second.[36] Furthermore, a high note should be preceded by an ascending passage prior to its appearance.[37] While, his thoughts on the specifics of modulating in the romance are brief, however, he does indicate that the secondary keys should be closely related to the home key.[38] This is certainly reflected in the romance examples he offers, all of which are limited to the dominant and the relative minor.[39] An additional quintessential example of a romance is *Aux premiers jours* by François-Adrien Boieldieu. It mostly utilises the tonic and dominant chords, it has a single key signature change to the tonic major and uses arpeggios throughout (Ex. 2.3)[40]

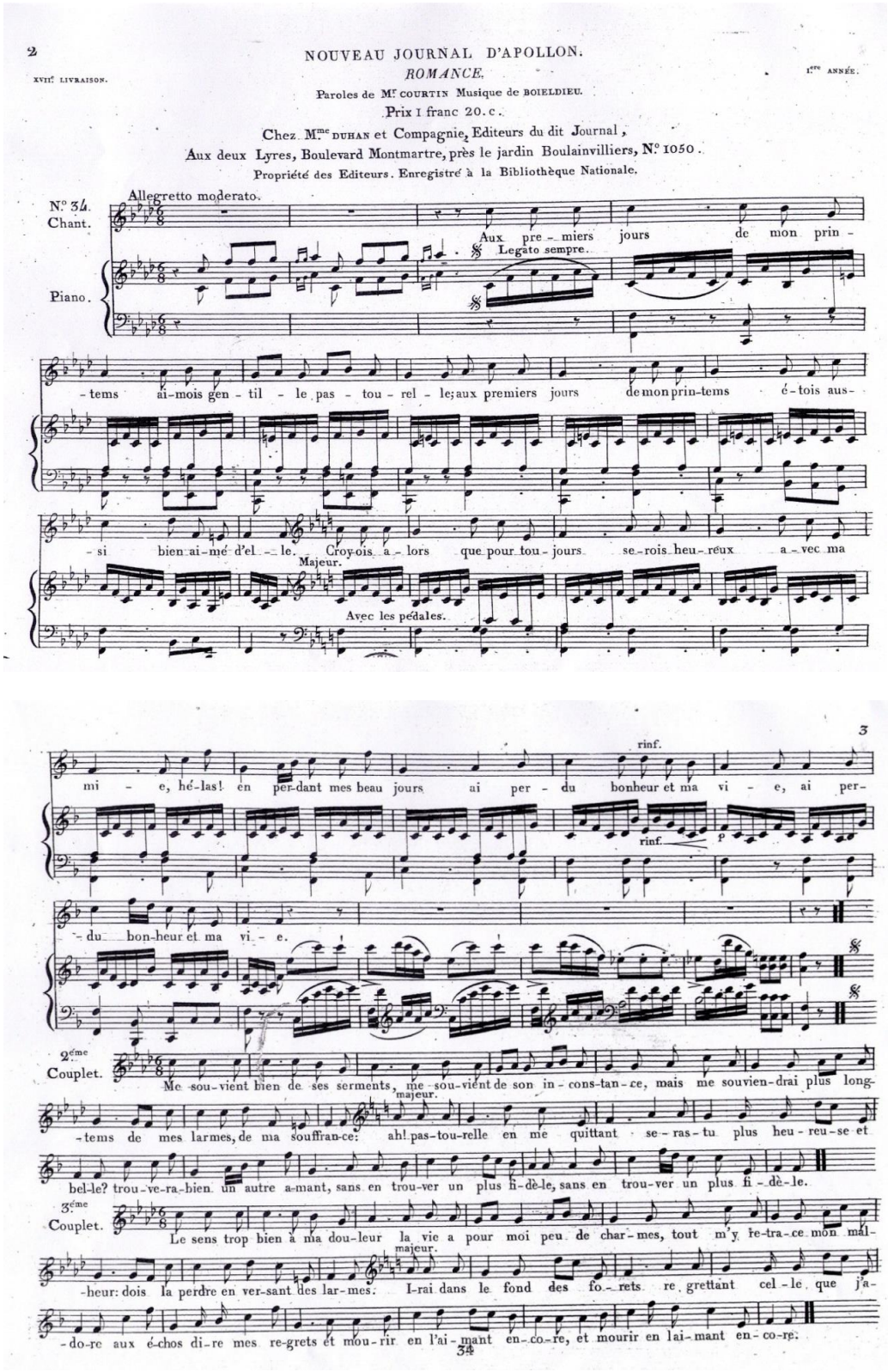
[36] Ibid. p. 16.

[37] Ibid. pp. 15 – 6.

[38] Ibid. p. 30.

[39] Le Carpentier, however, does not present the entire romance with an accompaniment. He instead only provides the vocal line to show the phrases and structure of the melody, in addition to modulations.

[40] F. Boieldieu, *Aux premiers jours.* Paris: Duhan et Cie, 1802. GB Lbl, E.271.z.(2.).



Ex. 2.3: F. Boieldieu, *Aux premiers jours* (1802).

Unlike Le Carpentier, Thiébault does not indicate the target audience for the romance in his treatise. His constant references to the simplicity and naivety,

however, suggests the suitability of this genre for the amateur to compose. And, as we saw in Chapter 1, a review of this treatise particularly noted its appropriateness for the non-professional singer or composer.[41] Although Thiébault offers specific remarks pertaining to compositional style, he is at times, more generic in his approach to technical matters. In his chapter on composing the romance (D[è]s la manière de composeur les romances), for instance, he simply states that 'nothing should be neglected'.[42] Other musical instructions refer to the importance of simplicity, naivety, elegance and the necessity of avoiding 'pompous harmonies.'[43] By observing all the points listed in Thiébault's chapter, one 'will always produce agreeable romances.'[44] His more precise and detailed contributions, however, relate to the accompaniment, an area like Le Carpentier, he perhaps thought would require greater study.

Meanwhile, some commentators recognised the restricted nature of the romance. They highlighted the apparent difficulty in ensuring all the conditions of producing these 'correct' romances were met. We can, for instance, turn to the remarks of Castil-Blaze who commented on the reasons why even the most inexperienced musicians might contribute to this genre. He first offered the following statement as the typical misconception that most come to when considering the romance's simplicity: 'What multiplies the bad romances is that everyone thinks that they can compose them. One would not dare to embark on a large enterprise, but a romance […] is within the reach of the weakest students. The work is short and therefore it is easy.'[45] He, however, contradicts this shortly thereafter, and comes to his own conclusions

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[41] Anonymous, *Mercure de France, journal littéraire et politique* 676 (25 mars 1825). p. 236.

[42] 'rien ne doit être négligé'. Thiébault, *Du chant.* p. 52.

[43] 'harmonieux sans enflure'. Ibid. p. 50.

[44] 'En réunissant ces conditions, on fera toujours des romances agréables'. Ibid. p. 51.

[45] 'Ce qui multiplie tant les mauvaises *romances,* c'est que tout le monde s'imagine pouvoir en composer. On n'oserait pas s'aventurer dans une grande entreprise; mais une *romance* [… est] des opuscules à la portée des plus faibles élèves. L'ouvrage est court, donc il est facile.' Blaze, *Dictionnaire de musique.* p. 233.

by stating the necessity to study the genre before attempting to compose it.[46] 'The more restricted the framework, the more the outline must be pure, free of these stereotypes and this padding'.[47]

Likewise, Viel, the reviewer of Le Carpentier's method (1843), also effectively summarised this issue: 'It is not an easy thing, indeed, to find a musical thought that is new, striking and expressive, with an easy melody, a simple tone and an absolute sense, which will fit without violence to the words of every couplet.'[48] Indeed, the 'less freedom one has only increases the difficulties and enhances the merits.'[49] And, the nineteenth-century writer Jacques-Auguste Delaire, in his *Histoire de la romance considérée comme [œ]uvre littéraire et musicale* (1845), while he offered a similar statement to that of Castil-Blaze, also recognising the 'infinity of mediocre or poor romances', he went a step further.[50] One should not assume that knowing the elementary principles of musical language and melodic ideas are sufficient for composing the romance. He called this misunderstanding a serious error.[51]

2.3 The Art of Singing

An anonymous reporter of the *Correspondance des amateurs musiciens* (1803), discussed music-making in the home in the final decades of the eighteenth century,

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[46] Ibid.

[47] 'plus le dessin est resserré, plus les contours doivent en être purs et dégages de ces lieux communs, de ce remplissage'. Ibid. p. 234.

[48] 'Ce n'est pas chose aisée, en effet, de trouver une pensée musicale neuve, saisissante, expressive, d'une mélodie facile, d'un ton simple, d'un sens absolu, et qui puisse s'adapter sans violence aux paroles de plusieurs couplets.' Viel. 'Revue critique', *Le ménestrel* (30 juillet 1843). p. 2.

[49] 'le peu de latitude qui lui est laissé ne fait qu'en accroître les difficultés et en rehausser les mérites.' Ibid.

[50] 'Ce qui multiplie à l'infini les romances médiocres ou mauvaises'. J.-A. Delaire, *Histoire de la romance considérée comme œuvre littéraire et musicale.* Paris: Ducessois, 1845. p. 21.

[51] 'principaux élémen[t]s de la langue musicale et quelques idées mélodiques, qui ne sont le plus souvent que des réminiscences, suffisent pour en composer. C'est une grave erreur!' Ibid.

claiming that, at this time, the art of singing the romance well was not present. It seemed that this was a reflection of the lack of voice-tutoring. Learning to sing romances was neglected, which affected the performances.

> Thirty years ago […], although the art of singing was unknown, everyone sang; people occupied themselves much more than today with this kind of music. One enters French education to be trained on the piano or the harp: they reach the age of sixteen with some talent on one of these instruments. They neglect or abandon the voice […] The men, in particular, devote themselves little to it and prefer to practice on some instrument. It therefore results in a dominant taste for the instrumental parts: the voice is fully neglected […]. To be convinced of the truth of what we claim, one need only frequent societies, entertainments and generally the world that is occupied in making or hearing music. There are few homes in Paris where one is devoted to singing, even though you cannot enter a salon without finding a forte-piano. You hear young children who are prodigies, at ten years of age, on this instrument, and who do not know how to sing a romance or the smallest song.[52]

Other comments have also emphasised the importance of singing romances correctly, but with varying degrees of detail. Fétis, for instance, in an entry in his *Biographie universelle des musiciens,* was vague in his attempts to define what this art might entail. He argued that at the turn of the century, 'the art of singing […]

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[52] 'Il y a trente ans […] quoique l'art du chant fut inconnu, tout le monde, chant[a]it; on s'occup[a]it beaucoup plus qu'aujourd'hui de cette partie de la musique. Il entre dans l'éducation actuelle des françaises d'être exercées primitivement sur le piano ou sur la harpe; et parvenues à l'âge de seize ans avec quelque talent sur l'un de ces instrumen[t]s, elles négligent ou abandonnent la vocale […] Les hommes particulièrement s'y adonnent peu, et s'exercent de préférèrent sur quelque instrument. Il résulté donc de ce goût dominant pour la partie instrumentale que la vocale est tout-à-fait négligée […]. Pour se convaincre de la vérité de ce que nous avançons, il suffit de fréquenter les sociétés, les spectacles, et généralement le monde qui s'occupe de faire ou d'entendre de la musique. Il y a peu de maisons à Paris où l'on s'adonne au chant, tandis que vous n'entrez pas dans un salon sans y trouver un forte-piano. Vous entendez de jeunes personnes qui sont des prodiges, à dix ans, sur cet instrument, et ne savent pas chanter une romance ou la plus petite chanson.' Anonymous, 'Concert de la Rue de Clery', *Correspondance des amateurs musiciens* 13 (19 février 1803). Geneva: Minkoff Reprint, 1972. p. 2 – 3.

consisted of reciting romances well.'[53] In this article, he also suggested the importance of finding a prominent singing teacher to assist in learning the proper technique.[54]

Thiébault appears to be the first theorist (1813) to describe specific conventions pertaining to the performance of the romance.[55] Thiébault's remark below is especially intriguing. He continues to emphasise the faultless singing technique required, but his comments are somewhat contradictory; he implies that this perfection can only be attained when the performer exhibits their voice at the same time as curtailing their talent. They must be technically brilliant, while also displaying a limited virtuosity. Indeed, there is a fine line between the singers restraining their skill, and performing to the high and exact standards expected of the romance's correct performance technique. Singers accustomed to performing in the theatre, for instance, would be required to sing below their true capabilities, while performing to the highest possible standard that is required for the romance. Presumably, then, talent is vital in order for the singer to successfully perform this genre, but he or she must stay within its precise boundaries, as indicated by the theorists:

> The manner of singing the romance merits much attention, all the charm of the romance being nothing if not perfectly sung. Its performance does not allow more mediocrity than its inspiration and composition; and it is rare, if they are sung well, that their merit is only appreciated by a few people. In order to be sung well the romance requires not only a lot of talent but even the apparent sacrifice of much of the same talent.[56]

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[53] 'car alors, l'art du chant consistait, pour le monde parisien, à bien dire des romances.' Fétis, 'Blangini', *Biographie universelle des musiciens et bibliographie générale de la musique.* 2nd edn. 8 vols. Vol 1. Paris: Firmin-Didot, 1866 – 68. p. 436.

[54] Ibid.

[55] 'Une romance doit être moins chantée que déclamée.' Thiébault, *Du chant.* p. 62.

[56] 'La manière de chanter les romances mérite une grande attention, tout le charme d'une romance étant nul si elle n'est parfaitement chantée. Son exécution n'admet pas en effet plus de médiocrité que son inspiration et sa composition; et il est si rare qu'elles soient bien chantées, que leur mérite n'est réellement apprécié que par peu de personnes. Pour être bien chantée, la romance demande

Thiébault made a number of remarks that highlight the importance of singing the romance well. He also contrasted the simplicity of romance performance and the difficulties associated with its execution. The more conventions one attributes to the romance, the harder it is for the performer to ensure that the 'proper' romance style is adhered to. On this, he wrote, 'it is only after many efforts that one will convince oneself that singing a romance well is a difficult task in music, because perfection of method must stand in inverse proportion to the weakness of the genre.'[57] Later, he added, 'there is no charm in a romance, when it is not sung perfectly.'[58] This statement by Thiébault epitomises the good taste and perfection of execution that was required. Incidentally, he also believed that 'this perfection was rarely obtained', and that 'in his life he had not met the acquaintance of just SIX PEOPLE who could be cited as worthy models of singing the romance.'[59]

Alexis de Garaudé in his *Méthode complète de chant ou théorie pratique de cet art* (1841) also offered, albeit briefly, some comments pertaining to romance performance. He focused on the unadorned nature, and triviality of the romance while emphasising the difficulty of conveying this simplicity. He wrote that:

> This genre of song is no doubt 'nothing', but this 'nothing' pleases, and it is not as easy to sing as you think. It requires a deep sensibility and a touching charm, with a focus on the heart that sentiment alone can produce […] It is generally wrong to spoil the simplicity of the romance by adding features […] If the subject is light, lively, witty and gracious, it

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non-seulement beaucoup de talent, mais même le sacrifice apparent d'une grande partie de ce même talent.' Ibid. p. 60.

[57] 'ce n'est même qu'à la suite de bien des efforts, que l'on se convaincra que bien chanter une romance est une tâche difficile en musique, parce que la perfection dans la manière, doit être en raison inverse de la f[a]iblesse du genre.' Ibid. pp. 65 – 6.

[58] 'tout le charme d'une romance étant nul si elle n'est parfaitement chantée.' Ibid. p. 60.

[59] 'mais la perfection est rare […] il n'en est pas moins vrai que, pour ma part et dans ma vie entière, je n'ai pas rencontré SIX PERSONNES que je voulusse citer comme des chanteurs de romances dignes de servir de modèles.' Ibid. p. 66.

> invites [the performer] to vary some lines of the last verse, but it is necessary to always sing the first [stanza] as the composer wrote it.[60]

Antoine Romagnesi in *L'art de chanter les romances* (1846) provided the most detailed discussion of vocal technique in the romance. For Romagnesi, the romance did not require a voice that had a strong intensity of tone; it was to be sung *fort bien* rather than *bien fort*: well rather than loudly.[61] Nor did it call for the singer to have a wide vocal range. Rather, a simple and tender song was to be interpreted with feeling, and it is this simplicity of emotion that had to be portrayed rather than the skill of the performer. In other words, to show off through ornamentation and vibrato would demonstrate a lack of taste and sensitivity. Romagnesi's method also gave the performers technical instructions on how to produce the 'proper' romance style. Such elements include advice on breathing, posture, diction, the need to join notes up evenly, and how to express the subtle nuances of the text in an unornamented manner.[62]

2.4 Circulation in Printed Form

The popularity of the romance during the 1820s and 1830s is overwhelming. Indeed, countless composers contributed to the repertoire, and many

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[60] 'Ce genre de morceau est un rien sans doute; mais ce rien plait, et n'est pas aussi facile à bien chanter qu'on le pense. Il demande une profonde sensibilité, et ce charme touchant, ces accen[t]s du cœur, que le sentiment peut seul produire […] On a généralement tort de gâter la simplicité de la [r]omance en y ajoutant des traits […] Le sujet, en étant léger, vif, spirituel ou gracieux, invite à varier quelques phrases des derniers couplets; mais il est de rigueur de chanter toujours le premier [en vers] tel que le compositeur l'a écrit.' Alexis de Garaudé, *Méthode complète de chant ou théorie pratique de cet art.* Paris: Garaudé, 1841. pp. 143 – 4.

[61] A. Romagnesi, *L'art de chanter les romances, les chansonnettes et les nocturnes et généralement toute la musique de salon.* Paris: Romagnesi, 1846. Reproduced and Trans. D. Tunley, *Salons, Singers and Songs: A Background to Romantic French Song (1830 – 1870).* Aldershot : Ashgate Publishing Limited, 2002. pp. 257 and 265.

[62] Ibid. pp. 251 – 54 and 259 – 62.

commentators specifically referred to the ample volumes of music available. In 1835, *La Gazette musicale de Paris* offered the following remark:

> Music-lovers should be perfectly reassured of the uptake [of romances] in the year 1835. Thanks to the fortunate fecundity of authors and the no less-fortunate competition between sellers, we have never before seen, upon the musical public, such a heavy shower of albums of all sorts and forms […] Paris will never cease to be a land predestined for this production. The Parisian has always enjoyed simple pleasures, and of course, of all the musical pleasures, the romance […] may well be regarded as the simplest of all. The only real difficulty that they will have to defeat this year is not to drown in this deluge of music in verse.[63]

The romance permeated musical life in Paris in a number of ways. One finds, for instance, large compilations of romances, such as the twenty one collections by various composers and publishers housed in the British Library. Each of these is titled *Romances* and appears with a corresponding volume number (numbers I to XXI); they were likely to have been compiled and bound by the book sellers and publishers from whom the volumes were originally purchased.[64] Other collections

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[63] 'Les amateurs de romances doivent être parfaitement rassurés sur leur consommation de l'année 1835; grâce à l'heureuse fécondité des auteurs et à la, non moins heureuse, concurrence des marchands, jamais on n'a vu tomber sur le public musicale une pluie aussi abondante d'album de tous genres et de toute forme […] Paris ne cessera jamais d'être une terre prédestinée pour cette production. Le Parisien a toujours aimé les plaisirs faciles, et, certes, de tous les plaisirs musicaux, la *romance* […] peut bien être regardée comme le plus facile de tous. La seule et véritable difficulté que les amateurs auront à vaincre cette année pour ne pas être noyés dans ce déluge de couplets en musique'. Anonymous, 'Albums de romances: hommage aux dames, album de romances et de nocturnes inédits. Neuvième année'. *La Gazette musicale de Paris* 1 (4 janvier 1835). p. 7.

[64] Volumes I to XXI appear under the call numbers G.540 – G.559. Although romances form the largest proportion of works within these volumes, other vocal genres such as nocturnes and *chansonnettes* are also included. The British Library archivist kindly informed me that Volumes G.540 – G.548 and G.550 – G.558 were purchased from the book seller and publisher William Pickering in 1950 and G.559 was purchased from the book seller Richard Booth of Hay-on-Wye in 1975. It was common practice to bind together loose sheets of music, and so were likely to have been bound by the publisher or book seller, but if they were in a poor condition on their arrival at the British Museum, they may have been rebound.

were published as a series and featured new romances by either one or several composers. Romagnesi, for instance, composed and published a complete set of his own *romances, chansonnettes et nocturnes*, in three volumes.[65] And the publisher Jean F. Colombier published a number of Francesco Masini's romances in two volumes titled *80 romances, mélodies et canzonnettes*.[66] Antonio Pacini published a collection of sixteen songs titled *À l'amitié,* which included a number of his own romances, in addition to some by Giacomo-Gotifredo Ferrari and Romagnesi among others.[67] The Bibliothèque nationale de France alone has over 800 titles just by Italian composers, the majority of which are single sheets.[68]

Further evidence of the romance's popularity is identified in Delaire's comments. In his concise history of the romance (1845), he remarked upon its commercial range, and estimated that around 'five hundred romances were published each year' during the first half of the nineteenth century.[69] He estimated the 'annual flow of romances sold to be approximately two hundred and fifty thousand copies, which earned an average of five hundred thousand francs,'[70] depending on the monetary value of individual publications. The cost of romance collections varied, typically ranging from 4 to 6 francs, subject to the number of romances present in each collection. Publishers often presented attractive deals if,

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[65] The entire collection is found in the Bibliothèque nationale de France (F Pn), under the shelf mark Vm^{7} 3669. The British Library (GB Lbl) also has part of this set (volumes two and three), under the shelf mark E.1755.

[66] This collection is found under the library sigla and shelf mark, F Pn, 4^{o} = Y.95.

[67] Out of the sixteen songs, there are fourteen romances, one *chansonnette* and one *chant guerrier.* The remaining composers included within this collection are Goule, A. Meurger, Antoine Meissonnier, Lambert, Jacques Strunz, T*** G***, Méreau and Mme de Beaucourt. A. Pacini (ed.), *À l'amitié.* Paris: Pacini, ca. 1830. F Pn, Y.25.

[68] With exception of the collections by Romagnesi and Masini mentioned above, there are not many bound volumes of romances in the Bibliothèque national de France. Instead each individual romance title or single sheet is listed under a single shelf mark.

[69] 'on en édite environ cinq cents par an'. Delaire, *Histoire de la romance*. p. 22. fn. 1.

[70] 'd'où il suit que le débit annuel des romances est d'au moins deux cent cinquante mille, que produit 500,000 fr.' Ibid.

for example, two collections were offered in a single package. A number of Blangini's collections were, for instance, advertised by publishers in pairs. We can particularly note the pricing structure of collections 27e and 28e. On the title page of these romance collections, a note indicates that while one could purchase them both collectively for 12 francs, separately they would cost 6 francs and 75 centimes.[71] Delaire places the normal cost of an individual romance at 2 francs.[72] It seems, however, that individual titles for piano and harp consistently cost 1 franc and 50 cents; versions for guitar and lyre were half the price at 75 cents.[73]

Delaire also commented upon the amount of money that changed hands between the composer and publisher. Like many other commentators, he also noted that the popularity of the romance came at the expense of more 'serious' works (See section 2.1).

> On the business side, the romance is a commodity that has a value when it is launched in drawing rooms under the patronage of a fashionable singer. A phenomenon of which our age should not be proud is that the romance's stock rises in proportion to the lowering of that of quartets, quintets, and other major works that publishers reject as unwanted merchandise and therefore not marketable, while they pay five hundred francs for a romance and as much as six thousand for a collection of six romances by a popular composer, who sings them himself or entrusts them to such

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[71] F. Blangini, 'Recueil de romances 27e et 28e', in *Romances recueils 4 – 7, 8, 11, 24, 27, 29 – 31, 37 – 39.* Paris: Blangini, 1919. GB Lbl, H.2006.(8.). Database Ref. 439 – 446. For a further example, in 1831, Frère's catalogue listed Blangini's collections 34e and 35e together, costing 9 francs (for eight romances). Although the cost for purchasing these two collections separately is not indicated, Frère, seems to list the usual cost of a single collection of 4 romances to be 6 francs. A.-C. Frère, 'Catalogue des ouvrages de musique composant le fonds de Frère', in F. Lesure (ed.), *Cinq catalogues d'éditeurs de musique à Paris (1824 – 1834): Dufaut et Dubois, Petit, Frère, Delahante-Erard, Pleyel.* Geneva: Minkoff Reprint, 1976. p. 9.

[72] Delaire. *Histoire de la romance.* p. 22. fn. 1.

[73] Lesure, *Cinq catalogues d'éditeurs.* The prices are consistent between all five publishers (Dufaut et Dubois, Petit, Frère, Delahante-Erard and Pleyel) that are listed in this collection of catalogues. One can also identify a similar price structure on the title pages of the romances located in library collections.

> interpreters as Mlles. D'Hénin or Drouard and MM. Ponchard, Géraldy, Vartel, Boulanger or Richelmi.[74]

Romances were typically published in one of four formats: single song sheets, editions, music periodicals and collections.[75] Single song sheets usually comprised two pages, typically recto and verso; individual editions provided a decorative title page, either bearing the song information (title, contributors,[76] dedication and instrumentation) in a calligraphic manner or displaying an illustration that connects one to the subject matter of the song; romances were also included in musical periodicals (e.g., *La lyre des dames* (1820 – 1821), and *Le ménestrel* (1833 – 1940)); finally, there are smaller collections whose title pages usually indicated the number of romances present in the collection. *Trois romances* by Luigi Balochi, and *Seize nouvelles romances* by Blangini, are two such examples, and also represent the wide range in the number of romances that could appear in the same collection.[77]

There is no reason to believe that romances included in the same collection were intended as 'cycles', arranged in a particular order and/or were intended to be performed as sets. For instance, in Balochi's *Trois romances,* the plate

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[74] 'Sous le rapport commercial, la romance est une denrée qui a du débit lorsqu'elle est lancée dans les salons sous le patronage d'un chanteur à la mode, et chose peu honorable pour notre époque, ses actions haussent en proportion de la baisse de celles des quatuors, quintettes et autres ouvrages capitaux que les éditeurs repoussent comme marchandise non demandée, et partant, sans écoulement, tandis qu'ils paient 500 fr. une romance, et jusqu'à 6,000 fr. une collection de six romances d'un compositeur en vogue, qui les chante lui-même ou les confie à des interprètes tels que mesdemoiselles d'Hénin, Drouard, etc.; MM. Ponchard, Géraldy, Vartel, Boulander, Richelmi.' Delaire. *Histoire de la romance.* p. 22.

[75] 'Edition' and 'Single song sheet' are both my terminology, and are used to differentiate between romances with a separate title page, and those without.

[76] In addition to the romance composer and poet, a separate accompaniment composer may also be indicated.

[77] L. Balochi, *Trois nouvelles romances*. Paris: Duhan, ca. 1802 – 1806. F Pn, Vm^7 29218. Database Ref. 45 – 47, and Blangini, *Seize nouvelles romances.* Paris: Carli, 1825. F Pn, Vm^7 32994. Database Ref. 263 – 278.

numbering is not sequential, the first romance displays the number 113, and the second and third shows 135 and 136 respectively.[78] This could indicate that the first romance was initially published as a single song sheet or edition, and then subsequently re-packaged as part of this collection of three romances. Moreover, re-publications of a number of Blangini's collections, appeared with reordered movements and some individual titles were substituted or omitted.[79] And, Antonio Lamparelli, in a number of his collections, used texts of several poets for each of the individual romances.[80]

We can explore the edition and the music periodical in greater detail. The title page of *L'amour en cage* by Charles Magné is indicative of the attractive editions

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[78] Balochi, *Trois nouvelles romances.* The plate numbers appeared sequentially. A. Devriès, and F. Lesure, *Dictionnaire des éditeurs de musique française,* 2 vols. Vol. 1. Geneva: Minkoff Reprints, 1979 – 88. p. 62.

[79] For instance, *Cinquième recueil de romances,* is listed in the *Journal des débats et des decréts* and was published by Leduc in 1803. A second version, published by Blangini in 1807 is located in the British Library. The third romance of this later collection, 'Descends de l'empire des songes', does not appear in the first. Therefore, while the first collection has five romances, the publication in the British library contains six. Anonymous, *Journal des débats et des decréts* (11 mars 1803), and Blangini, 'Cinquième recueil de romances', in *Romances recueils 4 – 7, 8, 11, 24, 27, 29 – 31, 37 – 39.* Paris: Leduc, 1807. GB Lbl, H.2006.(2.). Database Ref. 334 – 339. On a similar note, *Quinzième recueil de romances* is located in the Bibliothèque nationale de France, and a second version appears in Henri Gougelot's catalogue of romance collections (Both are published by Imbault, and while the exact date of the first is not known, the second was published in 1811). The second and third romances, 'Sur trois notes', and 'Le retour de l'âge d'or', which appear in the first of these collections, have been omitted in the second, and the existing romances re-ordered. For instance, while 'Eginart et Imma', appears as the last romance of the Bibliothèque nationale de France collection, it appears as the third in Gougelot's catalogue. Gougelot, *Catalogue des Romances Françaises parues sous la révolution et l'empire: les recueils de romances.* Melun: Legrand et fils, 1937. p. 59, and Blangini, *Quinzième recueil de romances*. Paris: Imbault, ca. 1801 – 1811. F Pn, Vm^{7} 8287. Database Ref. 392 – 397.

[80] For instance, collection 20^{e} uses texts by Lachabeaussiere, Roger and Masson. The first names of these poets, and the poet of the first romance of this collection are unknown.

that were available (Figure 2.1).[81] This illustration depicts a cupid-like figure trapped in a cage thus representing love', and refers to the romance's textual content. Indeed, in the opening line of the romance, the women who surround him in the image, assume almost mocking poses as they are all encouraged to 'come run and see, love is in the cage' ('Courez tous venez voir, l'amour est en cage').

[81] C. Magné, *L'amour en cage.* Paris: Catelin, n.d., in Various, *Romances: Volume I.* GB Lbl, G.540.(6).



Figure 2.1: C. Magné, *L'amour en cage* (p. 1).

The music periodical, in addition to publishing romances, also offered reviews of the most recently published albums and performances, in addition to articles on various musical topics. *La Gazette musicale de Paris* (1834 – 35), *La*

Revue musicale (1827 – 35) - both of which amalgamated in 1835 to form *La Revue et Gazette musicale de Paris* (1835 – 80) and *Le ménestrel* are two such examples. *Le ménestrel* is particularly significant as it included music, reviews, articles and letters, which indicate the views and reactions of the subscribers and of the journal's director. Moreover, there seems to be an inclination towards focusing on the romance. In the first year of the journal (December 1833 – November 1834), for instance, a new vocal piece appeared in each weekly issue, twenty five of which were romances; the remaining pieces included other vocal genres such as the vocal nocturne and *chansonnettes.*[82] By sifting through such reports, and the content of the music published in this journal between 1833 and 1850, one may trace the fashion of the romance.

In the first issue of *Le ménestrel* (1 December 1833), Castil-Blaze, introduced the romance to the readers. He identified its increasing popularity and described what was particularly pleasing about this vocal genre. He also highlighted the astonishing amount of romances published, [83] promising to present some works by the connoisseurs of the romance.

> For ten years, the romance has taken on an increasing popularity. It has clever masters just like music for the theatre; the romance is written in conscience by harmonists of a great talent […] who have produced a large number of small masterpieces. Mrs Gail achieved much success in this type of composition; we have Mrs Duchambge, Malibran and Damoreau now, with whom the bright or expressive melodies of spirit and originality enrich the golden books, which the publishers introduce to us at the beginning of the year […]. French troubadours created chamber music and invented the romance. Certain compositions of Thibault, Count of Champagne, and Guillaume de Machault still have a truth of expression, a

[82] *Le ménestrel* (1833 and 1834). The nocturne, in this context, denotes a vocal genre for two voices and an accompanying instrument, usually the piano. In addition to the romance, nocturne and *chansonnettes,* the year 1833 – 34 also includes a number of other vocal genres such as the ballade, *barcarolle and tyrolienne,* for example (See Appendix 1 for a full list of genres present in *Le ménestrel*).

[83] Blaze, 'Introduction', *Le ménestrel* 1 (1 décembre 1833). pp. 1 and 4.

freshness of colour, a marvellous naivety of melody […] We shall introduce some of these little masterpieces.[84]

Date	Romance	Nocturne	*Chans.*	*Mélodie*	Misc.	Issues With Music/ Total Issues
33 – 34	25	1	5	N/A	20	51 / 51 (1 missing issue)
34 – 35	18	5	4	N/A	24	51 / 52
35 – 36	16	2	3	1	30	52 / 52
36 – 37	11	1	7	1	25	45 / 45 (7 missing issues)
37 – 38	8	2	6	6	29	51 / 51 (1 missing issue)
38 – 39	25	1	2	4	20	52 / 52

Table 2.1: Vocal music published in *Le ménestrel.* December 1833 – November 1839.

[84] 'Depuis dix ans la romance a pris un nouvel essor: elle a ses maîtres habiles comme la musique théâtrale; la romance est écrite en conscience par des harmonistes d'un grand talent […] dont a produit une infinité de petits chef-d'œuvre. Mme Gail avait obtenu de nombreux succès dans ce genre de composition; nous possédons maintenant Mmes Duchambge, Malibran [et] Damoreau, dont les mélodies expressives ou brillantes d'esprit et d'originalité enrichissent les livres dorés que les éditeurs nous présentent au commencement de l'année [...] Les troubadours français ont créé la musique de chambre en inventant la romance. Certaines compositions de Thibault, comte de Champagne, et de Guillaume de Machault ont encore une vérité d'expression, une fraîcheur de coloris, une naïveté de mélodie admirable […] Nous ferons connaître plusieurs de ces petits chef-d'œuvre.' Ibid. pp. 4 and 1.

Exploring the music published in *Le ménestrel* during the 1830s, permits some initial observations (Table 2.1).[85] Almost all the issues throughout this period included a piece of music – with the exception of one issue published on 20 September 1835, which consists only of articles. All are for one or two voices and have a piano or harp accompaniment (although on the 9 July 1837, an advertisement indicated that subscribers could now purchase an alternative version for voice and guitar at a slightly reduced price).[86] The romance represents the largest proportion of music, the majority of which are by French composers – just nine songs comprise the foreign contribution across the entire decade.[87] The miscellaneous genres include the vocal ballade, the barcarolle and rondo - to name a few - and ordinarily one will only find a small number of these genres, usually one or two each, per year (Appendix 1 demonstrates the range of genres included within *Le ménestrel*).[88] Towards the end of this decade, the *mélodie* began to appear. It first appeared on 13 March 1836, and increased in prominence towards the end of the 1830s; its inclusion is not surprising considering that the first independently published *mélodies* appeared at around this time.

The articles written by the journal's editors, and letters from the subscribers shed light upon their choice of music. The contributors promised to listen to the preferences of their subscribers while, it appears, ensuring that they only published music of quality. In the first issue of the journal, Castil-Blaze (1833) told readers that 'we start by [publishing] romances; one day we will publish more

[85] Each year of *Le ménestrel* begins on the first Sunday of December. The 'Totals Issues' column indicates the proportion of found issues that include music. The entry 51 / 52, for instance, indicates that there are 52 issues, but one has no musical insert. All issues assumed to be missing is indicated in brackets and are therefore not included in the figure of total issues per year.

[86] It cost subscribers seven francs to subscribe to this format for guitar.

[87] There are seven pieces by Francesco Masini, one by the German composer Friedrich de Flotow and one by Fredrich Burgmüller.

[88] Other vocal genres include the *reverie*, bolero, *ariette* and *bluette*.

important compositions, if such is the desire of our subscribers.'[89] It seems then, that their desire to keep their subscribers happy may have affected the quality of works published, and thus might result in a reduction of romances.

The journal's new editor E. D'Arlhac (who took over from July 1835), marked the beginning of his directorship by implementing a method to ensure that they published only the romances of the best quality. Now, two years after its first publication in 1833, all music would be judged on their merit before being accepted. He also offered composers an incentive that would be paid if they succeeded in having two of their works published in a single year to persuade them to write pieces that met the journal's standards:

> A committee has been created, from amongst the most celebrated composers in the capital, to which henceforth will be presented all productions before being inserted. It will judge without appeal, it will further instruct the classification of romances for the annual collection, in order to put as much variety as possible into the choice of compositions […] All authors who have two romances inserted in the journal, after review, will receive at the end of the year a beautiful volume of *Le ménestrel* bound in leather with gilt edges, with the following inscription. 'A. Monsieur…. *Le ménestrel* reconnaissant'.[90]

Although he did not specify at this time any criteria on which he based this classification of 'works of quality', it seems that there was a distinct desire to publish music by well-known composers (Also see footnote 101). Arlhac

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[89] 'Nous commençons par des romances; un jour nous publierons des compositions plus importantes, si tel est le désir de nos souscripteurs.' Blaze, 'Introduction', *Le ménestrel* (1 décembre 1833). p. 4.

[90] 'Il a été créé un comité pris parmi les compositeurs les plus célèbres de la capitale, auquel désormais seront soumises toutes les productions avant d'être insérées. Il jugera sans appel, il sera chargé en outré de la classification des romances qui doivent composer le recueil annuel, afin de mettre le plus de variété possible dans les choix des compositions […] Tout auteur dont deux romances auront été insérées dans le journal, après avoir subi l'examen du comité, recevra à la fin de l'année, un beau volume du Ménestrel, sur tranches dorées et relié en maroquin, avec l'inscription suivante. *A Monsieur… Le Ménestrel reconnaissant.*' E. D'Arlhac, 'A MM. les souscripteurs du *ménestrel*', *Le ménestrel* 32 (5 juillet 1835). p. 1.

relinquished his post as director to Jules Lovy the following March, and the aspirations to only publish works by well-known composers continued. Indeed, it appears that 'quality' was what the subscribers were looking for; in 1839 one subscriber complained that *Le ménestrel* was not fulfilling its promises in providing its readers with the works of the grand romance masters:

> We received this week a letter signed by one of our subscribers, which accused *Le ménestrel* of being inaccurate or at least slow at keeping its promises. 'Where are the romances of Beauplan and other good composers you promised at the start of the year?[91]

These claims were refuted by the editors, who maintained that their proposal to include only works of quality was on-going; this subscriber had evidently not taken great enough care in looking through the journal and had missed Beauplan's recent publications.[92] Indeed, from the 1 December 1838, until March 1839, they had already included two works by Beauplan, in addition to a number by other well-known romance composers, such as Adolphe Vogel, Joseph Merlé, and Joseph Vimeux. It is in this issue that we begin to glimpse further changes the editors hoped to make in future editions, in an attempt to enhance the quality of the journal. They hinted at a possible reduction of music as a way of improving the journal by writing, 'we are on the eve of realising the important improvements that fulfil long-term projections in the interest of the *literary* part of *Le ménestrel.*'[93]

In the following year, the editors completed this reform. Indeed it had led them to reassess the number of romances published. Therefore, it seems that this

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[91] 'nous avons reçu, cette semaine, une lettre signée de *l'un de nos abonnés*, dans laquelle on accuse *Le ménestrel* d'être inexact, ou pour le moins lent à tenir ses promesses 'Où sont les romances d'Amédée de Beauplan et autres bons faiseurs, que vous nous aviez promises au commencement de l'année?' Lovy, 'A nos souscripteurs', *Le ménestrel* 15 (10 mars 1839). p. 1.

[92] Ibid.

[93] 'nous sommes à la veille de réaliser les importantes améliorations que nous projetions depuis longtemps dans l'intérêt de la partie littéraire du *Ménestrel.*' Ibid. (Italics of *literary* are mine).

journal which had so fervently promoted the romance in the early stages of its publication was now re-thinking its position. They wrote:

> For a long time, *Le ménestrel* has promised noteworthy improvements in the music that it offers […] We believe to have finally resolved this problem. By the new system of publication that we are adopting from this date forwards, the system will permit us to consistently offer our subscribers compositions of the first order, and at the same time, to open up a greater domain for our musical critiques. As of today, *Le ménestrel* will appear each Sunday with four large pages of text. Every two weeks, it will publish one new romance by Messieurs Meyerbeer, Donizetti, Halévy, [Adolphe] Adam, Amb[roise] Thomas, Clapisson, [Albert] Grisar, Masini, Am[adée] De Beauplan, Comte Abel d'Adhémar, [Friedrich de] Flotow [and] Mademoiselle [Loïsa] Puget.[94]

This article mentions some surprisingly important composers, namely Meyerbeer and Donizetti among some well-known *romanciers* (in particular, Masini, Puget and Beauplan). Certainly in the first half of the 1840s, from the date the reform commenced, seven of these twelve composers had a least one of their romances published. From the previous decade, there is also an increase in the number of pieces by these composers across all genres. Some composers (Donizetti, Grisar, Meyerbeer, and Thomas), were included for the

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[94] 'Depuis long-temps, le *[m]énestrel* avait promis de notables améliorations dans sa partie musicale, et un développement matériel qui lui permit de donner plus d'extension à son cadre littéraire. Mais l'accomplissement de ces promesses était subordonné à la solution d'un problème important: Remplir de vœu de nos abonnés sans leur imposer de nouveaux sacrifices, tel était le double but qu'il s'agissait d'atteindre dans cette espèce de régénération. Ce problème, nous croyons enfin l'avoir résolu par le nouveau système de publicité que nous adoptons dès aujourd'hui; système qui nous permettra d'offrir constamment à nos souscripteurs des compositions de premier ordre, et d'ouvrir en même temps un plus vaste champ à notre critique musicale. A dater d'aujourd'hui, le *[m]énestrel* paraîtra le dimanche de chaque semaine, en quatre grandes pages de texte sur trois colonnes, avec vignette et filets, belles impression sur papier satiné. Chaque quinzaine, il publiera une romance inédite de MM. Meyerbeer, Donizetti, Halévy, [Adolphe] Adam, Amb[roise] Thomas, Clapisson, [Albert] Grisar, Masini, Am. de Beauplan, [Comte Abel] d'Adhémar, [Friedrich] de Flotow, [et] Mlle [Loïsa] Puget'. Lovy, 'Nouveau prospectus: Le ménestrel réforme', *Le ménestrel* 16 (15 mars 1840). p. 1.

first time since the journal's initial publication in 1833. Nearly all of the composers mentioned in the above article were included at some point during the first five years of the 1840s; five of these had multiple publications in 1840 alone (Adhémar, Beauplan, Clapisson, Flotow, and Grisar). We should note, however, that Halévy does not appear at all throughout the 1830s or 1840s, so his mention in the article is surprising.

Regardless of this, the contribution of this group of composers across all genres during the first half of the 1840s is clear; from 1840 to 1845, there are sixty six pieces by these eleven composers. This is compared to forty eight pieces by eight of these composers throughout the entirety of the 1830s. The difference between these two figures is especially significant for two reasons; firstly, 1840 - 45 represents a narrower time frame, and secondly, the editor's suggestion of reducing the amount of music in the 1840s combined with the higher number of works by notable composers emphasises their desire to increase the quality of music included within the journal.

It seems, however, that their intention to include pieces by this group of composers did not last for the remainder of the 1840s. From 1846 onwards, there were just six pieces by three of these composers (including four compositions by Puget, two by Masini, and one by Adhémar). Rather, the latter half of this decade saw the increased and widespread contribution of a number of other composers not mentioned in the article, as well as a reduction in the amount of music.

Considering the status of this group of composers as *romanciers*,[95] the number of romances that appeared in the 1840s, does not differ significantly to the number included in the 1830s; in the 1830s, there are sixteen romances by five of these composers, and in the 1840s there are fourteen by seven composers. But despite this, out of the seven composers that had their romances published in the 1840s, four of these had increased their

[95] This is the group of composers mentioned in *Le ménstrel's* article (See chapter 2, footnote *94*).

contribution from the 1830s,[96] which reinforces the significance of this group of composers. (See Appendix 1 for the full breakdown of composers in *Le ménestrel* from 1833 - 1850).

Date	Romance	Nocturne	*Chans.*	Mélodie	Piano	Misc.	Issues With Music/ Total Issues
39 – 40	9	1	2	5	N/A	13	30 / 56[97]
40 – 41	3	N/A	4	6	N/A	9	22 / 52
41 – 42	5	N/A	3	5	N/A	11	24 / 51 (1 issue missing)
42 – 43	3	1	3	8	N/A	10	24 / 51 (1 issue missing)[98]
43 – 44	N/A	N/A	3	3	2	13	21 / 51 (1 issue missing)
44 – 45	1	1	N/A	8	N/A	11	21 / 53

[96] The composers from this list who appeared in the 1830s are: Adam, Clapisson, Masini, Beauplan and Adhémar. The 1840's composers are: Clapisson, Grisar, Masini, Beauplan, Adhémar, Flotow and Puget. While Clapisson, Masini, Beauplan and Adhémar appear in both decades, only Masini had his number of romances increased in the 1840s. The romances of Grisar, Flotow and Puget are therefore new additions to the periodical in the 1840s.

[97] In 1839 – 1840, while the number of issues that includes music is 27, the issue 26 April 1840 includes four songs, instead of the customary one. There are therefore thirty songs in total for the entire year.

[98] In 1842 – 43, the issue dated 5 November 1843 includes two songs so while twenty-four issues include music, the actual number of pieces is twenty-five.

Date	Romance	Nocturne	*Chans.*	Mélodie	Piano	Misc.	Issues With Music/ Total Issues
45 – 46	1	N/A	N/A	7	5	8	21 / 52 (1 issue missing)
46 – 47	5	N/A	1	N/A	4	11	21/51 (1 issue missing)
47 – 48	1	N/A	1	1	4	7	14 / 36[99]
48 – 49	10	N/A	1	1	2	6	20 / 51 (1 issue missing)
49 – 50	2	N/A	3	2	N/A	12	19 / 51

Table 2.2: Vocal music published in *Le ménestrel.* December 1839 – November 1850.

From Table 2.2, it seems that the musical content was, more or less, halved with romances no longer forming the largest proportion of works. From December 1840 onwards, this reduction was most widely felt in the proportion of romances; initially the number of the romances decreased and the number of *mélodies* increased. It seems that this change was only temporary, however; from 1846 onwards, romances were once again appearing in favour of the *mélodie.* Notably, from 1843 – 44, there is a move away from vocal music and towards the inclusion of instrumental pieces, namely polkas and *valses* for solo piano by well-known composers such as Johann Friedrich Burgmüller, as well as piano arrangements of

[99] In this year, some issues are grouped in pairs or in threes. For instance, issues 35 and 36 (30 July and 6 August) are combined. There are therefore 36 separate issues instead of the usual 52.

the polkas of Johann Strauss.[100] In the 1840s, instead of striving to include only romances by the most prominent *romanciers*, a reduction in the number of romance publications in favour for works of a higher sophistication (e.g., *melodies* and instrumental music) was required in order to achieve the 'quality' to which they aspired.

This reduction, however, in the number of romances was not entirely supported by all of their subscribers. The journal reprimanded those who had complained, and suggested that people only subscribed to the journal for the romances rather than to read the articles. This was perhaps true, but the editor wanted to discourage this. In the following quotation, he further clarified details of their decision:

> Some of our subscribers have sent complaints about our issue last Sunday and they complain that they had not received the romances usually included in this journal. They attribute this omission to administrative negligence or an honest mistake. To those subscribers, who criticise, we have another [for you]; it is not to read the journal. *Le ménestrel* sufficiently announced and explained in the issue dated fifteenth of this month the new measures it had just adopted, a measure that has earned it [*Le ménestrel*] congratulations from most of its subscribers […] In reducing the number of romances, we have at the same time, resolved not to publish any romances other than those by a well-known author.[101]

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[100] One can, for instance, refer to *Ta main,* a *valse* originally composed by Etienne Arnaud and arranged for piano by Burgmüller (28 juin 1846), and *Marienka,* a polka composed by Strauss, and also arranged by Burgmüller (27 juin 1847).

[101] 'Quelques-unes de nos souscripteurs nous ont fait parvenir des réclamations au sujet de notre numéro de dimanche dernier: ils se plaignent de n'avoir pas reçu la romance que nous avions l'habitude de joindre au journal, et attribuent cette omission à une négligence administrative ou à une erreur involontaire. Aux abonnés qui nous adressent ce reproche, nous nous permettons d'en adresser un autre: c'est de *ne pas lire leur journal*; car LE MÉNESTAL a suffisamment annoncé et expliqué, dans son prospectus du 15 de ce mois, la nouvelle mesure qu'il vient d'adopter, mesure qui lui a valu les félicitations de la plupart de ses souscripteurs […] En réduisant ainsi le nombre des romances, nous avons en même temps pris l'engagement de n'en publier aucune sans nom d'auteur connu.' Lovy, 'A nos abonnés', *Le ménestrel* 18 (29 mars 1840). p. 1.

The appearance of musical inserts, however, was perhaps more infrequent than this explanation suggests; therefore the subscriber's criticisms were not entirely unfounded. Musical inserts did not always appear fortnightly, and thus subscribers, at times, went an entire month without receiving a single piece of music. For instance, the issues 8 December 1844 to 19 January 1845 inclusive included no music whatsoever. Two years after the journal had made these initial changes, they confirmed that these improvements were on-going: 'The new administration of *Le ménestrel* will continue its efforts to improve its publications and to earn the favour of people who have good taste, and who prefer *QUALITY* over *QUANTITY.*'[102]

It seems that *Le ménestrel* was also constantly re-evaluating the price of their subscription. In the early years of the periodical, they offered only an annual subscription.[103] This differed from other journals, which usually advertised monthly, three-monthly and six-monthly rates. Parisians were charged 10 francs for a year, those from other provinces, 12 francs, and foreigners 13 francs. In the following years these rates gradually increased, but they also offered their subscribers incentives such as the entitlement to attend free of charge the two annual concerts presented by *Le ménestrel.*

The issue dated 30 May 1841, however, signified their biggest change. A year after the journal first began to reassess the quantity (and quality) of published music, the editors advertised a new pricing structure. Now, subscribers could either purchase a year's subscription for 15 francs, 8 francs for six months, or 5 francs for three months.[104] It is likely that this new structure was popular with its

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[102] 'La nouvelle administration du *[m]énestrel* continuera ses efforts pour améliorer ses publications et justifier la faveur des gens de bon goût, qui préfèrent la QUALITÉ à la QUANTITÉ.' Lovy, 'Avis important', *Le ménestrel* 1 (4 décembre 1842). p. 1.

[103] Blaze, *Le ménestrel* (1 décembre 1833). p. 1.

[104] Prices were slightly higher for other French provinces and foreigners. A similar pricing structure was also offered for an additional smaller format for guitar, although the lithographies could be

subscribers. After all, it gave them a greater choice, and it fell in line with what other periodicals were offering at around this time.[105]

It is clear that maintaining a high standard of music was important to the editors. In the 1830s, this desire for quality is evident through their intent to publish only the works by the best-known composers. In the 1840s, however, the direction of the journal changed, and it seems that they obtained quality by reducing the amount of music, in particular the romance; the number of nocturnes and *chansonnettes* do not differ significantly between the two decades. It is also possible that the later inclusion of works by Johann Strauss and Burgmüller represented the 'serious' music the journal said they would include if desired by the subscribers.[106]

An exploration of the romance's circulation would not be complete without considering its lifecycle in terms of the number of performances and publications. Indeed, nineteenth-century writers frequently alluded to the brief life-span of a romance. An anonymous writer for *Le ménestrel*, for instance, remarked upon their ephemeral nature:

> Yesterday's romance is replaced by that of today, which will in turn be replaced by another tomorrow, and their short duration proves nothing against them. Romances are like flowers. What does it matter if the morning rose dies in the evening if the next day we get to see the blossoming of others just as beautiful, fresh, fragrant and lively in both colour and splendour?[107]

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included for no additional cost. For the piano version, subscribers could pay an additional fee for the lithographies.

[105] *La Gazette musicale de Paris,* for instance offered a similar, but a slightly more expensive pricing structure; 30 francs could buy a year's subscription, 15 francs, 6 months and 8 francs, three months.

[106] Blaze, *Le ménestrel* (1 décembre 1833). p. 4.

[107] 'La romance de la veille est remplacée par celle d'aujourd'hui, qui à son tour fera place demain à une autre, et leur peu de durée ne prouve rien contre elles. Les romances sont comme les fleurs. Que nous importe que le rose du matin meure le soir, si le lendemain nous devons en voir éclore

The writer Albert de Lassalle (1868), in his retrospective account of the romance, also remarked that 'the best romances remain in vogue for only a short time. The only thing as fleeting as a romance is the cut of our clothes.'[108] In particular, the reference to the 'best romances' implies that this short life-span was integral to its cultural setting and popularity. But, given that so many romances were produced at this time, it is perhaps not surprising that their life-span was limited.

Modern musicologists have also commented upon this idea. David Tunley, for instance, specifically mentions the 'annual bloom of the romance', and indicates that romances often disappeared at the end of one season, only to be replaced by others.[109] While nineteenth-century writers clearly suggest that romances did not remain in vogue for long, one can, however, dispute the existence of the 'annual bloom' or 'season' as Tunley describes it. There is no evidence that they occurred only at certain times throughout the year; indeed periodicals such as *Le ménestrel* seem to report on performances all year round. In any case it would be difficult to ascertain when this annual span began and ended. Once more, nineteenth-century sources seem to suggest an even shorter life-span, perhaps indicating that individual romances enjoyed very few performances. What is clear, however, is that the popular romance composers of the day had a prolific output, and thus were able to feed this inexorable demand. Consequently, they confirmed their widespread reputation as romance composers as noted by Fétis: '[For a composer] to gain a reputation in the genre of the romance, he must multiply [the number of] works.'[110] The short-life span of romances was as a result of the sheer abundance

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d'autres aussi belles, aussi fraîches, aussi odorantes, aussi vives de couleur et d'éclat?' Anonymous, 'De la romance', *Le ménestrel* 36 (6 aout 1837). p. 4.

[108] 'les meilleures romances ne jouissent que d'une vogue passagère. On ne pourrait citer d'aussi éphémère que la mode dans la coupe des vêtements.' A. de Lasalle, *Dictionnaire de la musique appliquée à l'amour.* Paris: A. Lacroix: Verboeckhoven et C[ie], 1868. p. 228.

[109] Tunley, *Salon, Singers and Songs.* p. 59.

[110] 'Pour [un compositeur] se faire une réputation dans le genre de la romance, il faut multiplier ses ouvrages.' Fétis. 'Sur la romance', *La Revue musicale* 4 (1829). p. 439.

of works available and therefore, the necessity, on the part of the composers, to demonstrate their worth as *romanciers*.

A further factor contributing to the prolific output of works, other than their ephemeral nature, was the speed with which composers could create romances. Blangini, for instance, was asked by Princesse Pauline Bonaparte, to set a romance to music in time for her departure the following day.[111] Blangini obliged and gave 'Il faut partir' to her, which was greeted with much enthusiasm. He comments upon its popularity noting that 'it is one of my songs that we sing most.'[112] We also find an anecdote regarding Masini and the alarming speed with which one of his works appeared ready for publication.

> A few weeks ago, a young artist attached to one of our theatres came to us to submit three verses, barely sketched. Mr Masini was present; he glanced at these words and found them charming. He returned home and the same evening the music was made, written up, copied out, and the next morning *Le ménestrel* was in possession of the manuscript of *Les deux sœurs*. As we shall see, it is almost an improvisation, and we leave it to the experts to judge whether this delicious melody is worthy of the gracious composer of *Jemmy, Page inconstance, Vous* and *Petits glaneurs.*[113]

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[111] Blangini, *Souvenirs de F. Blangini.* Paris: Charles Allardin, 1834. p. 122. Princesse Pauline Borghese was Napoleon's younger sister and one of Blangini's students. She also offered him the position of director of her private music concerts. See, Fétis, 'Blangini', *Biographie universelle.* Vol. 1. p. 436, and Blangini, *Souvenirs.* p. iii.

[112] 'et j'ai lieu de croire que j'avais été assez, bien inspire, car c'est une de mes romances que l'on a le plus chanté depuis.' Blangini, *Souvenirs.* p. 122 – 3.

[113] 'Il y a quelques semaines, un jeune artiste attaché à l'un de nos théâtres de Paris, vint à nous pour nous soumettre trois couplets, à peine ébauchés. M. Masini était présent: il jeta un coup-d'œil sur ces paroles et les trouva charmantes; il rentra chez lui, et le même soir la musique était faite, écrite, mise au net, et le lendemain matin, le *Ménestrel* fut en possession du manuscrit des *Deux [s]œurs.* Comme on voit, c'est presqu'une improvisation, et nous laissons aux connaisseurs le soin de juger si cette délicieuse mélodie est digne du grâcieux auteur de *Jemmy,* du *Page inconstant,* de *Vous* et de *Petits [g]laneurs.*' Lovy, 'Les deux sœurs', *Le ménestrel* 43 (24 septembre 1837). p. 1.

Cases such as this may be infrequent, for this author also admits that 'there are few [romances] that have been composed in less time.'[114] It does nevertheless demonstrate that both Blangini and Masini were able to compose romances quickly, and that such a rapid speed of composition was not unheard of. One must note, however, that a romance composer such as Masini, author of over two hundred individual romance titles, would not have been too concerned with ensuring a constant supply of his romances; rather it seems that the driving force behind the speed in which he composed this particular piece was as a result of inspiration.

We can note a number of romance examples that did not seem susceptible to this short-life-span. We have already noted that Blangini's 'Il faut partir', composed for Princesse Bonaparte enjoyed several performances. For another example, Tunley, specifically mentions 'La follette', composed by Pauline Thys; this romance had many renditions, all sung by Mme Sabatier, but these were not looked on favourably by one critic who reported on its performances; this critic added an extra exclamation mark for every performance he had heard of this piece, which Tunley interprets as frustration at hearing multiple performances of the same work.[115] Other 'popular' romances were perhaps more successful. 'Plaisir d'amour', from Jean-Paul Martini's romance collection, *Trois romances nouvelles*, did not seem susceptible to such criticism and, as Annegret Fauser argues, attained a long shelf life, adding to the musical experience of its audiences throughout the nineteenth century.[116] Its popularity is also manifested in the numerous editions, and arrangements for various instruments and / or voices. One particularly

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[114] 'Pourtant il en est peu qui aient été composées en moins de tem[p]s.' Ibid.

[115] Tunley, *Salons Singers and Songs.* pp. 61 – 2.

[116] A. Fauser, 'The Songs', in P. Bloom (ed.), *The Cambridge Companion to Berlioz.* Cambridge: Cambridge University Press, 2000. p. 109. Johnson and Stokes also referred to 'Plaisir d'amour' as being immortal. Johnson, and Stokes, *A French Song Companion.* p. 299.

notable version is an arrangement for orchestra by Hector Berlioz (1859).[117] Appendix 4 presents an extensive list of editions and arrangements.[118]

In a further example, Blangini's 'Il est trop tard' also demonstrates the long life-span of some romance compositions. It seems that the popularity of this piece led to performance and dissemination outside France. It also demonstrates the amount of money that could be earned from the sale of a particularly popular romance. Blangini made this remark in his memoirs:

> I sold [*Il est trop tard*] to Mr Leduc, seller of music, the sum of one hundred and twenty francs, which made, in reality for only sixty francs in silver. Mr Leduc has since confessed to me that with this single romance, he has earned more than twenty thousand francs […] The General, Earl of Ségur having been prisoner in Russia after the disastrous Moscow campaign told me that he had heard *Il est trop tard* sung in Siberia.[119]

Some romances had a rich publication history.[120] The popularity and commercial success of these works is likely to have motivated the need for multiple versions. Re-publishing a romance for an alternative instrumentation (guitar instead of piano), or for a different format (as part of collection or musical

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[117] H. Macdonald, 'Berlioz, Hector'. *Grove Music Online. Oxford Music Online.* Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/514247>. Accessed 27 April 2012.

[118] In the Bibliothèque nationale de France, alone there are 190 different editions and arrangements of *Plaisir d'amour*. This romance also has a rich performance history and discography. It has been performed by artists such as Andrea Bocelli (2002), the Kings Singers (1993) and was used an inspiration for Elvis Presley's *Can't Help Falling in Love With You* (1962). It also features on the soundtrack of the 2001 film *The Affair of the Necklace*.

[119] 'Je la vendis à M. Leduc, marchand de musique, moyennant la somme de cent vingt francs en musique, ce qui ne faisait, en réalité, que soixante francs en argent. Depuis M. Leduc m'a avoué qu'avec la seule romance *Il trop tard,* il avait gagné plus de vingt mille francs […] Le général comte de Ségur, ayant été prisonnier en Russie après la désastreuse campagne de Moskou, m'a dit qu'il avait entendu chanter *Il est trop tard* en Siberie.' Blangini, *Souvenirs.* p. 62 – 3. As we shall see in Section 3.3, Blangini often used the texts of Ségur as settings for his romances.

[120] The full extent of the rich publication history of some romances, will be further investigated in Chapter 3.

periodical instead of an independent single song sheet) were both popular means of increasing its availability.[121] As we shall see in the following two examples, one also finds romances listed in the catalogues of more than one publisher or re-released several years after its initial publication.

'Le baiser' from Blangini's collection *Quinzième recueil de romances* is one example that appeared in different publishers' catalogues. Certainly, in this case, it appears that the succession of publishing firms or the selling of engraved plates accounts for some of these additional publications. This romance was self-published both as a single song sheet, and as part of collection number fifteen; additional publications also appeared on the lists of Imbault (1810) again in both formats, and by Janet et Cotelle, who published it only as a single song sheet (1817).[122] Janet et Cotelle acquired the business of Imbault in 1814,[123] which might account for the last of these three publications.[124]

For publications that appeared several years apart from each other, we can consider Blangini's *28e recueil de romances*. Blangini published it first in c.1819

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[121] *Robert* by Luigi Castellacci is just one romance that appeared for both piano and guitar. L. Castellacci, *Robert.* Paris: Hanry, 1826. F Pn, Vm^{7} 39152. Database Ref. 615, and I. Fellinger, *Periodica musicalia (1789 – 1830).* Regensburg: Bosse, 1986. p. 466. We can also note, 'L'amour', by Blangini, which originally appeared as part of his collection *27e Recueil de romances* (1819), before being published by Magasin de musique in the periodical *Journal des amateurs* (1826), and finally appearing as an edition or single song sheet, published by Frère (1831). Blangini, 'Recueil de romances 27^{e} & 28^{e}, in *Recueil romances.* Paris: Blangini, 1819. GB Lbl, H.2006.(8.). Database Ref. 440, Fellinger, *Periodica musicalia*. p. 668, and Frère, 'Catalogue des ouvrages' in Lesure (ed.), *Cinq catalogues.* p. 9.

[122] Blangini, 'Le baiser', *Quinzième recueil de romances.* Paris: Imbault, ca. 1801 – 1811. F Pn, Vm^{7} 8287. Database Ref. 396. This romance was also published as a single song sheet by Imbault for guitar. Lam, XX(139974.1). Database Ref. 124.

[123]Devriès, and Lesure, *Dictionnaire des éditeurs*. p. 236.

[124] Other examples include Carulli's *L'ésperance,* which was published by Corb[e]aux and Joseph Meissonnier, with the latter firm announcing themselves as successor's to Corbeaux' by 1822. C. Hopkinson. *A Dictionary of Parisian Music Publishers: 1700 – 1950.* New York: Da Capo Press, 1979. pp. 30 and 57.

(this work is referenced in the 1819 issue of *Bibliographie de la France* so, presuming that Blangini made the deposit at the time of publication, it is likely to have initially appeared at around this time), and in 1831, it was also listed in Frère's catalogue.[125] Therefore, it seems that a short-life-span was not necessarily an integral feature of the romance and its cultural setting.

2.5 Conclusion

This chapter explored the astounding popularity of the romance, in particular its association with the amateur, composer and performer, its conventions, its reception, and its commercial function. A number of issues emerge, such as simplicity versus complexity, its short shelf life, its difficulties pertaining to its early definition as a genre, it astounding popularity and its changing fashion, compared to other genres, such as the *mélodie*.

The unmannered nature of both composition and performance is emphasised along with the difficulty in achieving perfection. Although the romance has clear connotations with the music making of amateurs, as suggested by theorists such as Thiébault (who himself is likely to have been a non-professional musician), and Le Carpentier, the supposed simplicity of the romance lies in direct contrast to the talent that is required to produce the 'proper' romance style. One can also question this in terms of its accessibility to the public. We can, for instance, reconsider the review of Le Carpentier's method, which highlights the romance as a book for everyone to enjoy. The simplicity of the musical and poetic knowledge that it imparts, in addition to the affordable price made it an attractive and a sought-after

[125] Frère, 'Catalogue des ouvrages' in Lesure (ed.), *Cinq catalogues.* p. 9. While it is possible that Frère advertised and published this work prior to 1831, it is still significant that it appeared on Frère's list in this year; any earlier publications of this collection, and references in his earlier catalogues would only enhance the potential longevity of some romances. It should be noted, however, that as Devriès, only refers to Frère's 1831 catalogue and does not indicate that there were any earlier catalogues, this is largely speculative. Devriès, and Lesure, *Dictionnaire des éditeurs*. Vol. 2. p. 175.

resource. Given the popularity of the romance, Le Carpentier might have included it purely on commercial considerations. The appearance of treatises suggest that there is an apparent need to study these romances from the standpoint of technique. This injects a serious nature to both its composition and performance; it is therefore a genre which, in fact, requires a considerable amount study. This seriousness versus its apparent simplicity and light-heartedness, is also manifested in the apparent tension between the romance and more serious works.

The authors of the treatises, namely Thiébault, Le Carpentier and Romagnesi are likely to have been reflecting convention, rather than establishing new characteristics. For Thiébault, it is difficult to imagine that, given his status as an amateur, he would have had enough *gravitas* to confidently suggest the 'proper' way of composing the romance, if such characteristics had not already been known. For Le Carpentier and Romagnesi, given the late date of their treatises (1843 and 1846 respectively), it is certain that, they too, were reflecting previous discussions on the romance. Considering Blanchard's comments on the dwindling popularity of the romance in the late 1830s, one might speculate that Le Carpentier and Romagnesi, in writing their treatises, attempted to reignite its popularity and to encourage others to conform to the conventions as noted in earlier treatises.

The romance's popularity in the 1830s is undeniable. From studying the musical content of *Le ménestrel,* it seems that one can trace the romance's popularity from the 1830s to the 1850s. While the 1830s shows a clear preference for the romance, the 1840s shows that other genres, such as the *mélodie* took precedence. If we relate these findings to Blanchard's comments published in *La Revue et Gazette musicale de Paris* (1838 – 1840), although he specifically refers to the *Lied* as a threat to the simplicity of the romance, one might speculate that his comments could also apply to the *mélodie.* These remarks, however, might be unfounded. We saw in *Le ménestrel*, in the 1840s, the *mélodie* only initially flourished; Table 2.2 showed that by 1846 romances were once again published in favour for the *mélodie.*

There are also other dichotomies. One can, for instance, note the vagueness of its early definitions and the enthusiasm of commentators in documenting its many conventions; the romance is, by nature, a distinct and characterised genre, and its style, once established, changed very little throughout the first half of the nineteenth-century. We also saw this in regards to the comparison between an early and late romance by two French composers. While the large scope of romances by the French composers makes it difficult to fully assess the development of the French romance, considering these two romance examples demonstrates a similarity of musical style.

While it is clear that many romances were short lived, some pieces were performed on several occasions, and were published more than once. And, although some commentators consider this short life span to be part of the charm of the romance, others argue otherwise. One writer in *Le ménestrel,* for instance, stated that 'it [the short shelf life] proves nothing against them';[126] others, however, criticised their ephemeral nature. Legouvé claimed that the short lived popularity of individual romances was a product of their lack of significance and contribution to Parisian musical life.[127] Of course, its contribution is clear. Newspapers, journals and treatises, frequently commented upon the romance, remarking upon recent performances and publications, advertising new works as well as offering insight into public opinion. This is valuable information without which, it would not be possible to gain insight into the romance's controversial reception and to place the genre within its compositional and performance context. The next chapter will explore the Italian composers who contributed to the genre.

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[126] 'et leur peu de durée ne prouve rien contre elles.' Anonymous, 'De la Romance', *Le ménestrel* (6 aout 1837). p. 4.

[127] Legouvé, '*Mélodies* de Schubert', *La Revue et Gazette de Paris* (13 janvier 1837). p. 27. Trans. Cheng, 'Hearts For Sale'. p. 39.

3. Italians in Paris

3.1 A Foreign Exchange

Arnaud Berquin, in the preface to his 1776 romance collection, considered the specifically French character of the romance.[1] He referred to the *arietta* as a 'foreign' genre likely to pose a threat to the romance's French national character. He suggested that this Italian genre might corrupt the simplicity and naivety of the romance, and he questioned the romance's ability to 'defend itself against *that* dangerous foreigner'.[2] The significance of this remark is similar to a number of other references that appeared throughout his preface; Berquin, for instance, substantiated his earlier comments by indicating that 'the dangerous competitor, the [a]riette, may jeopardise the success of the [r]omance'.[3] Therefore, it seems that in the late eighteenth century, the *arietta* was the romance's natural enemy.

Early in the nineteenth century, a concern for preserving the romance's national character and quintessential features was still evident. In 1809, as first mentioned in Chapter 1, an anonymous reviewer of Charles Eisrich's collection of romances implied the importance of being acquainted with the French romance from childhood in order to fully understand its French nuances, and to have the

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[1] A. Berquin, *Romances.* Paris: Ruault, 1776. pp. i – xxvi. In Chapter 1, we discovered that the inclusion of large prefaces, such as this one by Berquin was condemned by Jean-François de La Harpe. According to La Harpe, the supposed triviality of the genre meant that romances, such as this set by Berquin, did not deserve such a lengthy preface. P. Thiébault, *Du chant, et particulièrement de la Romance.* Paris: Bertrand, 1813. p. vii.

[2] 'l'Ariette, comment la Romance pourra-t-elle se défendre contre *cette* dangereuse étrangère'? Berquin, *Romances.* p. vii. Trans. M. van Epenhuysen Rose, '*L'art de bien chanter: French Pianos and Their Music Before 1820.* Ph.D. Thesis. New York University: USA, 2006. p. 295 (emphasis added).

[3] 'la concurrent dangereuse de l'Ariette peut opposer au succès de la Romance'. Berquin, *Romances.* p. x.

ability to 'properly' compose and perform it.[4] Paul Thiébault in his treatise, *Du chant, et particulièrement de la romance* (1813), also demonstrated a concern for the inclusion of 'foreign' influences. He claimed that 'only foreigners would have conceived or perverted the romance and transformed it into a difficult study piece requiring much attention, when it is only meant to charm for a moment.'[5] He subsequently stated that 'luckily *our* most esteemed French masters [Pierre-Jean] Garat, [Charles-François] Plantade, Carbonel, [and François-Adrien] Boïeldieu, have protected the genre from this error' made by non-French musicians.[6]

It appears, however, that Thiébault was happy to accept some Italian composers as notable *romanciers.* But he makes clear that their contributions were an attempt to honour this vocal genre; he suggests conformity to the French romance tradition, rather than implying deviation from its most notable characteristics. He wrote, 'some foreigners have also paid their *tribute* to our national song, and of this number we find [Giocomo-Gotifredo] Ferrari, [Johann-Paul] Martini and [Gaspare] Spontini'.[7] In the subsequent paragraph he also named Felice Blangini as a prominent *romancier*.[8]

Support for the romances of some Italian composers is also revealed in a number of reports that praise their French romances and albums. In *Le ménestrel,*

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[4] Anonymous, 'Recension: 1) "Six romances Françaises" avec accomp. de pianoforte comp. et ded. à – Mdme la Duchesse de Courlande par Charles Eisrich. Œuvr. 2. Und, 2) Drey Gesänge, in Musik gesetzt und seinem Lehrer, d. Hrn. Cant. Und Musik d. Weinlig in Dresden gewidn.von Carl Eisrich. Op. 3., Mitau, gedr. b. Steffenhagen.' *Allgemeine musikalische Zeitung* 12, no. 8 (22 November 1809). p. 122.

[5] 'Mais il n'y a que des étrangers qui aient pu songer à dénaturer ainsi la romance, et à transformer en un morceau d'étude, de difficulté et de longue attention, ce qui n'est destiné qu'à charmer un instant.' Thiébault, *Du chant.* p. 54.

[6] 'Heureusement, nos romanciers les plus estimés, tels que Garat, Plantade, Carbonel, Boyeldieu, etc., n'ont point partagé cette erreur.' Ibid. p. 55. Italics are my own additions.

[7] 'Quelques étrangers ont aussi payé leur tribut à notre chant national, et de ce nombre se trouvent Ferrari, Martini….et Spontini.' Ibid. p. 90. (Emphasis added).

[8] Ibid.

on 15 January 1837, one article praised Emilien Pacini's forthcoming collection, in particular its style and melody.[9] And, in another review, Francesco Masini's romances were also very popular. On 28 January 1838, for instance, *Le ménestrel* offered a review for one *soirée* hosted by Madame la Duchesse de M***.[10] The critic described Masini's 'gracious romances' as being 'justly celebrated.'[11] Admiration for Masini's albums is also revealed in a further review dated 13 December 1840. The author particularly complimented Masini for his 'distinction of melodies, elegance of style and pure harmonies',[12] implying these as the romance qualities that one should aspire to. The critic specifically referred to 'De mon bonheur je n'ai rien oublie', as one romance that, once published, should expect to be well-received.[13]

By the 1840s, however, it was the German *Lied* that had seemingly become the obvious enemy of the French romance. In *La Revue et Gazette musicale de Paris* (1840), Henri Blanchard offered a somewhat comical dialogue between the Romance and the *Lied*, with the year '1841' given a characterisation, and therefore acting as the mediator between these two fashionable nineteenth-century vocal

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[9] Anonymous, 'Correspondance: album Pacini', *Le ménestrel* 7 (15 janvier 1837). p. 4.

[10] Full name of salon host unknown.

[11] '*L'album* Masini a recueilli sa part de bravos. Les gracieuses romances de ce compositeur si plein de goût. *Dormez, ange, dormez, Celle que j'ai rêvée, L'heure où je te voir,* ont été dignement fêtées.' Anonymous, 'Concerts, soirées, matinées', *Le ménestrel* 9 (28 janvier 1838). p. 1.

[12] 'Distinction des mélodies, élégance de style, pureté harmonique'. Anonymous, 'Albums de 1841', *Le ménestrel* 2 (13 décembre 1840). p. 3.

[13] Ibid. Other positive reviews of Masini's romances permeate this journal. For instance, one article praised Masini for using the 'simplest of musical ideas' ('idées musicales les plus simples'). Anonymous, 'Revue des albums: correspondance, *Le ménestrel* 6 (8 janvier 1837). p. 4. Another reviewer described Masini's romance, *Les deux sœurs* as one of the 'most charming productions' ('les plus délicieuses inspirations de Mr Masini.'). Anonymous, 'A nos souscripteurs', *Le ménestrel* 40 (3 septembre 1837). p. 1. This romance was published three weeks later, and *Le ménestrel* were 'convinced that *Les deux sœurs* would be the most beautiful of his romances' ('Cette romance, nous en sommes convaincus, sera mise au rang des plus jolies productions de Mr Masini.'). Anonymous, 'Les deux sœurs', *Le ménestrel* 43 (24 septembre 1837). p. 1.

genres.[14] Indeed, while the similarities between the romance and other vocal genres, such as the *Lied* are evident, many suggested that the *Lied*, along with the *mélodie,* were the obvious, more sophisticated successors to the romance, as discussed in Chapter 2. The dialogue, quoted in part below, begins by emphasising the French character of the romance and the need to preserve it. A concern for the invasion of non-French genres is also evident; one can identify an attack on the romance, and this quintessential 'Frenchness'. The *Lied*, however, in this dialogue, denies any such association and development; rather, through Blanchard's pen, both genres are keen to defend their national character (*The Lied* speaks with a heavy German accent).

> *Romance*: I am eminently French and I beg you to protect me, to take my side.
> *1841*: Against whom?
> *The Lied*: Mein Gott! Against me! Who haf replaced her? I am as light headed as she, an more so; I am fresher dan she. I haf peen Schubert's faforite child ant now I am de same von Proch ant von Dessauer?
> *1841:* Enough, enough. Despite your accent, we grant you civil rights here until you become naturalised.
> The Lied: I ton't vant to be naturalizet; I vant to stay Cherman.
> *1841*-: Then, stay German.
> *The Lied*: But I vant to lif in Paris, zing in Paris and enchant Paris.
> *1841*: Then live in Paris, sing in Paris and enchant Paris.
> *The Lied*: But I ton't vant the romance to tell me dat she gafe birt to me, dat I come von'er.
> *1841*: Oh what a stubborn head? Settle it between yourselves. Get married; from your union only something lovely could result.
> *The Lied*: She iss too olt!
> *1841*: Go to Hell!... or sing me something, because I much prefer to listen to you than to argue with you.[15]

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[14] We saw in Chapter 2, that Blanchard, at the beginning of December 1840, had already recognised the uneasy relationship that existed between the romance and the *Lied.* H. Blanchard, 'Soirée musicale chez M. Zimmerman', *La Revue et Gazette musicale de Paris* 70 (6 décembre 1840). p. 596.

[15] 'LA ROMANCE: Je suis éminemment française, et je viens vous prier de me protéger, de prendre mon parti.
1841: Contre qui?

Berquin's clear wariness of the Italian *arietta* in the late eighteenth century, to Blanchard, focusing instead upon the *Lied,* might be as a result of the belief that Italian influence on the romance was now more customary, and no longer an issue. Indeed, in the early 1840s, and at around the time that Blanchard's dialogue was published, composers of both nationalities were incorporating Italian and French features into their romances. And significantly, they were commended for composing romances that combined the two styles.

Exploring the music of some of the Italian musicians reveals that such influences in the romance was indeed no longer a major concern. Gustavo Carulli (1801 – 1877), for instance, successfully integrated Italian qualities into the quintessential French romance style. Born in Italy, he was the son of the renowned guitarist Ferdinando Carulli, a composer of romances in his own right. Father and son are likely to have moved to Paris in 1809, when Ferdinando made the French capital his permanent home. He studied singing and composition under the direction of Ferdinando Paër and Nicolas Isouard, and after continuing his musical

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LE LIED: Parple! [C]ontre moi ! [Q]ui fiens prendre sa blace. Ché suis faporeux comme elle et plis qu'elle; ché plis te naïfeté qu'elle. Ché été le Binchamin té Schubert et ché lé suis à présent té Proch et té Dessauer.

1841: C'est bien, c'est bien. Malgré votre accent, nous vous accordons droit de bourgeoisie chez nous, en attendant que vous vous fassiez naturaliser.

LE LIED: Ché feux pas me naturalisser; ché feux rester Allemand.

1841: Eh bien, restez Allemand.

LE LIED: Mais ché feux habiter Paris, chanter tans Paris et enchanter Paris.

1841: Eh bien! [H]abitez Paris, chantez dans Paris et enchantez Paris.

LE LIED: Mais ché feux pas qué la romance mé disse qu'elle m'a tonné le chour, que ché fiens t'elle.

1841: Oh ! [Q]uelle tête carrée! Arrangez-vous ensemble. Mariez-vous; il ne peut résulter de votre union que quelque chose de joli.

LE LIED: Elle est trop fieille.

1841: Allez au diable!... ou chantez-moi quelque chose, car j'aime mieux vous écouter que de discuter avec vous'. H. Blanchard, 'Le premier de l'an musical', *La Revue et Gazette musicale de Paris* 77 (31 décembre 1840). p. 648. Trans. R. Benton, in F. Noske, *French Song from Berlioz to Duparc.* New York: Dover Publications, 1970. p. 35. Italics are my own additions to Benton's translation.

education in Italy where he remained for several years, he later returned to Paris to teach singing at the Paris Conservatoire.[16] As a composer, he attempted an operatic career; while in Italy, *I tre mariti*, was premiered at the Teatro alla Scala, Milan on 18 March 1825.[17] Upon his return to Paris, however, he abandoned the theatre and thereafter devoted much of his time to the composition of songs for voice and piano.[18]

In *Le ménestrel,* a number of articles between 28 August and 16 October 1842, remarked upon Carulli's approach to composing. The anonymous authors of these articles used his romance, 'Étoile chérie', as an example, which *Le ménestrel* expected to publish in the coming weeks. In the earliest of these accounts (28 August 1842), the author was clearly delighted at Carulli's choice to publish his music with *Le ménestrel,* stating that 'it is to [*Le*] *ménestrel* that this skilful composer wants to devote his inspirations.'[19] The following remark gives a reason for this enthusiasm: 'They [his compositions] have all the charm of the Italian melodies with the spirit and the finesse of the French school. The compositions of Mr Carulli seem destined to obtain much success in our salons.'[20] In another article

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[16] F.-J. Fétis, 'Carulli', *Biographie universelle des musiciens et bibliographie générale de la musique.* 2nd edn. 8 vols. Vol 2. Paris: Firmin-Didot, 1866 – 68. p. 198 – 9; Philip J. Bone, *The Guitar and Mandolin: Biographies of Celebrated Players and Composers for these Instruments.* London: Schott & Co., 1914. p. 71.

[17] Libretto by Gaetano Rossi. Mario Torta, 'Carulli, Ferdinando'. *Grove Music Online. Oxford Music Online.* Oxford University Press. <http:www.oxfordmusiconline.com/subscriber/article/grove/music/05038> [Accessed 20 September 2012].

[18] Carulli romances appear in four collections and are dated between 1839 and 1842.

[19] 'C'est au *MÉNESTREL* que cet habile compositeur veut bien consacrer ses inspirations.' Anonymous, *Le ménestrel* 39 (28 août 1842). p. 3.

[20] 'on sait qu'elles ont tout le charme des mélodies italiennes, avec l'esprit et la finesse de l'école française. Les compositions de M. Carulli nous paraissent destinées à obtenir un très-grand succès dans nos salons.' Ibid.

(2 October 1842), one finds similar observations: 'The melodic flair of the Italian school is reproduced with happiness in the compositions of G. Carulli.'[21]

'Étoile chérie' appeared in *Le ménestrel* on 9 October 1842. Its score reveals the full significance of the comments that permeated these articles (Figure 3.1). On the surface, Carulli appears to obey the quintessential French romance conventions.[22] We identified in Chapter 1 the importance some commentators (such as Jean-Jacques Rousseau), attributed to the development of ideas and emotion from stanza to stanza.[23] For most composers, however, this progression was discretely achieved through the poetry alone, and thus was not specifically noted at the top of the piece, or during the stanzas. Therefore, Carulli's widespread use of French expression markings to describe the subtly changing emotional content throughout the stanzas is rare, but nevertheless it might have enabled him to emphasise, and perhaps even exaggerate the romance's relationship to the French romance style.

There are, for instance, French inscriptions that appear at the start of each stanza, emphasising the different emotions of the poetry, and thus suggest a way in which the romance should be performed. '*Doux et simple'* appears for the first, '*Doux et triste'* for the second, and simply '*Doux'* for the third. Furthermore, the following quotation taken from George Sand's novel *Lélia* (ca. 1833) appears at the

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[21] 'La verve mélodique de l'école italienne se reproduit avec bonheur dans les compositions de GUSTAVE CARULLI'. Anonymous, *Le ménestrel* 44 (2 octobre 1842). p. 1. And in an issue published the week after the publication of Carulli's romance, the author reiterated the talent of this composer, also likening *Étoile chérie* to 'the beautiful Italian school combined with the spirit and finesse of French music' ('Le [m]énestrel, en traitant avec M. GUSTAVE CARULLI, assure à ses abonnés une série de délicieuses mélodies, comme on a déjà pu s'en convaincre par notre publication de dimanche dernier, l'ÉTOILE CHÉRIE. Le talent de ce compositeur est d'une grande distinction, et brille surtout dans les productions écrites pour les voix. C'est le type de la belle école italienne combinée avec l'esprit et la finesse de la musique française'). Anonymous, *Le ménestrel* 46 (16 octobre 1842). p. 1.

[22] G. Carulli, 'Étoile chérie', *Le ménestrel* 45 (9 octobre 1842). pp. 5 – 7.

[23] J.-J. Rousseau, *Dictionnaire de musique.* Paris: Duchesne, 1768. p. 427.

top of the score: 'N'avez-vous jamais pleuré d'amour pour ces blanches étoiles qui sèment les voiles bleus du firmament.'[24] To understand the significance of this emotional inscription, it is important to know that Gustave's father, Ferdinando, had died in 1841, the year before this romance's publication; thus, it is likely that this inscription acted as inspiration, and that this romance was intended as an homage to his late father.

[24] 'Do you never cry for the love of those who sow the white stars in the blue sails of the sky'? G. Sands, *Lélia.* Paris: Michel Levy Frères, 1833. Sec. XVIII. There are also editions in German (1834), and in Spanish (1842).

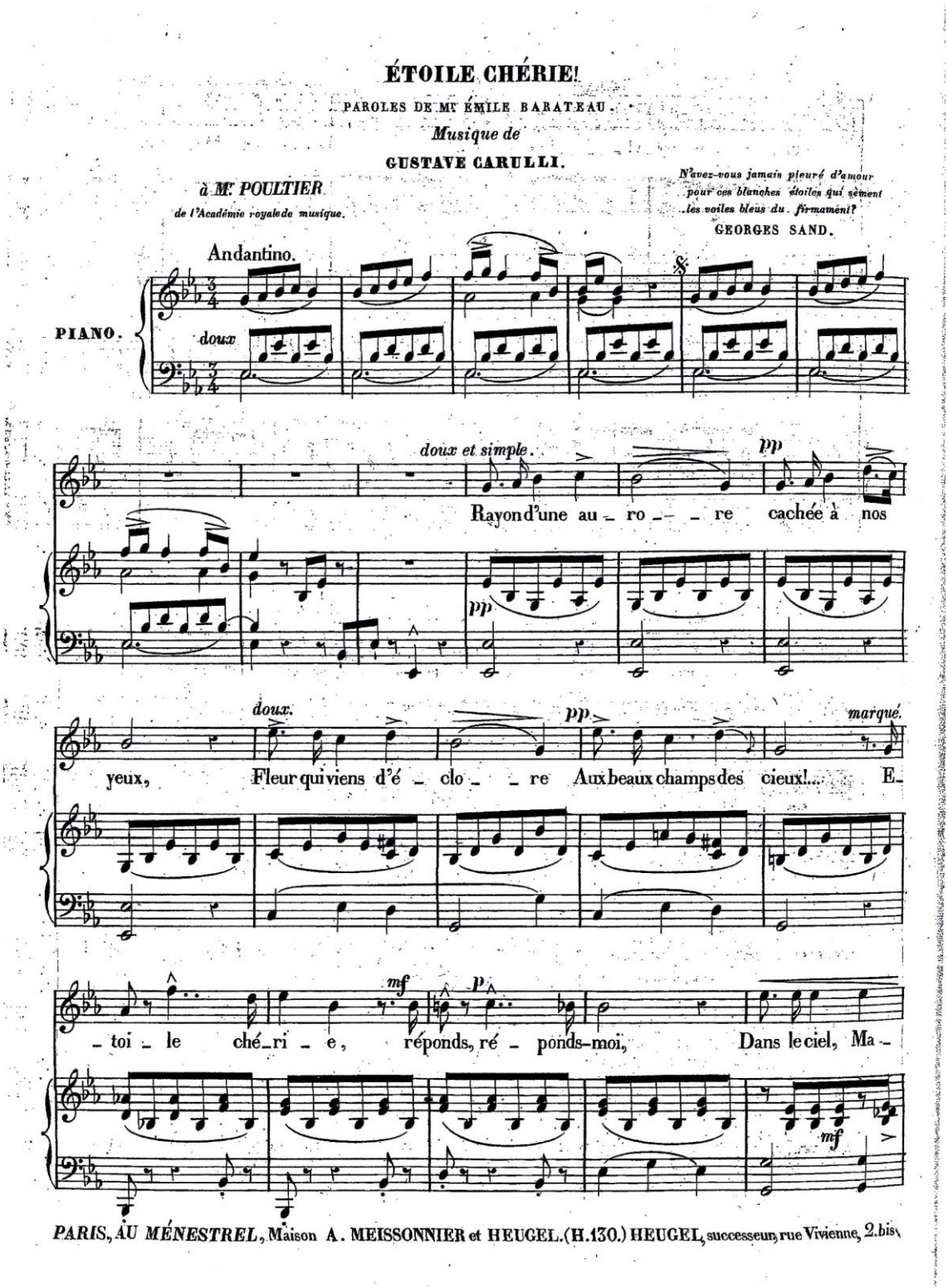


Figure 3.1: G. Carulli, 'Étoile chérie', *Le ménestrel*. 1842 (pp. 6 – 7).

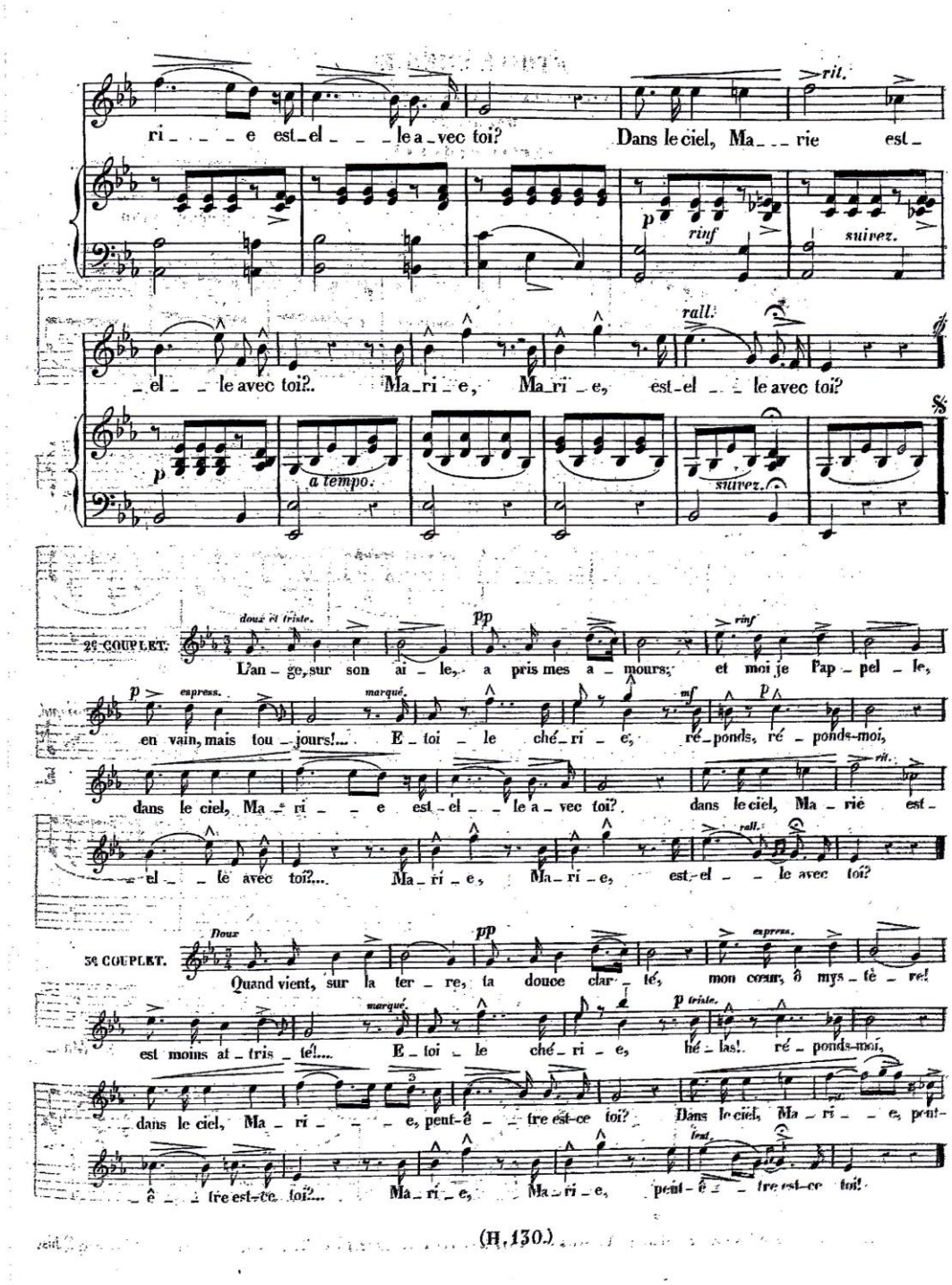


Figure 3.1: (Continued).

While the simple French romance style is present (for instance, in the accompaniment where the composer uses the simple arpeggiated and chordal figurations often found in French romances), the score is heavily marked with

more direction and expression markings than normal; similar directions in the romances of the French composers are sparse (most include just an initial tempo direction and very few dynamic markings). Carulli's romance, however, uses frequent dynamic changes, alterations in the tempo, and pauses in the vocal part. There are also other expressive markings such as *marqué,* which appears in the first stanza, bar 17. Furthermore, in the second and third stanzas, one finds occasional vocal ornamentation. It is possible that these were the 'Italianate' features that the critics in *Le ménestrel* referred to. In particular, the shifting tempos, and rubato in the vocal part creates a fluidity in the melodic line. And this appears in juxtaposition with the rigidity of the strictly symmetrical four-bar vocal phrases, and the reassuring constancy of its arpeggio based accompaniment. Some of these features are common in a number of Gustave Carulli's other romances; they, too, include detailed expression markings, and some also offered inscriptions, similar to that of 'Étoile chérie', which support the developing emotional nature of the stanzas. 'Gaston' from his collection *Les feux follets* (1842), is one other example.[25]

It is clear that before the publication of 'Étoile chérie', *Le ménestrel* made every effort to build up anticipation to ensure that their readers purchased this piece; comments offering admiration for his approach to composing romances appeared over a span of six weeks. Early in the 1840s, the use of both French and Italian features that once would have been looked upon with suspicion had now become immensely appealing. Indeed, this increasing acceptance is reflected in the successes of the Italian opera composers who were making Paris their permanent homes in the mid- to late 1830s. Donizetti, for instance, enjoyed much success with his French stage works, *La fille du régiment* and *La favorite* in 1840.

While the reviews of Pacini, Masini and Carulli in *Le ménestrel* demonstrate acceptance of some Italian composers, it is important to place this within its wider

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[25] '*Doux et triste*' appears at the top of stanza 1, '*triste*' for stanza 2, '*animé*' for stanza 3 and '*en peu plus lent'* for stanza 4. Carulli, 'Gaston', *Les feux follets*. Paris: Richault, 1842. F Pn, Vm^{7} 2380. Database Ref. 595.

context. For one, Masini is named on the front page of the journal as a contributor. Thus the many positive reviews of his romances are perhaps not surprising. Once more, Pacini and Carulli were either born in Paris, or moved there during early childhood, so in the eyes of the journal's critics, they might have considered them to be naturalised French composers. Still, certainly in the case of Carulli, it is clear that the integration of Italian styles into the French romance was, by this time, looked upon favourably, and thus encouraged.

It is possible that the acceptance of romances, such as that of *Étoile chérie,* reflected or even signified an influx of Italian romance composers in the 1840s. It is also true, that nineteenth-century reports offer only a partial view of the number of Italian composers who were contributing to the romance at around this time, and also earlier in the century. For instance, Pacini, Masini and Carulli represent almost all of the Italian contingent in *Le ménestrel*.[26] And many other commentators also focus upon a similar group of composers, thus excluding the names of many other prominent Italian *romanciers*.[27] The aim of this chapter is to recognise the contribution of the Italians to the French romance genre by exploring their careers, and relating this to the general acceptance of the Italian romances in the 1840s. It seems that one can identify a trend of Italian composer as the century progressed, and this might shed some light on why Italian musicians moved to Paris, and composed the romance, which in turn might help us to begin to understand why they were accepted as *romanciers.*

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[26] This only applies to romances. The operas and chamber works (for instance, by Rossini, Donizetti and Bellini), are discussed on numerous occasion.

[27] We have already identified that, in 1813, Thiébault mentioned a small number of important Italian *romanciers,* namely Ferrari, Martini, Spontini and Blangini. Thiébault, *Du chant.* p. 90. There are, however, a few other references to Italian *romanciers* later in the century. In 1852, Paul Scudo also identified Masini, Ferrari and Blangini, and also the names of Antonio Lamparelli and Luigi Balochi. P. Scudo, *Critique et literature musicales.* 2nd edn. Paris: Victor Lecou, 1852. p. 296 and 309. And in 1870, Arthur Pougin also referred to Masini, Blangini and Martini as prominent *romanciers.* A. Pougin, *Albert Grisar: étude artistique*. Paris: L. Hachette et Cie, 1870. p. 37.

3.2 The 'Operatic' Romance Composer

It is well-known that a number of Italian composers relocated to Paris planning or hoping to become involved with the prestigious opera theatres in the city. While, several of these composers had created operas of great success in the Italian theatres before moving to the French capital, their Parisian productions were not always successful. Some of these attempts were simply not well-received, and others were contracted by a Parisian theatre only to be subsequently not performed.

One can observe a sequence of sorts from the failure of their first Parisian opera to the often immediate publication of their first romance. Studying the careers of these composers in greater detail sheds light upon this progression. We can first consider the careers of Vincenzo Fiocchi (1767 – 1843), and Angelo-Maria Benincori (1779 – 1821). Both composers had operatic successes in Italy before relocating to Paris. Fiocchi composed sixteen operas in the late eighteenth century,[28] and they were mostly premiered in Florence and Venice.[29] One of these, *Il sarto di Milano,* was premiered at the Teatro san Samuele in Venice in the autumn of 1799.[30] Similarly Benincori's opera, *Nitteti*, was first produced in Italy,

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[28] Fétis merely mentions that Fiocchi composed sixteen operas. He states that they are now forgotten, and gives no further information pertaining to their titles, where or when they were first performed. Fétis, 'Fiocchi'. Vol 3. p. 255.

[29] While it seems that information pertaining to Fiocchi's Italian operas is indeed scant, the opera project 'Opening Night', which is a comprehensive database of opera premieres, initiated by Richard Parallo at Stanford University, provides some additional information about some of Fiocchi's sixteen Italian operas. *Aconzio e Cidippe* (1796), and Olimpia (1797) were both premiered in the Regio Teatro degl'Intrepidi della Palla a Corda. *Il fattore e la cantatrice* (1796), was premiered at the Teatro di via del Cocomera. The final opera mentioned, *Argea,* with a libretto by Giandomenico Boggio (1797), was first performed at the Teatro di via della Pergola. All of these theatres are located in Florence. R. Parallo, *Opening Night! Opera & Oratorio Premieres.* California, University of Stanford <http://operadata.stanford.edu/> [Accessed 5 January 2014].

[30] C. Sartori, *I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici.* 7 vols. Vol. 5. Cuneo: Bertola & Locatelli, 1994. p. 133.

and enjoyed a further performance in Vienna, at the turn of the nineteenth century.[31] Once more, they moved to Paris at a similar time, with Benincori coming in 1803, one year after Fiocchi in 1802.

On their arrival in Paris, both composers were keen to continue their flourishing operatic careers. Fiocchi, the year he arrived, produced his first Parisian opera, *Valet des deux maîtres,* which was premiered at the Théâtre Feydeau on 26 October 1802,[32] but it had very little success.[33] Benincori's opera *Galatée ou le nouveau pygmalion* was originally accepted by the Académie Impériale de Musique in 1804, but it was never performed.[34] Likewise, his next opera, *Hésione* composed in 1807, was also received and not played.[35] Fiocchi and Benincori's romances appeared almost immediately after their first Parisian opera. Benincori's 'Rendez la moi', for instance, is likely to have appeared in 1805, the year after the composition of his first opera.[36] For Fiocchi, the length of time

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[31] The theatre where this opera was first performed is not indicated. Fétis, 'Benincori', *Biographie universelle.* Vol. 1. p. 344. We do know, however, that the libretto was by Metastasio, and the date of the Vienna performance is 1800. F. Clément, and P. Larousse, *Dictionnaire lyrique ou histoire des opéras.* Paris: Administration du Grand Dictionnaire Universel; Auguste Boyer et Cie; Liepmannsshonn et Dufour, 1867 – 69. p. 430.

[32] The librettist was Jean-François Roger. N. Wild, and D. Charlton. *Théâtre de l'opéra–comique Paris: répertoire 1762 – 1972.* Sprimont: P. Mardaga, 2005. p. 436.

[33] Fétis, 'Fiocchi'. Vol. 3. p. 255. Fiocchi's opera was a reprise of François Devienne's *Valet des deux maîtres*, but set to new music. Devienne's opera was premiered on 12 November 1801, and at the Thèâtre Feydeau. Wild, *Théâtre de l'opéra–comique.* p. 436, and Anonymous 'Feuilleton du Journal des débats', *Journal des débats et des décrets* (26 octobre 1802). p. 1.

[34] Fétis, 'Benincori'. Vol. 1. p. 344.

[35] Ibid.

[36] A.-M. Benincori, *Rendez la moi.* Paris: Naderman, 1805. GB Lbl, E.1717.o. Database Ref. 96. The British Library has attributed the date 1805 to this romance. On the front page of the score, a pasted-over slip, indicates the most recent publisher to be Corbeaux; the address that appears would lead one to assume that this romance appeared from 1807. The slip of paper, however, is concealing the earlier publisher of this romance, Naderman, and has therefore been attributed an earlier date of 1805. There is no evidence to suggest that this is not the date that this romance first appeared.

between the performance of *Valet des deux maîtres* and the composition of his romances is much closer, with the first ones probably appearing a mere few weeks after the opera's premiere.[37]

Both composers, after a considerable gap, composed further operas for the Paris theatres, but these were met with mixed successes. In 1810, Fiocchi composed *Sophocle*.[38] Initially, he had great difficulty in finding a theatre, in which to perform this work. He persevered, however, and in 1811, the opera was performed with some success.[39] In the years that followed he composed a number of *opéras-comiques,* which, according to Fétis, may not have been successful, or were simply not produced.[40] Benincori also made a second attempt to produce a successful opera. Three one-act *operas-comiques* (*Les parents d'un jour,* 7 November 1815, *La promesse de marriage ou retour au hameau,* 18 May 1818, and *Les époux indiscrets ou le danger des confidences,* 16 January 1819), were performed at the Opéra-Comique; they too had little success and are now lost.[41]

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[37] Many of Fiocchi's romances appeared in the first year of *Nouveau journal d'appollon,* published by Duhan et Cie from 1802. The journal commenced publication in April of that year, and as the romances, have the issue numbers XXXII and XXXIII indicated, it is likely that they appeared towards the end of November 1802. A. Devriès, and F. Lesure, *Dictionnaire des éditeurs de musique Française,* 2 vols. Vol. 1. Geneva: Minkoff Reprints, 1979 – 88. p. 62. We discovered in Chapter 2 the speed in which some composers could compose romances. It is therefore possible that Fiocchi's romances were composed after his first Parisian opera appeared.

[38] Fétis, 'Fiocchi'. Vol. 3. p. 255.

[39] Ibid.

[40] The titles of these operas and information pertaining to exact dates and performance locations (if they were performed by a theatre), are unknown. Ibid.

[41] *Les Parents d'un jour* used a libretto by Arthur de Beauplan, *La promesse de mariage ou le retour au hameau* used one by Michel Dieulafoy and Nicholas Gersin, and *Les Époux indiscrets ou le danger des confidences* used a libretto by Auguste Lepoitevin de Légreville Saint-Alme and Alexandre Moline de Saint-Yon. Fétis, 'Benincori', Vol. 1. p. 344, and Wild, and Charlton, *Théâtre de l'opéra–comique.* pp. 239, 353 and 376.

Fétis suggests that the failure of these works may have hastened his death in 1822.[42]

Furthermore, the subsequent romances of these two composers did not appear immediately after their first contributions to the genre. Benincori's nine romances appeared sporadically between 1805 and 1820, and it is likely that none appeared between 1815 and 1820.[43] While Duhan et cie published a number of Fiocchi's romances in 1802 and 1803, his next known romance appeared in 1805, and then there is a twelve-year gap before his final romances, a collection, were published (1817).[44] The gaps in their romance output can be somewhat explained by their participation in other activities. Benincori, combined composing with teaching. Once more, the production of his final three operas in 1815, 1818, and 1819, coincides with the period 1815 to 1820, when it seems likely that no

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[42] Fétis, 'Benincori', Vol. 1. p. 344.

[43] For instance, of the romances with known dates, after the publication of *Rendez la moi* in 1805, we find the following romances: 'Je n'ose lui dire j'aime', *Journal de l'empire* (21 septembre 1808), 'Les fantaisies d'Aspasie', *Journal de Paris* (27 décembre 1809), 'Le Retour du printemps à la triste froidure', *Journal de Paris* (3 décembre 1812), Angelique et Medor. Paris: Naderman, 1815, in *French Romances.* GB Ouc, Harding Mus J.46, and 'Present d'amour'. Paris: Naderman, 1820, in *French Romances.* GB Ouc, Harding Mus J.46. For his two remaining romances the date is unknown: *Olbrow et Rusla.* Paris: Naderman, n.d. F Pn, Vm^{7} 30943, and *Le preu Français.* Paris: Naderman, n.d. F Pn, Vm^{7} 30947. Database Refs. 89 – 97.

[44] His final collection, *Six Romances,* was published by Pleyel in 1817. R. Benton, and J. Halley, *Pleyel as Music Publisher: A Documented Sourcebook of Early 19th-Century Music.* New York: Pendragon Press, 1990. p. 88. In terms of his other romances, *Ecoutez la voix d'amour, Il faut partir, L'impatience, L'oiseau: ou le projet inutile, La tristesse* and *Un soir eglé par l'amour pour suivie* all appeared in the *Nouveau Journal d'apollon* in 1802. *Unnamed Collection of Songs.* Paris: Various, n.d. GB Lbl, E.271.z. *Pour cœur sensible, Sans l'amant qui nous engage* and *Sentimen[t]s jaloux, triste méfiance,* appeared on the lists of Duhan et Cie in 1803. Devriès, and Lesure, *Dictionnaire des éditeurs de musique Français.* Vol. 1. No. 56. Two years later Duhan et Cie published *'Moment d'erreur!'* Paris: Duhan et cie, 1805, *French Songs.* GB Lbl, E.1717.p. This was not a newly composed romance, however. *Moment d'erreur* first appeared for piano and harp in 1803. This 1805 version is an arrangement for guitar and lyre. Devriès, and Lesure, *Dictionnaire des éditeurs de musique Français.* Vol. 1. No. 56.

romances were composed. Fiocchi occupied himself with the writing of manuals and other compositions.[45] His book, written in collaboration with Alexander-Étienne Choron, was on the principles of Italian accompaniment (*Principes d'accompagnement des école d'Italie,* 1807).[46]

Camillo Barni (1762 – 1840), arrived in Paris in 1802, the same year as Fiocchi. His first French opera, *Édouard ou le frère par superchérie*, however, was not performed until 18 February 1811, and like the initial operas of Benincori and Fiocchi, it was also met with very little enthusiasm.[47] His first romance, *La croisade rajeunie de Raoul de Coucy* appeared the following year (1813).[48] Not much is known about Barni's career in Paris. It seems, however, that despite not producing an opera until 1811, the operatic scene in Paris might still have drawn him to settle in the French capital. He was a prominent cellist, and the year after his arrival, he performed at the Théâtre Olympique. He also performed with the Opéra Italien for several years.[49] After moving to Paris, he composed several pieces for this instrument, including one cello concerto and three string quartets.[50]

Vincenzo Gabussi (1800 – 1846), and Count Marco Aurelio Marliani (1805 – 1849) both arrived in Paris later than the composers discussed previously. While Fiocchi and Benincori appeared to have great difficulty in ensuring success in Paris, after their Italian operas, for Gabussi, it seems that his style of composition may have suited that of salon music rather than operatic; his operas were unsuccessful in both Italy and France. In Italy, his first opera, *I furbi al Cimento*, was

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[45] He composed a collection of Italian pieces for voice and piano, which were published by Pleyel in 1808. Fétis, 'Fiocchi'. Vol. 3. p. 255.

[46] Published by Imbault. Ibid.

[47] Fétis, 'Barni', *Biographie universelle.* Vol. 1. p. 250. The libretto was by Mme Lesparat. . Clément, and Larousse, *Dictionnaire lyrique.* p. 244.

[48] *Chansonnier des gr[â]ces.* Paris: Louis, 1813. p. 30 – 1. Fétis also mentions a collection of six French romances, but gives no additional information. Fétis, 'Barni'. Vol. 1. p. 250.

[49] Fétis, 'Barni'. Vol. 1. p. 250.

[50] Ibid.

performed at the Teatro Comunale, Modena, in 1825, but without success.[51] And in Paris, at the Thèâtre-Italien on 28 November 1834, *Ernani*, suffered a similar fate.[52] His romance, 'J'aime rêver', appeared in the following year (1835). Fétis stated that 'this genre [domestic music] is one that suited the talent of the composer', and so it seems; he thereafter focused much of his compositional output on this type of music, which included the romance.[53]

For Marliani (1805 – 1849), it is unlikely that his move to Paris was prompted by a desire to further his career; his reasons for moving to Paris were political, rather than musical. In Italy, he was a member of the Carbonari political movement. He squandered all his money, and compromised his political position, which forced him to move to Paris in order to seek refuge.[54] Having already received an excellent musical education in Italy, on his arrival in Paris he was able to support himself by teaching singing and composing. One of his first Parisian operas, *Le marchand forain,* in three acts was, however, performed without success at the Opéra-Comique on 1 October 1834,[55] and this was immediately succeeded

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[51] Fétis noted the date and performance location of this opera, but states that 'the title is now unknown' (dont le titre est manitenant [*sic*] inconnu'). Fétis, 'Gabussi', *Biographie universelle*. Vol 3. p. 371. On the website of Stanford University's opera database, however, the title *I furbi al Cimento* is given for the only opera composed by Gabussi and performed in Moderne in 1825, so it therefore likely that this the correct title for this unsuccessful production. Parallo, *Opening Night!* <http://operadata.stanford.edu/> [Accessed 5 January 2014].

[52] G. Carli Ballola. 'Gabussi, Vincenzo'. *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10462> [Accessed 15 August 2011]. The libretto was by Gaetano Rossi. Clément, and Larousse, *Dictionnaire lyrique.* p. 258.

[53] 'Ces compositions ont eu succès dans les salons. Ce genre est celui qui convenait au talent du compositeur'. Fétis, 'Gabussi'. Vol, 3. p. 371. Amongst his other compositions, one finds a collection of *Douze ariettes italienne* for contalto, mezzo-soprano and piano, and numerous duos and trios for chamber ensemble.

[54] Fétis, 'Marliani', *Biographie universelle*. Vol. 5. p. 459.

[55] Ibid. Libretto by François-Antoine-Eugène de Planard and Paul Duport. Evidence of this opera's failure is also documented in other sources. Spire Pitou commented on the little success of this opera. S. Pitou, *The Paris Opera: An Encyclopaedia of Operas Ballets, Composers, and Performances,*

by his romance, 'Vous me faites mourir', which appeared the following year.[56] The close proximity between the premiere of their unsuccessful Parisian operas and first romances is once again evident, but unlike the compositions of Fiocchi, Benincori and Gabussi, it seems that Marliani's operas were not completely destined for failure in France. His first opera, *Il bravo,* was premiered at the Théâtre-Italian in January 1834. Subsequent productions in Vienna (1835), Prague and Naples (1836), are indicative of this opera's success.[57] We can also briefly mention Giuseppe Cambini. He was well-known for his instrumental and vocal works, but his operas did not fare quite as well.[58]

It is not surprising that composers who were known primarily for their dramatic works, also wrote large quantities of vocal music, which often included the romance. Luigi Cherubini (1760 – 1842), composed thirty-six romances, dated from 1800 to 1825. And Gioseffo Catrufo, (1771 – 1851), in addition to his numerous operas, composed seventeen romances; one of these, as we saw in Chapter 1, 'Aux bords de la durance', was taken from his opera *Félicie, ou le jeune*

Growth and Grandeur, 1815 – 1914. Westport: Greenwood Press, 1990. p. 227. In the *Revue de la musique dramatique en France,* while F. Crozet expanded upon the apparent failure of this opera, he also offered some of its positive attributes. He first comments that 'the entire piece has nothing that captures, which dominates attention', but he also gave favourable descriptions of some of its numbers; 'in the first act one finds the introduction, a delicious duo, in the second, a duo and trio of the most dramatic style, full of romantic expression, and in the third, the air and a number for eight voices where thought and expression rivals its truth and energy' ('cependant l'esemble de la partition n'a rien qui saisisse, qui domine l'attention. Les morceaux les plus remarquables sont l'introduction, un duo délicieux […] ; au deuxième, un duo et un trio du style le plus dramatique, une romance pleine d'expression ; au troisième acte, l'air, *Charmant séjour,* et un morceau à huit voix où le pensée et l'expression rivalisent de vérite et d'énergie'). F. Crozet, *Revue de la musique dramatique en France.* Grenoble : Imprimerie de Prudhomme, 1866. p. 227.

[56] M.-A. Marliani, *Vous me faites mourir*. Paris: Pacini, 1835. GB Lbl, G.552. Database Ref. 1065.

[57] Another of his successful French operas is *La Xacarilla,* with libretto by Eugène Scribe, which was performed in October 1839 at L'Opéra. Fétis, 'Marliani'. Vol. 5. p. 459.

[58] White, et al., 'Cambini, Giuseppe Maria'. *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/046377> [Accessed 13 July 2012].

Romanesque, and thus circulated outside the opera house.[59] For Francesco Bianchi (1752 – 1810), his romances appeared between 1807 and 1810, and thus they were composed towards the end of his life, and after the premiere of his final opera in 1807. Therefore, like many of the composers previously discussed, it is possible that Bianchi saw the romance as a less demanding alternative to composing operas.

The predilection for some operatic figures to compose romances is also revealed in their abilities as poets and librettists. Luigi Balochi (1766 – 1832), moved to Paris in the first few years of the nineteenth century (1802). He was a distinguished librettist, and it seems that this was his primary occupation after his arrival. Among his earliest works as a poet, he wrote the words for a cantata, which was set to music by Gaspare Spontini in 1805.[60] He was also the in-house poet for the Théâtre-Italien, a post he held for over twenty-five years. One opera that he provided the libretto for was Rossini's *Il viaggio a Reims* (1825).[61] Later, he collaborated with the French librettist Etienne de Jouy in the translation and adaptation of Rossini's opera *Mosè in Egitto,* which became *Moïse et Pharaon,* and was performed at the Opéra in 1827.[62]

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[59] This opera was premiered at the Thèâtre Feydeau, on 28 February 1815. J. Élart, *Catalogue des fonds musicaux conservés en Haute: Bibliothèque municipal de Rouen:* Rouen: Publications de l'Université de Rouen et du Havre, 2004. p. 125.

[60] A. Everett, *Josephine's Composer: The Life Times and Works of Gaspare Pacifico Luigi Spontini (1774 – 1851).* Indiana: Authorhouse, 2013. p. 82.

[61] P. Gossett, 'Rossini, Gioachino'. *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/articles/grove/music/23901pg5> [Accessed 20 May 2011]. Other operas that he provided the libretto for include: *Le nozze di Lammermoor,* set to music by Carafa and performed in the Thèâtre-Italien, 1829 and *La primavera felice,* composed by Ferdinando Päer and performed in the same theatre in 1816. Parallo, *Opening Night!* <http://operadata.stanford.edu/> [Accessed 5 January 2014].

[62] He also worked with the poet Alexander Soumet in the translation and adaptation of Rossini's opera *Maometto* (originally performed in Naples, 1820), which became *Le siège de Corinthe* (performed at the Opéra on 9 October 1826). P. Fabbri, 'Librettos and Librettists', in E. Senici (ed.), *The Cambridge Companion to Rossini.* Cambridge, Cambridge University Press, 2004. pp. 51 – 67.

In addition to his activities as a distinguished librettist, Balochi was also a prominent romance composer. His first set of six romances appeared in Leduc's catalogue dated 1803, a year after his arrival to Paris.[63] His subsequent thirty romances appeared regularly, up until 1824. We can relate his romances to his clear involvement in dramatic music. 'L'amandier', which will be discussed at greater length in Chapter 4, utilised several operatic devices. And, for another of his romance collections, it seems that he used a set of poetry, often taken as the literary source for operas, as inspiration. *Six romances: extraites de la Dame du lac* (1824), was based on Walter Scott's collection of narrative poetry, *La Dame du lac*.[64] This work was adapted and used several times as the libretto for numerous operas. Rossini's *La donna del lago,* for instance, had already been performed in Italy, at the Teatro San Carlo on 24 October 1818, and it enjoyed a further performance in Paris on 31 October 1825.[65] Another opera, which used Scott's poetry as a literary source is Adrian Boïeldieu's *La dame blanche,* which was premiered at the Opéra-Comique on 10 December 1825.[66]

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[63] It is possible that his set of *Trois romances* was published before his 1803 collection of six romances. The address of Duhan et Cie, at the time of publication, places this collection of three romances between 1802 and 1806.

[64] L. Balochi, *Six romances: extraites de la Dame du Lac.* Paris: Laffillé, n.d. F Pn, Vm^{7} 29214. Database Ref. 39 – 44. Walter Scott's narrative poetry is divided into six *cantos* ('La chasse', 'L'ile', 'La croix de feu', 'La prophétie', 'La combat', and 'Le corps de garde'), and each one contains a combination of prose and number of poetic verses. The entire work covers the action over a period of six days, and each *canto* is equivalent to one day. The individual romances from Balochi's setting corresponds to six of the verses, taken from five of Scott's *cantos* (Balochi does not use any excerpts from the fifth *canto*). Each romance is inscripted at the top of the score with part of the text that immediately precedes Scott's verses, thus giving context, and a sense of the narrative before presenting the romance. Sir W. Scott, 'La Dame du Lac: poème en six chants', in *Œuvres complètes de Sir Walter Scott.* Paris: Charles Gosselin et A Sautelet et cie, 1826. This work was originally published in French and English in 1810.

[65] Balthazar, S. L. (ed.), *The Cambridge Companion to Verdi.* Cambridge: Cambridge University Press, 2004. p. xvii, and M. Everist, *Music Drama at the Paris Odéon 1824 – 1828.* California: University of California Press, 2002. p. 57.

[66] Everist, *Music Drama at the Paris Odéon.* p. 147.

For other composers, their involvement in opera is manifested in their talents as prominent performers. Matteo Babbini (1754 – 1816), a tenor, spent the most-part of his career travelling and singing in theatres around Europe.[67] While he did not move to Paris, like so many other composers did early in the nineteenth century, he spent time in the French capital during the first French Revolution.[68] His set of six romances, which it is likely were his only compositions, were published by Erard in 1800.[69] Luigi Gianella (1778 – 1817), moved to Paris in 1800, and soon after became a flautist for the Opéra-Buffa. He composed a single opera, which had some success and numerous works for flute, including concertos, trios, and duos for flute and harp.[70] His set of romances was published by Pleyel in 1803.[71] And Gustave Lazzarini, who was born in Italy in 1765,[72] was also an excellent Italian singer. He arrived in Paris in 1801, and was member of an *Opéra-Buffa* troupe, where he sung various roles.[73] He composed a small amount of vocal music, which included three romances. His only dated romance, *Sergius ou le prisonnier Russe,* was advertised in the *Journal de l'empire* in 1807.[74]

For all of these opera composers, it is difficult to determine how well their romances were received, and to what extent they helped the composers to establish themselves outside the world of opera. None of these composers completely specialised in the composition of romances. Balochi and Cherubini, composed the most, forty-one and thirty-six respectively, while others, for instance

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[67] He sung in theatres in Berlin, Lisbon, Madrid, St Petersburg, London and Paris.

[68] J. Rosselli, 'Grand Opera: Nineteenth-Century é and Twentieth-Century Tradition', in J. Potter (ed.), *The Cambridge Companion to Singing.* Cambridge: Cambridge University Press, 2000. p. 98.

[69] M. Babbini, *Six romances.* Paris: Erard, n.d. F Pn, Vm^{7} 28941. Database. Ref. 3 – 8.

[70] Fétis, 'Gianella', *Biographie universelle*. Vol. 3. p. 478.

[71] R. Benton, and J. Halley, *Pleyel as Music Publisher: A Documentary Sourcebook of Early 19th-Century Music.* New York: Pendragon Press, 1990. p. 98.

[72] His date of death is unknown.

[73] Fétis, 'Lazzarini', *Biographie universelle*. Vol. 5. p. 237.

[74] G. Lazzarini, 'Sergius ou le prisonnier Russe', *Journal de l'empire* (1 octobre 1807). p. 4. His other two romances, *Complainte en romance de Louis XVI,* and *Elle est si jolie* might have appeared at around the same time. Lazzarini self-published all three of his romances.

Gabussi, Gianella, Barni and Lazzarini composed considerably fewer. One might turn to the publication history of these romances in order to determine their significance and contribution. Eleven of Balochi's romances were republished in a periodical, or appeared with a different date or publisher, thus perhaps indicating their popularity.[75] Likewise, two of Fiocchi's romances ('Moment d'erreur' and 'Ecoutez la voix de l'amour'), appeared with both piano and guitar accompaniments, and all of his romances published by Duhan et Cie in the *Nouveau journal d'apollon,* subsequently appeared as single song sheets by the same publisher. As discussed in Chapter 2, re-packaging romances enabled publishers to increase their availability, and thus also the life-span of romances that were in particular demand. For some of the other composers discussed, for instance, Barni, Benincori, Graziani and Gianella, their romances did not seem to warrant further publication and there is therefore only a single version.

3.3 The Specialist

The first decade of the nineteenth-century also saw the emergence, of what one might term, 'The Specialist *Romancier'.*[76] Antonio Lamparelli (1761 – 1832) is one composer who might be so considered. He had arrived in Paris by the turn of the nineteenth century, and relocated to Lille around 1816.[77] In addition to his

[75] For example, *Toujours toi* first appeared on the lists of Duhan & Cie in 1806, and was later published by Dufaut & Dubois, in 1824. Likewise, the fifth romance 'Blanche de devan', from *Six romances: extraites de la Dame du lac,* originally published by Lafillé in 1824, also appeared the following year in the periodical *Le souvenir des ménestrels.*

[76] 'The 'Specialist' Romance composer is a term probably first used by Henri Gougelot. He uses it to denote the composers who are well known for mostly composing the romance. A number French composers appear on his list, such as Pierre-Jean Garat and Charles-Henri Plantade. Blangini is the only Italian composer mentioned. H. Gougelot, *La Romance Française sous la révolution et l'empire: étude historique et critique.* Paris: Legrand et fils, 1938. p. 140.

[77] The exact year that Lamparelli arrived in Paris is not known, but as some of his romance collections appeared as early as 1790, he is likely to have been in Paris at around this time.

activities as a singer teacher,[78] he composed one-hundred-and-forty-three romances that appeared over a twenty-four-year period; therefore, many of his romances were published for the first time, and some were republished after his departure from the French capital. He was mostly well-known for his romance compositions with his twelve romance collections cited as being particularly popular.[79]

Another prominent singer teacher, Felice Blangini (1771 – 1847), arrived in Paris in 1799, and his first romances, a collection of six, appeared in the following year (1800).[80] It seems that he continued to contribute to this genre up until around 1830. He, like many other composers active at the beginning of the nineteenth century, also composed operas. But, it appears that he was able to combine his promising romance career with producing successful dramatic productions. His first opera was a completion of *Fausse Duègne,* which was left unfinished by Dominique Della-Maria. It was performed to much acclaim at the Théâtre-Feydeau on 24 June 1802.[81] He composed thirty *operas-comiques,* and with the exception of *Zélie et terville,* which was premiered shortly after his second opera, it seems that they were all well received.[82] Curiously one of his last operas, *Le chanteur des romances,* a comic opera in two acts, was performed at the Variétés

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[78] Fétis, 'Lamparelli', *Biographie universelle*. Vol. 5. p. 182.

[79] E.-A. Choron, and F. Fayolle, *Dictionnaire historique des musiciens, artistes et amateurs, morts or vivan[t]s.* 2 Vols. Vol. 1. Paris: Chimot, 1817. p. 398. He is also known for his ten *chansonnettes*. Fétis, 'Lamparelli'. Vol. 5. p. 182.

[80] F. Blangini, *Souvenirs de F. Blangini.* Paris: Charles Allardin, 1834. pp. 58 – 9

[81] His second opera *Chimère et réalité* was performed in the Thèâtre-Feydeau on 6 January 1803. Fétis, 'Blangini', *Biographie universelle*. Vol. 1. p. 436, and Clément, and Larousse, *Dictionnaire lyrique.* pp. 160 and 273.

[82] Fétis, 'Blangini'. Vol. 1. p. 436. Blangini provides a list of his operas at the beginning of his memoirs. His early operas were premiered in Paris, Munich and Cassel, but from 1815, it seems that they were performed exclusively in Paris. From this list, we can also note the exclusion of *Zélie et terville*, which might also indicate that this opera did not share the success of his other operas. Blangini, *Souvenirs.* pp. ix – x.

on 5 November 1830, and its title suggests a specific interest, and attraction to the romance.[83]

The extent of his romance output, and the prestigious circumstances in which some of these works originated is testament to his reputation, and also confirms his status as a specialist romance composer. He composed over three hundred individual romances, including forty-six collections, and numerous single titles.[84] Fétis, for one, commented upon his 'brilliant reputation' as a singer, teacher and romance composer;[85] a fame which is also seen through the popularity of a series of musical *matinées* held at his home that were often frequented by members of the elite.[86]

Blangini's memoirs provide informative insights into the composition and reception of his romances. Among some of his most prestigious commissions, as we noted in Chapter 2, we find 'Il faut partir', which Blangini composed as a gift for Princess Pauline Bonaparte, who was due to leave Paris.[87] We can also note his relationship with the poet Louis-Philippe Ségur.[88] Ségur particularly liked Blangini's compositions, and gave him a number of texts to set to music—twenty in total, including two complete collections, movements from four other collections

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[83] This opera was set to a libretto be Frères Dartois. Clément, and Larousse, *Dictionnaire lyrique.* p. 150.

[84] His forty-six collections of romances are numbered, and range between three and six romances per collection. Information pertaining to collections forty-one to forty-three, however, have not been located. Therefore, collectively, there are over one hundred and ninety eight individual romance movements within all of these collections. In addition to this, there are eleven unnumbered collections, which range from two to sixteen romances per collections, and eighty-nine single editions.

[85] 'une brilliant réputation'. Fétis, 'Blangini'. Vol. 1. p. 436.

[86] Ibid.

[87] Blangini, *Souvenirs.* pp. 122 – 3.

[88] It seems that Ségur worked mostly with Blangini although his texts were also used for some romances by G.-G Ferrari and Luigi Balochi, including *L'amandier,* which will be discussed at length in Chapter 4.

and two single romances – which were often sung in Ségur's presence.[89] The most prominent commission, however, came from King Jérôme de Westphalie, who wrote a piece of poetry, and asked Blangini to set it to music. The romance was meant to be performed by the King's wife, in order to prove that 'there was at least one good voice in the family'.[90] After several uninspired and 'boring', performances of this romance, however, Blangini was asked to sing it himself instead.[91]

3.4 Guitarists and Amateurs

Between 1811 and 1829, however, rather than the prospect of a career in opera, as discussed in the first section of this chapter, a number of romance composers may have moved to the French capital in order to further establish themselves as guitarists. While, a number were known in Paris as guitar virtuosos, others merely taught this instrument perhaps seeing this as the most viable means to provide themselves with a sustainable income. Ferdinando Carulli (1770 – 1841), Matteo Carcassi (1792 – 1852), and Francesco Molino (1775 – 1847), all made Paris their permanent home during the first two decades of the nineteenth century. All of them were established performers, and wrote important manuals pertaining to the development of the guitar and its technique.[92]

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[89] 'Il aimait ma manière de composer, et me donna plusieurs de ses romances à mettre en musique…Je les chantais souvent chez lui en sa présence'. Blangini, *Souvenirs.* pp. 110 – 11.

[90] 'qu'il y avait au moins une voix juste dans sa famille.' Ibid. pp. 199 – 200.

[91] Ibid.

[92] Ferdinando Carulli's *Mèthode complète, op. 27* (1810 / 1811), was particularly influential. It is said to have taught, and inspired entire generations of guitarists. Moreover, his compositions and performances revealed to the Parisian audiences for the first time exactly what the guitar was capable of in terms of expressivity and virtuosity. Torta. 'Carulli, Ferdinando'. *Grove Music Online.* Carcassi's manual was a three-part *Mèthode complete pour la guitare, Op. 59* (1836). P. Sparks, 'Carcassi, Matteo'. *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44516 [Accessed 21 September 2012]. Molino's *Mèthode complète de guitare* (n.d.), was published in French and Italian

In terms of their romance output, it is not surprising that most of these composers published nearly all of their works for both piano and guitar. Carulli composed seventeen romances, and almost all of these appeared with an accompaniment for both instruments.[93] It is likely that it was standard practice for romances to be initially composed for the piano, with parts subsequently appearing for the guitar (either by the same composer, or by a separate arranger). Even for a guitar specialist, such as Carulli, editions for piano were the norm, with his own guitar arrangements appearing at a later date. Carcassi also wrote his accompaniments for the piano rather than the guitar; out of his romances (with a known instrumentation), six are for piano, and just one is for guitar.[94] For Molino, however, his single collection of romances appear just for the guitar, with no evidence that they were also written for the piano.[95] Carulli and Carcassi, were also prominent arrangers, and self-arranged all of their 'piano' romances for guitar. They also arranged the romances of some other Italian and French composers. Carulli wrote guitar accompaniments for the romances of Blangini, Balochi and Benincori. And Carcassi arranged many of Masini's romances in addition to some by the French composers. He, for instance, arranged a selection of twelve romances by Löisa Puget for guitar.[96]

Luigi Castellacci (born in 1797),[97] was also in Paris at around the same time as Carulli, Molino, and Carcassi. He also published a guitar method, and devoted

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by Gambaro, and a translation of the work in German was later published by Breikopf und Härtel. Fétis, 'Molino', *Biographie universelle*. Vol. 6. p. 161.

[93] *Combien j'ai douce souvenance* and *Je suis aimé* appear with only a guitar accompaniment. There is no evidence to suggest that they were also for piano.

[94] There are three of Carcassi's romances, *Ecoutez belle châtelaine, La nuit s'avance* and *Le ménestrel,* where the instrumentation is unknown.

[95] His romances, *Je le veux,* and his collection containing various vocal genres both appear with only a accompaniment for guitar.

[96] L. Puget, 12 romances. Paris: Meissonnier, 1845.

[97] There is some ambiguity with regards to Castellacci's dates of birth and death. Fétis does not indicate Castellacci's date of death. Fétis, 'Castellacci', *Biographie universelle*. Vol. 2. p. 207. And, Massimo Agostinelli gives his date of birth slightly earlier, 1792, and a death date of 1845, although

much of his time solely to teaching and the composition of works for guitar (of which there are around two hundred), and twenty romances.[98] Luigi Mariscotti is much less well known. There are very few references to his activities, although a single mention in the *Journal general d'annonces des œuvres de musique, gravures, lithographies* indicates that in addition to composing works that were primarily suitable for the 'music-lover', he focused much of his time on teaching the guitar, horn and voice.[99]

There is a group of Italian *romanciers*, of whom despite extensive research, very little is known about their careers. One could speculate that these composers were merely lovers of the genre, rather than professionals, who attempted to emulate the successes of their countrymen. Despite the romances of some of these composers appearing in prominent library collections, such as that of the Bibliothèque nationale de France, biographical information pertaining to these composers and their romances is still scant. For one, while a number of Fiorentio Gévérardi's romances were published in Duhan et Cie's 1824 catalogue, and further editions of the same romances, possibly self-published by Gévérardi, are located in the Bibliothèque nationale de France,[100] it is likely that there is no other

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he himself also questions the accuracy of these two dates. M. Agostinelli, 'Le composizioni dell'ottocento nel Fondo Ferrari', in S. Boni (ed.), *Ferrari e la chiterra in Italia nella prima metà del Novecento.* Modena: Enrico Mucch, 2009. p. 89.

[98] His *méthode complète pour guitarre. Op. 62* is divided into two parts. It was published by Laffillé, and while the date of publication is not known with any certainty, Agostinelli states that it is likely to have appeared a few years earlier than 1845 (and published by Schoenenberger). M. Agostinelli, 'Le composizioni dell'ottocento nel Fondo Ferrari'. p. 89.

[99] *Journal général d'annonces des œuvres de musique*, *gravures, lithographies* 13 (14 février 1827). p. 1440, and 36 (5 mai 1827). p. 1624.

[100] Dufaut et Dubois, 'Catalogue des ouvrages de fonds de Vve Dufaut et Dubois, in F. Lesure (ed.), *Cinq catalogues d'éditeurs de musique à Paris (1824 – 1834): Dufaut et Dubois, Petit, Frère, Delahante-Erard, Pleyel.* Geneva: Minkoff Reprint, 1976. p. 41. There is no publisher indicated on most of his romances found in the Bibliothèque nationale de France. Gévérardi is listed as publisher on three of his romances, however.

information about this composer.[101] For a further example, a number of Francesco Pertosa's romances are also located in the same library, yet there is little biographical information on Pertosa's other compositions, or his activities.[102] He did, however, provide guitar accompaniments for a number of romances.[103] Given that many of the guitar arrangers also seemed to focus upon teaching and performing the guitar, it is possible that Pertosa can be included in the same category.

For many other composers, their romances do not belong to a library collection; references to their romances appear as mere entries in publisher's catalogues and advertisements, in the *Bibliographie de la France,* or the *Journal de l'empire,* for example. Marcello Castellani is one of these composers. His two romances, 'Songez à moi' published by Charles Laffillé, and 'Désir d'inconstance', published by Antonio Pacini appeared in 1825. A single reference to these two romances, appears in the *Bibliographie de la France*,[104] and the *Journal général d'annonces des œuvres de musique, gravures, et lithographies* respectively.[105] Federico Agosti, is another who contributed very little to the genre. He published

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[101] Three of his collections are only found within the Bibliothèque nationale de France. All of his romances are found within the shelf mark range of Vm^7 59646 to Vm^7 59481.

[102] In addition to the Bibliothèque nationale de France, references to his romances also appear in the periodicals, *Journal des troubadours,* and *Nouveau journal de harpe*. I. Fellinger, *Periodica musicalia (1789 – 1830).* Regensburg: Bosse, 1986. Database Refs. 1479 – 1488.

[103] He arranged Blangini's 'Je t'aimerai' and 'Vous me quittez pour aller à la gloire', which were published in *Journal des troubadours (guitar ou lyre).* Ibid. Database Ref. 165 and 214, in addition to Antonio Pacini's 'L'arrivée du troubadour' and 'Il est parti', *Journal des troubadours pour lyre et guitar.* Paris: Duhan et Cie, n.d. GB Lbl, E.1749. Database Ref. 1318 and 1332.

[104] M. Castellani, 'Songez à moi', *Bibliographie de la France* 7 (12 février 1825). p. 112.

[105] *Journal général d'annonces* 40 (7 octobre 1825). p. 297. An additional copy of this romance is also listed in *Bibliographie de la France* 24 (25 mars 1826). p. 249. It is possible that this is the same copy as the 1825 edition, and thus merely reflects the difference in date in which both journal's recorded the deposit made by Pacini. Alternatively, as the later listing is for guitar, while the instrumentation of the earlier copy is not indicated, it is possible that this is for piano; a subsequent version was therefore published a few months later (March 1826), as an arrangement for guitar.

two romances; both were single songs that appeared in Mme Vve Bénoist's periodical, *Le souvenir des ménestrel* in 1818 and 1819.[106] On a similar note, C. Bagioli composed a single collection of four romances, published by Carli in 1820.[107] To name two other examples, the romances of Eucharis Pacini and Melle Euphrosine Pacini, were published by Antonio Pacini.[108] We can also add the names of Banni, whose single romance, *Jamais,* was published by Hentz-Jouve in 1819,[109] Manni who self-published two romances, *Les adieux de Sapho* and *Choix d'une époux* in 1823,[110] Ostinelli, who also self-published his romance, *il faut la voir*, in 1814,[111] and Riccio, whose *Romance* was published by Pacini in 1820.[112]

3.5 A New Wave of Romancier

In the 1830s, it seems that the number of active *romanciers* had declined. Indeed, there are only three Italian composers whose romances appeared during this period.[113] Vincenzo Bellini's French romances appeared towards the end of his life, between 1830 and 1835, and we have already mentioned the romances that Gabussi and Marliani composed in the 1830s, after the premieres of their operas. From the 1800s, to the end of the 1820s, one finds a continuous stream, and an extensive overlap as various composers began to contribute to this genre. Table 3.1 demonstrates a selection of these composers and their overlapping periods of

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[106] I. Fellinger, *Periodica musicalia.* pp. 446 and 449.

[107] *Bibliographie de la France* 3 (15 janvier 1820). p. 38. Bagioli's first name is unknown.

[108] The relationship of Eucharis and Euphrosine Pacini to Antonio Pacini is unknown, although one may speculate that they were his children. Eucharis composed three romances whereas Euphrosine composed just one.

[109] *Bibliographie de la France* 31 (31 juillet 1819). p. 373.

[110] *Bibliographie de la France* 22 (31 mai 1823). p. 326.

[111] *Bibliographie de la France* 9 (4 mars 1814). p. 60.

[112] *Bibliographie de la France* 17 (22 avril 1820). p. 231.The first names of these five composers are unknown.

[113] Some composers began composing much earlier in the century and continued into the 1830s. Blangini is one example.

composition across this period. Table 3.2 shows all composers whose romances appeared during the 1830s. It reveals the names of Bellini, Gabussi and Marliani of whom we have just referred to, and demonstrates a number of others who either began composing romances earlier in the century and continued into the 1830s, or those that began late in this decade and continued into the 1840s.[114] Unlike earlier in the century, there is very little overlap between those that ceased composing romances in the 1830s, and those that began (Refer to Appendix 2 for a list of all composers and their active years as *romanciers*).

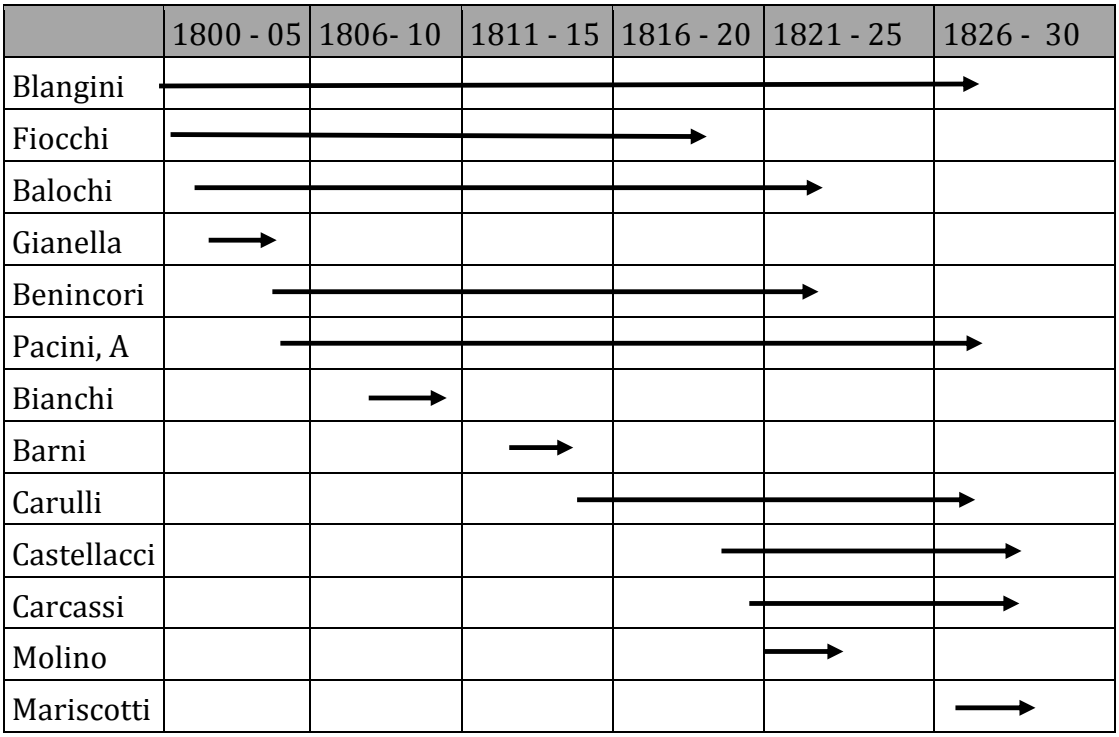


Table 3.1: A selection of composers and their periods of composition. 1800 – 1830.

[114] Table 3.2 does not show all of the composer that were active in the 1840s, nor does it show a complete list of *romanciers* prior to the 1830s.

	1831 – 35	1835 – 40	1840 – 45	1845 - 50
Gioseffo Carafa	→			
Caradori-Allan	→			
G.-G. Ferrari	→			
Päer, Ferdinando	→			
Bellini	→			
Pacini, Eucharis	→			
Gabussi		→		
Marliani		→		
Donizetti		→	→	→
Masini		→	→	→
Carulli, Gustave		→	→	
Mercadante		→	→	→

Table 3.2: Composers that began or ceased composing in the 1830s.

Given the comparatively smaller number of composers entirely active in the 1830s, one might assume that a gradual decline of the romance's popularity and status was taking place. Indeed in Chapter 2, we highlighted a number of reports and commentaries, which certainly suggest that this was the case. It is therefore significant, and perhaps surprising, that we find an increased number of Italian romance composers who contributed to this genre in the 1840s. There are twenty in total, some of whom arrived in Paris earlier in the nineteenth century, but whose romances did not appear until the 1840s. Giovanni Tadolini (1789 – 1872) is one example. He arrived in Paris in 1829, and became director of the Théâtre-Italien, a position he held for nine years. Despite a brief return to Bologna in 1839, in the early 1840s, he returned to Paris, and to the Théâtre-Italien; in 1843, his first romance, 'Mon étoile' appeared.[115]

For many composers, their romances usually appeared soon after their arrival in Paris, so it is significant that Tadolini's romances were not composed

[115] G. Tadolini, *Mon étoile,* Paris: Latte, 1843. F Pn, Vm7 104054. Database Ref. 1617. His later romances include *Romance pour chant et piano* (1844), and *Le souvenir* (1845).

until the 1840s, despite his earlier arrival. There are numerous reasons why this might have been the case. For one, we have already identified that there were not as many Italian romance composers in the 1830s as there had been earlier in the century. Therefore, it is possible that during this decade, the demand for the romance had indeed declined. In the early 1840s, however, the number of Italian *romanciers* contributing to the genre had increased, and so, Tadolini might have been encouraged to emulate the productions of his fellow countrymen. Alternatively, his job at the Théâtre-Italien kept him occupied in the 1830s, or, during this time he focused upon other compositional projects, only turning to the romance at a later point.[116] Whatever his reasons, this reflects what was happening to the life of the romance in Paris at around this time; a new generation of romance composer appeared in the 1840s, which it is possible, included Tadolini.

Emilien Pacini (1811 – 1898) is another example. Like Tadolini, he also had connections with the operatic world. He was a librettist and collaborated with both Augustin Éugène Scribe and Jules-Henri Vernoy de Saint-Georges to produce French translations of Verdi's *Il trovatore* and *Luisa Miller*, and Weber's *Der Freischütz.*[117] He also provided a new libretto for Louis Niedermeyer's opera *Stradella*.[118] Despite spending his whole life in Paris, his romances, including 'Loin de la patrie', and 'Ne reviens pas' did not appear until 1841.[119]

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[116] Tadolini assisted with the completion of Rossini's *Stabat mater.* It was first performed in Madrid on Good Friday in 1833. R. Osborne, 'Rossini's Life', in Senici (ed.), *Cambridge Companion to Rossini.* p. 20. Bianchi also turned to the romance later in life and after the premiere of his final opera. Anonymous, 'Correspondance: album Pacini', *Le ménestrel* (15 janvier 1837). p. 4.

[117] R. I. Letellier, *The Diaries of Giacomo Meyerbeer: 1840 – 1849*. Plainsboro: Associated University Press. p. 391.

[118] Anonymous, 'Chit-Chat from the Continent', *The Musical World, A Weekly Record of Musical, Science, Literature, and Intelligence* 22 (12 August, 1836). p. 142.

[119] *Bibliographie de la France* 11 (13 mars 1841). Database Ref. 1359 – 1360. His romances were very much a 'Pacini affair', with Emilien writing the words and music, and his father Antonio, publishing them. Furthermore, we discovered earlier in this chapter that *Le ménestrel* praised Emilien Pacini's forthcoming romance album. It is likely that this was published towards the end of

We revealed in Section 3.2 of this chapter that early in the century many composers were drawn to Paris in order to continue their promising opera careers, with their first romances appearing soon after the premieres of their first Parisian opera. In the 1840s, however, while a number of romance composers also focused upon composing opera for both the Italian and French theatres, in many cases their romances predate their dramatic works. Table 3.3 gives the names of these composers in addition to details of their romances and operas premiered in either Italy or France.

Composer	Operas written for Italy or France.	Earliest Romances
Giovanni Bazzoni	*Saint André, ou l'orpheline bretonne,* comic opera in one act. Libretto by Hippolyte Lucas. Théâtre Beaumarchais (Paris), 14 July 1847	*Espérance*, published by Clavé, 1840.
Vincenzo Capecelatro	*La soffitta degli artisti,* opera in two acts. Libretto by Irene Ricciardi Capecelatro. Accademia. Accademia Filarmonica (Naples), 1837	Collection of romances *L'écho de sorrente,* published by Troupenas, 1840.
Gioseffo Persiani	*Il fantasma,* opera seria in three acts. Libretto by Felice Romani. Théâtre-Italien (Paris), 1843.	*Jours heureux,* published by Latter, 1840.
Luigi Gordigiani	*Fausto.* Teatro divia della Pergola (Florence), 18 November 1836. *I Ciarlatani.* Teatro Leopoldo (Florence), 1843.	Some romances, which include *La sœur* and *Triste fleur,* published by Escudier ca. 1842.

the 1830s. There appears to be no other reference to this romance collection, however; it seems his first known romances were published in 1841.

Antonio Ronzi	*I Rossiniani a Parigi.* Libretto by Giovanni Battista Savoni. Teatro Re (Milan), 17 July 1838. *Luisa Strozzi.* Libretto by Giovanni Peruzzini. Teatro Gallo a San Benedetto (Venice), 1844	*L'abbandono,* published by Pacini, 1842.

Table 3.3: Romance composers in the 1840s, and their Italian or French operas.

Only two of the composers listed in Table 3.3 had their operas performed in the French theatres. Gioseffo Persiani (1805 – 1869), who arrived in Paris in 1838, premiered his three-act opera *seria*, *Il fantasma,* at the Théâtre-Italien on 14 December 1843,[120] and Giovanni Bazzoni (1816 – 1871), produced his comic opera in one-act, *Saint André, ou l'orpheline bretonne,* at the Théâtre Beaumarchais on 14 July 1847. [121] Their first romances were published prior to the performance of their operas; Bazzoni's *Espérance* was published by Clavé in 1840,[122] and Persiani's *Jours heureux* was published by Latte, in the same year.[123]

For Vincenzo Capecelatro (1815 – 1874), Luigi Gordigiani (1814 – 1860), and Antonio Ronzi,[124] it is probable that their operas were all performed in the Italian theatres, and thus were not circulated in Paris. Capecelatro's first opera, in two acts, *La soffitta degli artisti,* was performed at the Accademia Filarmonica in

[120] Parallo, *Opening Night!* <http://operadata.stanford.edu/> [Accessed 5 January 2014]. The libretto was by Felice Romani. Clément, and Larousse, *Dictionnaire lyrique.* p. 271.

[121] The libretto was by Hippolyte Lucas. Clément, and Larousse, *Dictionnaire lyrique.* p. 602.

[122] G. Bazzoni, *Espérance.* Paris: Clavé, 1840. F Pn, Fol = Y.913. Database Ref. 64.

[123] G. Persiani, 'Jours heureux', *Bibliographie de la France* 28 (11 juillet 1840). p. 392. The number of romances composed by these two composers varies. Bazzoni wrote fourteen romances, in total. Most appeared throughout the 1840s, but some even appeared in the 1850s. For Persiani, however, *Jours heureux* was his only contribution.

[124] His dates of birth and death are unknown.

Naples, in 1837.[125] In 1840, his collection of romances *L'écho de sorrente,* appeared.[126] Despite spending much of his career in Paris, his next opera *Mortedo* was also premiered in Italy, at the Teatro san Carlo, in Naples in 1845.[127] On a similar note, the romances of Luigi Gordigiani and Antonio Ronzi, who arrived in Paris in 1840, are interspersed between operas intended for the Italian theatres. Some composers primarily known for their dramatic works, namely Donizetti, Verdi and Mercadante, also composed some romances in the 1840s. Donizetti, for instance, composed most of his twenty-two romances between 1840 and 1848, and like Bellini, they therefore appeared towards the end of his career.

Francesco Masini, unlike many other composers of the 1840s, had no obvious connections with opera. He was born in 1801,[128] and moved to Paris in 1830. His romances began to appear around 1835, with the majority of his two-hundred and twenty two titles being composed in the 1840s. In addition to his single titles, one finds around ten albums, which appeared from 1838 to 1844.[129] Like Gustave Carulli, who we discussed earlier in this chapter, Masini was also admired for introducing Italianate features into his romances, Fétis, for instance, enthusiastically stated that in his romances 'one finds something of the taste present in the Italian melodies.'[130] And, Paul Scudo, in his history of the romance

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[125] Libretto was by Irene Ricciardi. C. Ambìveri, *Operisti minori dell'ottocento Italiano*. Rome: Gremese, 1998. p. 35.

[126] V. Capecelatro, *L'écho de sorrente.* Paris: Troupenas, 1840. GB Lbl, H.1660.II. Database Ref. 528 – 532.

[127] The libretto was by Achille de Lauzières. Ambîveri, *operisti minori.* p. 35.

[128] Date of death is unknown.

[129] Among his albums one finds collection of *80 romances, melodies, and canzonettes* in two volumes, published by Colombier. F Pn, 4º = Y.95. Database Ref. 1213 – 1247. Furthermore, His *Album de Masini* appeared yearly from 1839 to 1844 and can be located under the following shelf marks: F Pn, 4º = Y. 96(1-3), 4º = Y.97(1-3), and GB Lbl, Hirsch III.919. Database Ref. 1248 – 1280. Finally, six volumes of his *Album lyrique* appeared between 1837 and 1840. F Pn, 4º = Y.99, Y.359(1-4), and GB Lbl, Hirsch III.917. Database Ref. 1281 – 1299.

[130] 'on trouve quelque chose du goût des mélodies italiennes.' Fétis, 'Masini', *Biographie universelle*. Vol. 6. p. 16.

uttered a similar sentiment: '[Masini] sets in his charming melodies the grace and the clarity that characterises the Italian genius.'[131]

'Douleur cachée', taken from *Album de Masini* (1843) is one example of a romance that might have combined both styles (Figure 3.2).[132] Similarly to Gustave Carulli, whose romance 'Étoile chérie' was investigated earlier in this chapter (Figure 3.1), we find the combination of numerous French and Italian expression markings and directions. '*Pressez le peu un mouv.'* and '*con anima'*, for instance appears in the first stanza (bars 25 and 27). And in bar 7 of the third stanza, *tristement* appears amongst the numerous Italian directions. One additional and notable feature is the recitative-like introduction of each of the three stanzas (bars 7 – 21); there are static chords in the piano, which is accompanying a vocal melody largely revolving around repeated notes (bars 8 and 10). A contrasting second section begins at bar 22; the recitative is abandoned, and it is replaced by features that are more typical of the romance, but what one may also associate with the aria tradition. The vocal melody is accompanied by a flowing and expressive piano part. Expression is heightened by occasional features, namely, the *forte-piano* suspensions in bars 23 and 24, which adds an additional air of drama.

[131] '[Masini] a mis dans ses mélodies charmantes la grâce et la limpidité qui caractérisent le génie italien.' Scudo, *Critique et littérature musicales.* p. 309.

[132] Masini, 'Douleur cachée', *Album de Masini.* Paris: Colombier, 1843. F Pn, 4^{o} = Y.97 (3). Database Ref. 1114.

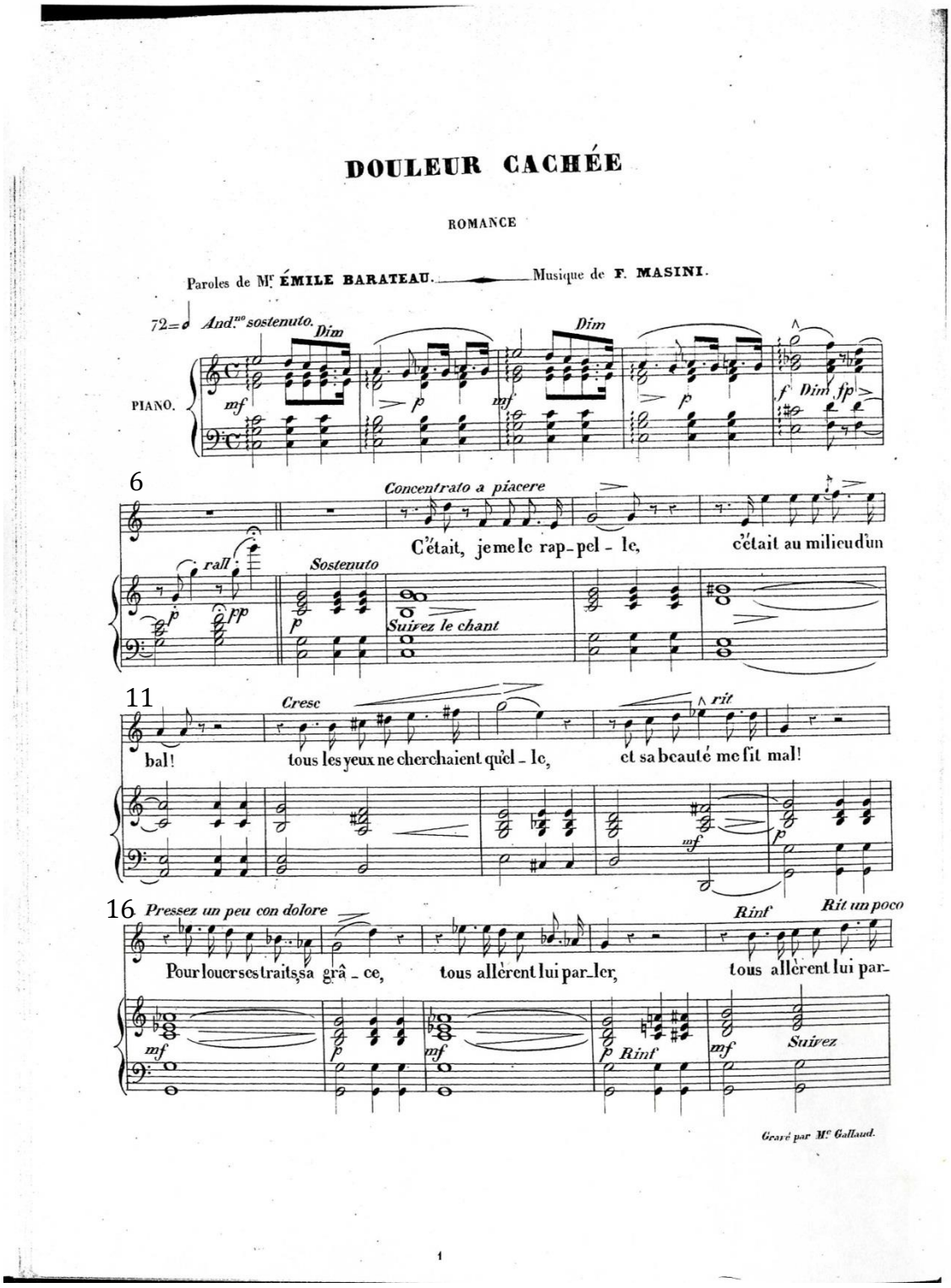


Figure 3.2: **F. Masini, 'Douleur cachée', *Album de Masini.* 1843.**

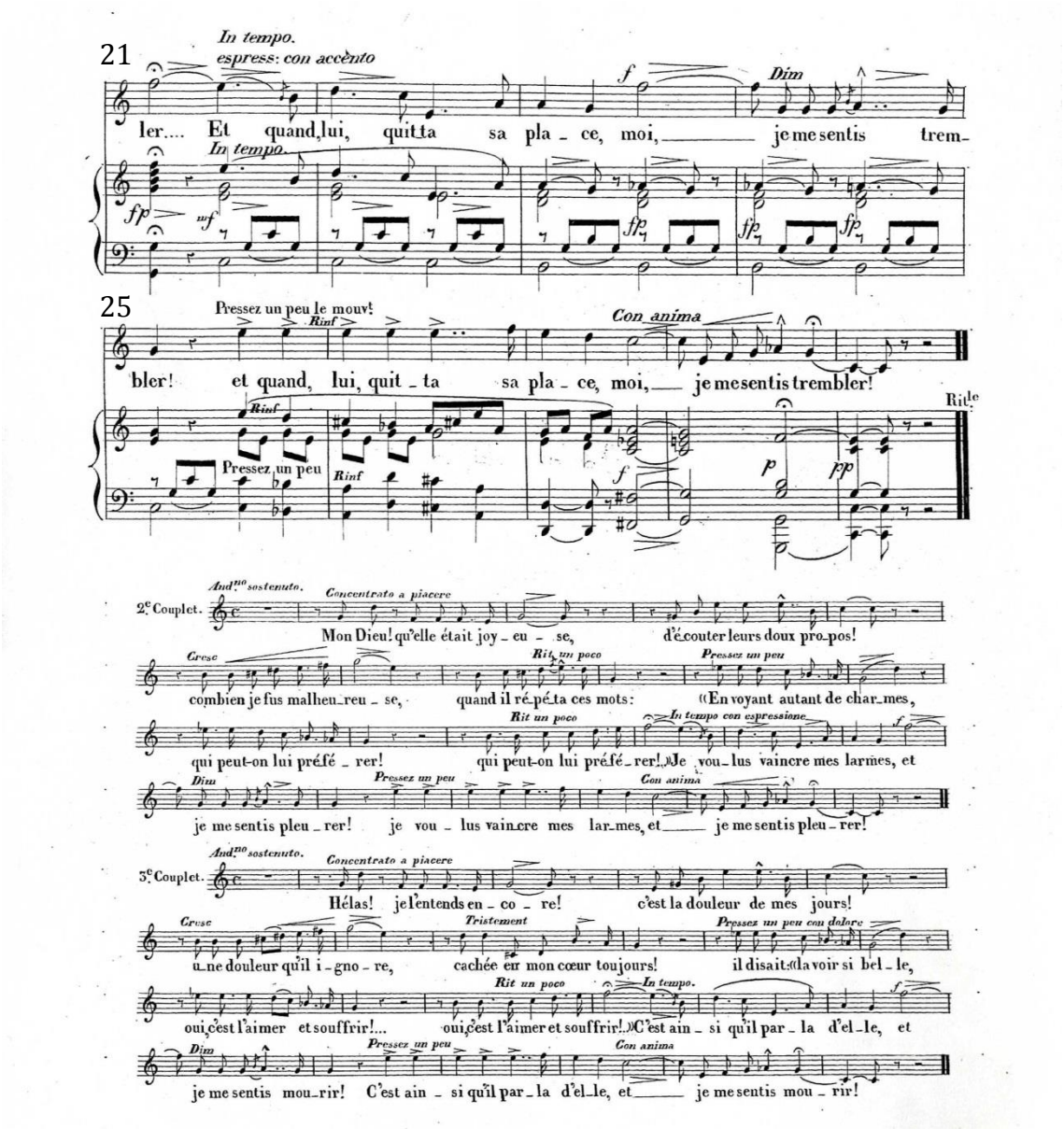


Figure. 3.2 (Continued)

There are many composers about whom we have very little information. These include Luigi Castelli, Luigi Graziani, Ercole Mecatti, Angelo Righini, Angelina

Vacca, Peppe Gambogi, A. Urbani, and Mazzoni.[133] The contribution of these composers to the romance varies. Gambogi, for instance composed nine romances, first composing 'Toujours à toi' in 1844, and his remaining eight romances were published regularly up until 1850.[134] Graziani, on the other hand, composed considerably less. His three romances, were published in 1842 and 1843.[135] For one final example, Castelli, wrote a single romance, 'La sœur du marin', and with a composition date of 1850, it represents one of the latest Italian contributions to the French romance repertoire.[136]

3.6 Conclusion

This chapter explores the development of the romance in terms of its reception and gradual acceptance of the Italian composers which contributed to this genre. Towards the end of the eighteenth century, Italian genres, namely the *arietta* were considered a threat to the French character of the romance. In the early nineteenth century, while some writers (Eisrich and Thiébault) still emphasised the need to fully understand, and to protect the romance style, the mention of some Italian composers in Thiébault's treatise indicates a degree of acceptance towards a few Italian musicians. Nonetheless, they were noted for honouring this vocal genre, rather than attempting to distort it. By the 1840s, however, as demonstrated by Henri's Blanchard's dialogue, it is likely that the Italians were now beginning to be fully accepted as *romanciers*; the *Lied* represented the biggest challenge for the romance's simplicity. Commentators now admired composers for combining both French and Italian styles into their

[133] The first names of Urbani and Mazzoni and the dates of birth and death of all these composers are unknown.

[134] G. Tadolini, *Mon étoile.* Paris: Richault, 1844. F Pn, Vm^{7} 57655. Database Ref. 837.

[135] His romances are, *Toujours moi* (1842), *Le retour du vieux soldat* (1842), and *A toi, mon bon ange* (1843).

[136] L. Castelli, *La sœur du marin.* Paris: Mayard, 1850. F Pn, Vm^{7} 39165. Database Ref. 625.

romances. Carulli's 'Étoile chérie', and Masini in, 'Douleur cachée' incorporated both French and Italian elements.

Throughout the first half of the nineteenth century, especially in the 1800s and 1840s, there is a strong association with opera. We saw in Chapter 1, that early eighteenth-century romances were separate from their dramatic context. Composers in the early part of the nineteenth century, however, seemed determined to establish themselves as operatic composers in the French theatres. They composed romances as an alternative source of income. In the 1840s, the reverse is true; many of their romances appeared first, and were succeeded by operas for both the French and Italian theatres. This might indicate a change in the way that Italian *romanciers* were viewed in the 1840s. Early in the century they composed romances after the failure of their operas, whereas in the 1840s, it is possible that their move to Paris was initiated by their desire to compose romances.

It is likely that the publication of *Étoile chérie* was a mere reflection of what was already beginning to happen to the life of the romance. After a period in the 1830s, where they were relatively few composers contributing to the genre, considerably more romances began to appear in the early 1840s, and before the publication of Carulli's *Étoile chérie*. There is also an increased number of unknown composers in the 1840s than in any other decade. Indeed, their *romances* appeared at a time, where, as we have already noted, Italian composers were increasingly being accepted into the realm of French romance composition. It seems that many romances by Italian composers received positive reviews. We saw for instance the comments in *Le ménestrel* that praised the romances of Pacini, Masini and Gustave Carulli.

If we consider the perspective of the critics writing for *Le ménestrel,* needless to say, they were contributing to a French music journal. As Pacini and Carulli both had French connections, it is possible that they were being bias towards them; one might speculate that had an unknown Italian composer attempted to submit a romance that incorporated both Italian and French ideas to the journal, they might

not have been accepted or so positively received. One could therefore argue, that the comments of the *Le ménestrel* critics are not an accurate reflection of how romances by the Italians were received by the French public. Masini is likely to be an exception here. As we saw earlier in this chapter, he did not have a French background before his move to Paris in the 1830s. His status as a prominent *romancier* and his contribution as a critic to *Le ménestrel* might have allowed him greater privileges to explore his Italian roots without criticism.

If we consider the reasons why so many composers turned to the composition of the romance, its commercial value is likely to have been the main draw. For the composers, of the 1800s, to 1830s, composing romances must have seemed a viable alternative to composing operas or teaching. For the 'unknown' composers of the 1840s, it is possible that they were encouraged by the apparent acceptance of some Italian musicians. Perhaps, they were merely music lovers; at hearing other successful romances by their fellow countryman, attempted to contribute to the genre. One could even entertain the use of a pseudonym, or the Italianating of names, in order to fit in with this new Italian romance revival.

It is more difficult to discover the reasons why Italians were apparently accepted as *romanciers.* One might speculate that a new wave of *romancier* was a necessary step in order to reinvent the romance, and to sustain its popularity. But, this does not explain why so many composers contributed to the genre prior to the 1830s.[137] Perhaps, the remarks of commentators who aimed to protect the national character of the romance were simply unfounded; others, for instance the French musical public, might have been more open to the inclusion of foreign influences. The next chapter studies in greater detail the romance repertoire of these Italian musicians, and might further improve our understanding of why Italian composers were accepted as *romanciers*

[137] We noted earlier in the chapter that there were not as many romance composers.

4. Music of the 'Italian' French Romances

4.1 Accompaniment

In the eighteenth century, romances often appeared without an instrumental accompaniment. The poetic text was of the utmost importance, and expressing the emotional nature of the romance was vital; the accompaniment would only weaken this effect. In the nineteenth century, however, according to theorists and commentators, it was customary for composers to include an instrumental part; its role was to support the vocal line harmonically, but without overshadowing it in any way. The treatises by Paul Thiébault (*Du chant et particulièrement de la Romance*, 1813), and Adolphe Clair Le Carpentier (*Petit traité de composition mélodique appliqué aux valses, quadrilles et romances*, 1843) also emphasise the accompaniment's simplicity. Yet, by looking at some romances composed by the Italian musicians, one finds an increased sophistication in these accompaniments. This chapter explores various features of the romance, exploring their quintessential nature as indicated in the treatises, in addition to investigating their use in romances by the Italian musicians. For instance, the form of the romance, the appearance and frequency of its instrumental ritornellos, the use of more complex accompaniment figurations, and intricate relationships with the poetic text are features, which are particularly unusual in the romances by the Italians and are therefore worthy of our investigation.

In his *Dictionnaire de la musique* (1768), Jean-Jacques Rousseau implied a preference for romances without an instrumental accompaniment. He stated:

> A well written Romance […] does not move one immediately, but as every stanza increases the effect of the previous, one gets more engaged [and] sometimes one is brought to tears without being able to say why. It is certain that all instrumental accompaniments weaken this experience. One

> only needs for singing the Romance an appropriate, clear voice, which pronounces well and sings in a simple manner.[1]

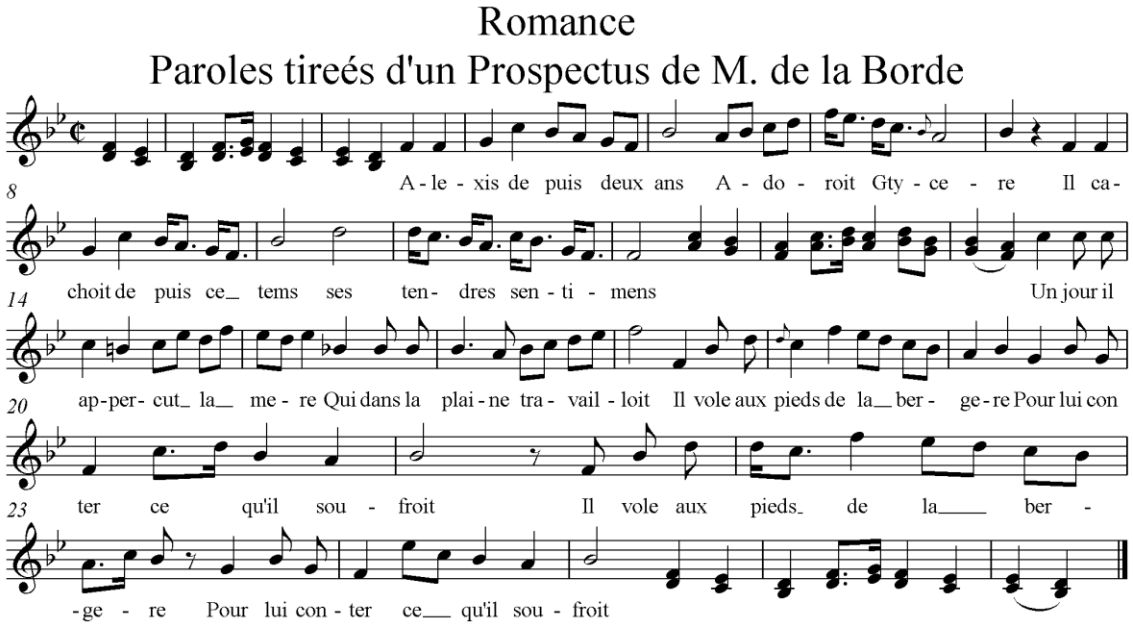
In support of this, David Charlton in his article, 'The Romance and its Cognates: Narrative, Irony, *vraisemblance* in Early *opéra-comique*', highlighted the exclusion of introductory ritornellos in eighteenth-century romances.[2] However, one of Rousseau's own collection of vocal music, *Les consolations des misères de la vie, ou recueil d'airs, romances et duos, etc.* (1781), included romances with a limited instrumental accompaniment. Although many of these were printed with only the vocal line, there are a few romances that do begin with a short instrumental introduction. It, however, finishes before the vocal part begins; the voice itself is unaccompanied. For example, in 'Alexis depuis deux ans', there are two short instrumental ritornellos, which frame the vocal melody (Ex. 4.1, bars 1 – 2 and 26 – 27). With the exception of a further two bar interlude in bars 10 – 12, the vocal line is not harmonically supported throughout the remainder of the romance.[3]

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[1] 'Une *Romance* bien faite […] n'affecte pas d'abord; mais chaque couplet ajoûte quelque chose à l'effet des précéden[t]s, l'intérêt augmente insensiblement, [et] quelquefois on se trouve attendri jusqu'aux larmes sans pouvoir dire où est le charme qui a produit cet effet. C'est une expérience certaine que tout accompagnement d'[i]nstrument aff[a]iblit cette impression. Il ne faut, pour le [c]hant de la *Romance*, qu'une [v]oix juste, nette, qui prononce bien, [et] qui chante simplement.' J.-J. Rousseau, *Dictionnaire de musique.* Paris: Veuve Duchesne, 1768. p. 427.

[2] D. Charlton, *French Opera 1730 – 1830: Meaning and Media.* Aldershot: Ashgate Publishing Limited, 2000.

[3] Rousseau, *Les consolations des misères de ma vie, ou recueil d'airs, romances et duos, etc*. Paris: Roullede de la Chevardière, 1781. p. 15 – 6.



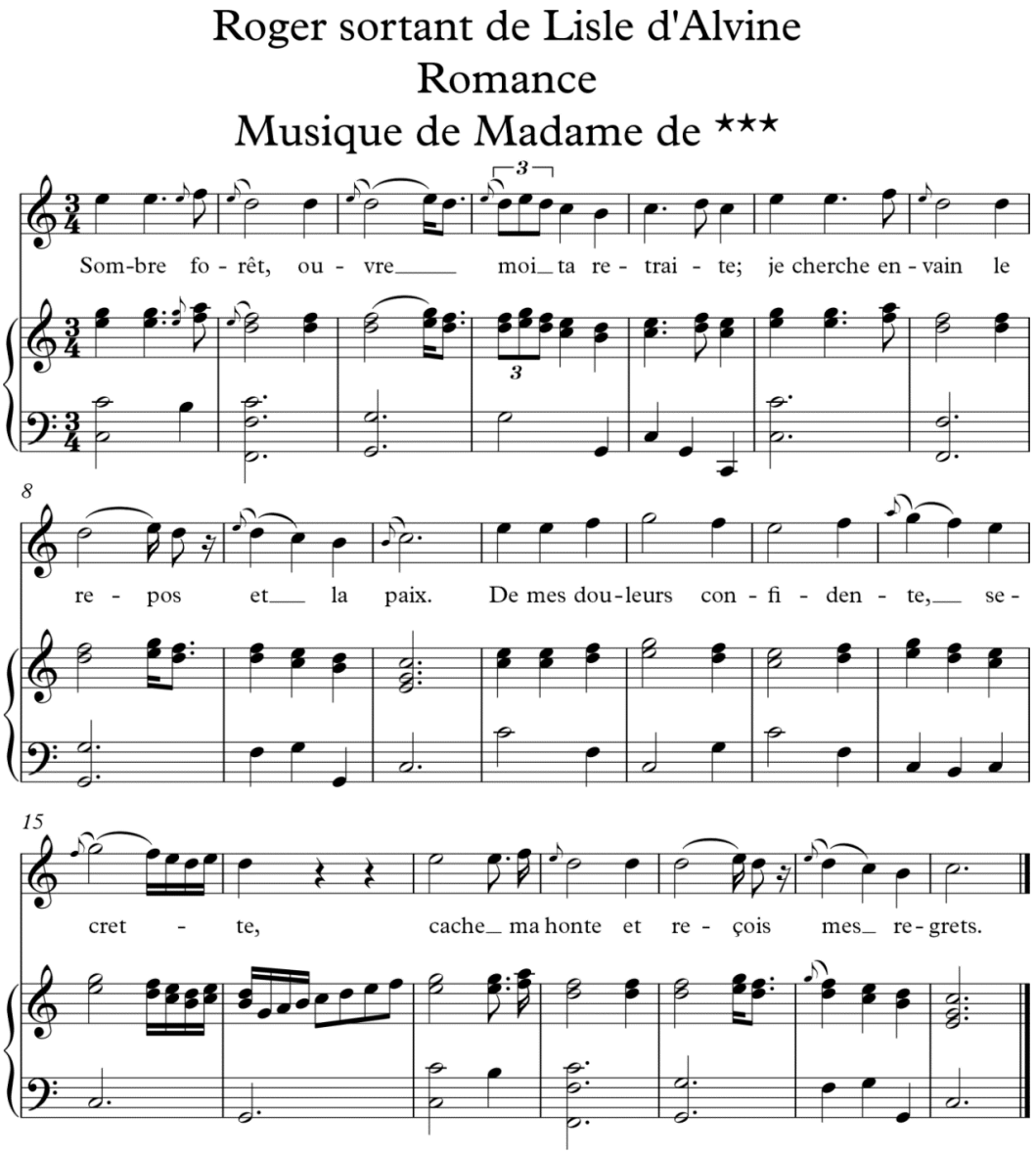
Ex. 4.1: J.-J. Rousseau, 'Alexis depuis deux ans', ***Les consolations des misères de ma vie, ou recueil d'airs, romances et duos, etc.***

While these instrumental passages seem to have little melodic significance – they do not pre-empt or refer to the vocal melody - it is clear, however, that they play an important role, both harmonically and structurally. First, in these instrumental passages, we can note the absence of a substantial bass line; the accompaniment instead merely offers harmony in thirds. Second, the opening and closing passages frame the vocal melody, and the interlude separates two distinct vocal sections. Third, they provide a reference point, in particular, the key and starting pitch for the singer. For instance, in the interlude at bars 10 – 12, the figure used for the opening ritornello reappears. It is transposed to the dominant, however, where the vocal line has just modulated thus reaffirming this change of key.

One can only speculate on the type of the performance that this romance might have enjoyed. Given the narrow range of the harmony in thirds and the homorhythmic nature of the instrumental passages, one might suspect that Rousseau intended an instrumental part of this kind to be played on the guitar or lyre. Likewise, one can question whether the performance involved a separate accompanier or whether the singer was expected to accompany him or herself. If

the former were true, it is possible that the instrument may have doubled the vocal line, when not playing the ritornellos. In the case of the latter, however, given the importance of expressing and understanding the nuances of the text, as indicated by Rousseau, the singer may have stopped playing while singing in order to facilitate the delivery of the text. The simplicity of the vocal line was paramount and it is clear that according to Rousseau, an elaborate instrumental accompaniment would only reduce this effect.[4]

[4] 'Pourquoi rompre leur mariage', also from Rousseau's vocal collection appears without any instrumental accompaniment. For some other examples of pre-nineteenth-century romances without accompaniments one can refer to Monsieur De Laire, 'Je l'ai planté, je l'ai vû naître', and V. Roeser, 'Sous les loix de la jeune Hortense', in *Mercure de France*, *journal littéraire et politique* (1777).



Ex. 4.2: 'Roger sortant de Lisle d'Alvine', *Étrennes Polymnie.* 1785 (pp. 28 – 9).

Towards the end of the eighteenth century, romances with accompaniments began to be the norm. Jean-Paul Martini's 'Plaisir d'amour', from his collection *Trois romances* (1784), is one example with a relatively elaborate accompaniment. Simpler accompaniments also made their mark in the 1780s. *Étrennes polymnie,* for instance, in addition to providing romances with just the texts, and based upon pre-existing tunes, as highlighted in Chapter 1, also offered vocal parts with accompaniments for both a single line for guitar, and the treble and bass for the

piano. Ex. 4.2 is an example of a vocal melody with two instrumental parts.[5] For the romances in *Étrenne Polymnie* that appeared with no accompaniment, it is not clear whether the romances with only the text or vocal line were intended as such, or whether some accompaniments were well-known (as per the vaudeville tradition described in Chapter 1), and therefore notation of the piano and guitar parts were not required.

Here, the simplicity of the accompaniment is apparent. There is no instrumental ritornello. Also, the treble part doubles the vocal line in thirds, while the primary function of the bass part is to provide harmony reiterating – for the most part - the tonic and dominant chords of C major. The right hand's ascending scalic passage (bar 16), is its only decorative flourish. Structurally the piano part helps to reinforce the ternary form. Not only does this right hand passage in bar 16 lead into a varied repetition of bars 5 – 9, the harmony of the middle section (bars 11 – 16), is a third below what appears in the vocal part. This frames that of the outer sections, whose harmony is a third above the voice. During this middle section, this lower harmony helps to accentuate the vocal line, which: reaches its peak in terms of range.

In the nineteenth century, commentators established and accepted the necessity of an instrumental accompaniment, as can be seen in the writings of Thiébault and Le Carpentier. Indeed, Thiébault appears to be the first nineteenth-century writer to emphasise the inclusion of an accompaniment. In his treatise, he devoted an entire chapter to the setting of romances to music, and it is here that he laid out the foundations for its composition.[6] He began this chapter by stating his reasons for its presence:

> Since a simple song needs to be prepared and supported by its proper harmony, and since, moreover, one sometimes needs it to create effects

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[5] Anonymous, 'Roger sortant de Lisle d'Alvine', *Étrennes Polymnie.* Paris: Belin, 1785. pp. 28 – 9.

[6] P. Thiébault, 'Des la manière des mettre les Romances en musique', *Du chant et particulièrement de la Romance*. Paris: Bertrand, 1813. pp. 53 – 9.

> and to make the meanings of the song felt, which the voice alone cannot express or contain, a current practice has been established.[7]

Part of this current practice to which Thiébault alluded is emphasised in the following sentence. He proceeded to clarify that 'one *no longer* writes romances without the accompaniment of the harp, the lyre or the piano'.[8] The obligation to conform to well-established conventions permeates Thiébault's chapter and indeed the remainder of his treatise. For instance, in a further chapter, he indicated that the accompaniment should reflect the form of the romance - the vocal part - and that it 'demands nothing more than *simplicity*, *sentimentality*, *grace* and *naturalness*.'[9] It is here that he also expanded on the importance of the accompaniment. He emphasised its indispensable nature by stating that 'one will never sing romances unaccompanied; a single voice can produce only an incomplete effect […] it [the accompaniment] complements [the vocal part] at the same time that it supports'.[10]

Le Carpentier focused extensively upon the accompaniment as well. This is not surprising given his preoccupation with composing music for solo piano. Similarly to Thiébault, Le Carpentier, also declared that 'together, the harmony and melody create more powerful effects'[11] He also explored conventions of the accompaniment. Under the section heading, 'rhythmes d'accompagnements pour

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[7] 'comme un chant simple a besoin d'être préparé et soutenu par l'harmonie qui lui est propre, que d'ailleurs on a quelquefois besoin de rendre des effets, et de faire sentir des intentions que le chant n'a pu exprimer ou renfermer, un juste usage a établi'. Ibid. p. 53.

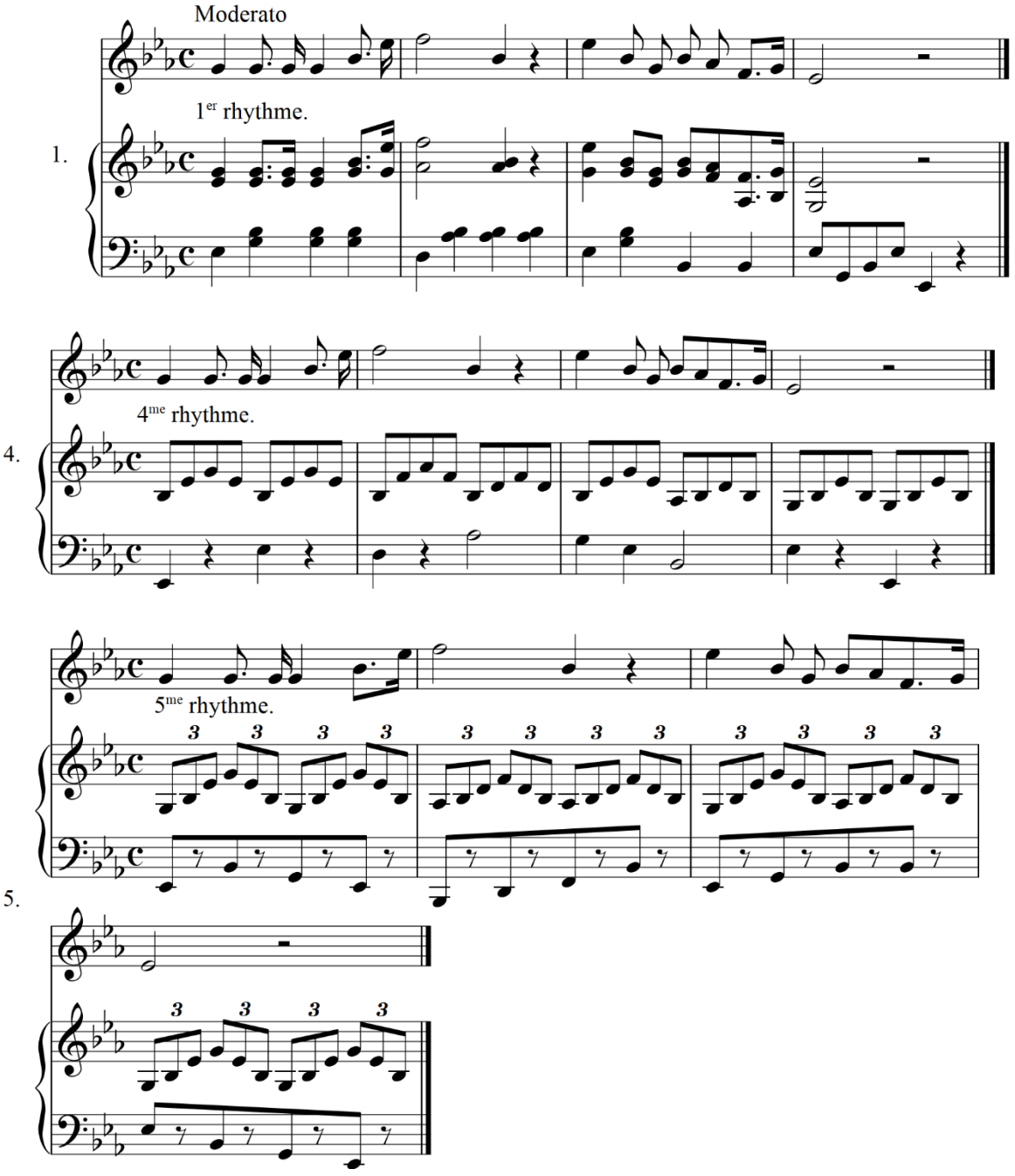
[8] '1o. Qu'on *ne fait plus* de romances sans accompagnement de harpe, de lyre ou de piano'. Ibid. (Italics are my own additions to the translation).

[9] 'ne demande que de la *simplicité* du *sentiment*, de la *grâce* et du *naturel.*' Ibid. p. 61.

[10] 'Enfin on ne chantera jamais de romances sans être accompagné; une seule voix ne peut produire qu'un effet incomplet […] il est par conséquent son complément en même temps qui son soutien'. Ibid. p. 65.

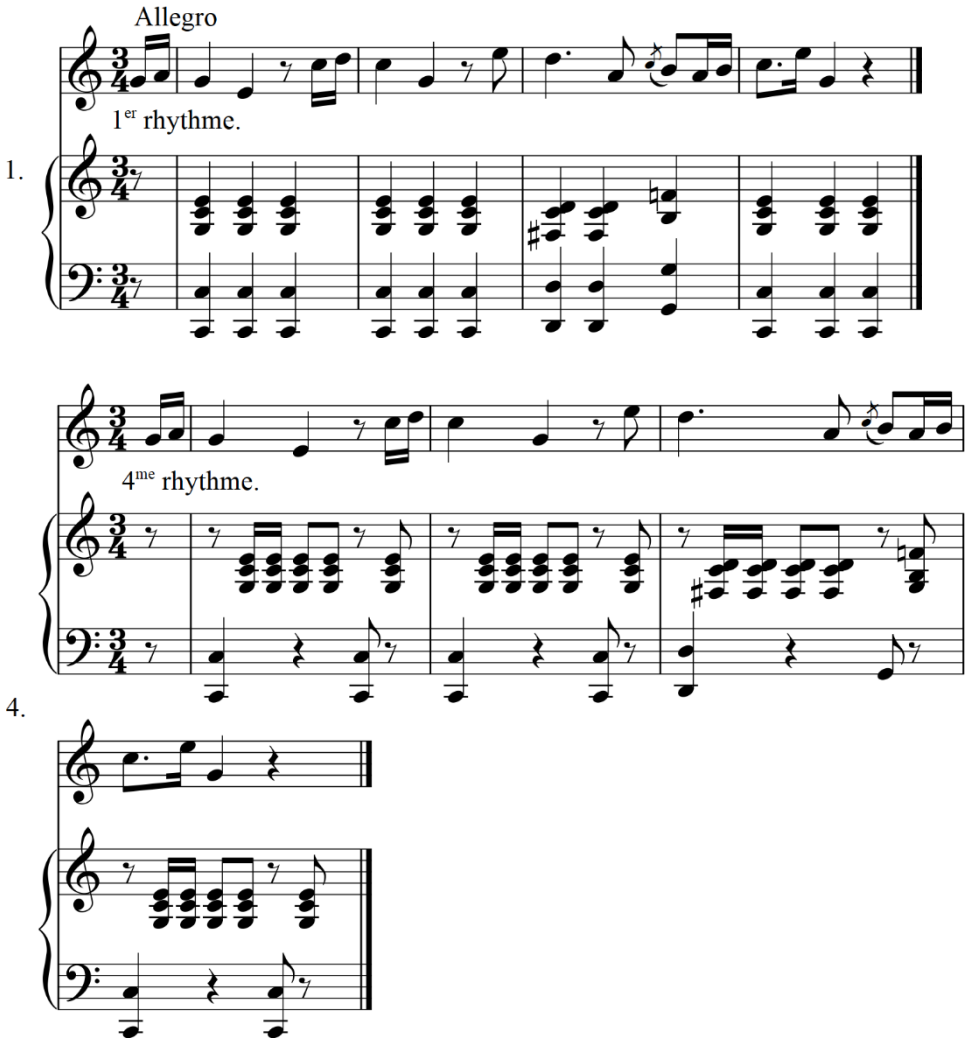
[11] 'L'*harmonie* jointe à la mélodie en rend les effets plus puissants.' A.-C. Le Carpentier, *Petit traité de composition mélodique appliqué spécialement aux valses, quadrilles et romances*. Paris: Meissonnier et Heugel, 1843. p. 31.

les romances', he proposed the composition of simple harmonic progressions using prescribed accompaniment figurations.[12]

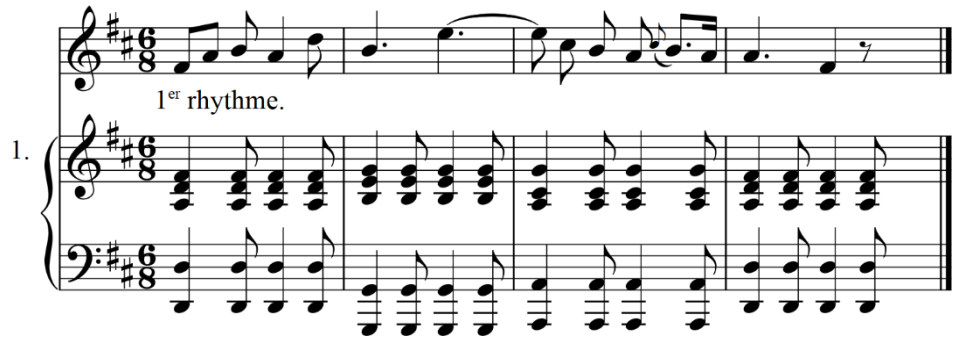


Ex. 4.3: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à quatre temps', examples 1, 4 and 5.

[12] Ibid. pp. 25 – 8.



Ex. 4.4: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à trois-quatre' examples 1 and 4.



Ex. 4.5: A.-C. Le Carpentier, 'Rhythmes d'accompagnements pour les Romances: mesure à six-huit', examples 1 and 3.

In these examples, the accompaniment doubles the vocal part (Ex. 4.3), provides chordal progressions (Ex. 4.4 and Ex. 4.5) and offers arpeggio triplets and

quavers (Ex. 4.3). Indeed, these examples are inherently simple, repetitive, formulaic, homophonic, and are rhythmically and harmonically consistent throughout the entire passage. They allow for no melodic independence on the part of the accompanist; they retain a largely supportive role, and thus remain subordinate to the vocal part. Clarity of register is of a great importance; the right and left hands are always appropriately spaced from each other. The rhythms are clear-cut, with the left hand placing emphasis on the naturally strong beats of each bar, while the right, when not playing in unison with the left hand or doubling the vocal part, supplies notes on the remaining crotchet or quaver beats (Appendix 3 shows a complete reproduction of Le Carpentier's examples).

In the commentary to these examples, Le Carpentier first states that 'both hands will often execute two different rhythms at the same time, while the vocal melody displays a third.'[13] Although this statement implies the interweaving and co-operation of three independent rhythms, he at once clarifies the supportive relationship of the instrumental part:

> The vocal [part] must always dominate while the piano accompaniment must not be too overloaded with notes. It therefore must always support the voice without competing against it. It must be written below the vocal part [on a separate stave] unless it follows the vocal part in unison.[14]

The critic and romance composer Henri Blanchard, in 1838, remarked specifically on Romagnesi's romances, reaffirming the quintessential 'simplicity of the song', its 'tender and melancholic thoughts', and observing on the necessary

[13] 'cet accompagnement est écrit sur deux parties et est joué par les deux mains, qui souvent exécutent deux [r]hythmes différents à la fois, tandis que la voix en fait entendre un troisième.' Ibid. p. 24.

[14] 'la mélodie vocale, doit toujours dominer, il faut pour cela que l'accompagnement ne soit pas trop chargé de notes, et qu'il soutienne la voix sans la couvrir; en conséquence il devra presque toujours être écrit au-dessous des notes du chant à moins qu'il ne les suive à l'unisson.' Ibid. p. 25.

appearance of 'an easy accompaniment free from tormented harmonies'.[15] While Le Carpentier did not express this in similar terms, he did comment upon the type of harmonies that one should use; he emphasised the difference between consonance and dissonance, stating a preference towards the agreeableness of the former. He describes a consonant harmony as being the perfect major or minor, a chord consisting of the first, third and fifth degrees of the scale.[16] He therefore implies that a dissonant chord is any other chord not based upon these three degrees, and gives the dominant seventh as an example.[17] Even so, such harmonies can be used, but as long as they are resolved by a perfect chord.[18] Once more, he advocates the inclusion of modulations by arguing that they break up the monotony that would otherwise result from continuously employing the same key'.[19] Nevertheless, he remarks that one should not overload a composition with too many modulations.[20] While he does not offer specific advice on the degrees to which one should modulate to, in the romances that he exemplifies, they only include a single modulation to the dominant.[21]

A further definition of the romance is found in Castil-Blaze's *Dictionnaire de la musique moderne* (1825), which included a number of entries from Rousseau's dictionary, often revised and updated. Indeed, as one might expect, compared to Rousseau's definition, Castil-Blaze's 'modern' dictionary entry reflected the many musical and historical changes that had occurred since Rousseau's original publication in 1767. Although part of this later definition is in line with Rousseau,

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[15] 'C'est cette vérité d'expression, cette simplicité de chant, cette pensée tendre et mélancolique, cet accompagnement facile, exempt d'harmonie tourmentée'. H. Blanchard, 'Romagnesi', *La Revue et Gazette musicale de Paris* 41 (14 octobre, 1838). p. 410.

[16] Le Carpentier, *Petit traité de composition.* p. 31.

[17] Ibid. p. 32.

[18] Ibid.

[19] 'Lorsq'une [m]élodie est composée de plusieurs phrases, pour rompre la montonie qui résulterait de l'emploi continuel du ton principal'. Ibid. p. 6.

[20] Ibid.

[21] He exemplifies romances by Mlle Loïsa Puget and Mr Francesco Masini. Ibid. pp. 17 – 9

in particular, noting the emotive quality of the romance and its ability to 'move one to tears, without knowing what charm brought about this effect', this is the where the similarity ends.[22] As we have already seen in this chapter, Rousseau then immediately proceeded to emphasise how the accompaniment can reduce the effect of the vocal part.[23] Castil-Blaze, however, does not mention the accompaniment at all, and instead moves on to explore the vagueness of its definitions and the difficulty of composing it, as we discovered in Chapter 2.[24] Castil-Blaze's silence on the subject, however, cannot be taken as an indication of the accompaniment's lack of importance. On the contrary, it is possible that his choice to exclude it indicates that by the mid-1820s, the accompaniment was an integral part of the romance, which did not require the comments advocating its exclusion that were necessary in the earlier definitions.[25]

Remarks from nineteenth-century commentators show an overriding concern that the accompaniment should not undermine the vocal part in any way. Regardless of the date in which their treatises and accounts were published, from Thiébault's observations in 1813, to Henri Blanchard's remarks in 1838, and to Le Carpentier's method in 1843, the consistency of the manner in which the various theorists and critics characterised the accompaniment is evident. They all strived for an undulating simplicity, and argued for the accompaniment first and foremost as harmonic support for the vocal melody. It is worth noting, however, that Le Carpentier was perhaps more open-minded in his approach. While he recognised the simplicity and the necessity to not overshadow the vocal part, other advice that he gives is non-specific; for instance, he merely demonstrates cautiousness in

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[22]'se trouve attendri jusqu'aux larmes sans pouvoir dire où est le charme qui a produit cet effet.' Castil-Blaze, *Dictionnaire de musique moderne*. Paris: Magasin de musique de la lyre moderne, 1825. p. 233.

[23] Rousseau, *Dictionnaire de musique.* p. 427.

[24] Castil-Blaze, *Dictionnaire.* p. 233.

[25] By the 1820s, merely stating that romances were now accompanied was not necessary. There are, however, later writings on the accompaniment and its conventions (for instance, Le Carpentier, 1843).

using dissonances, stating that, if used, they should be resolved, rather than presenting an obligation to conform only to the 'agreeable', or consonant harmonies'.[26]

4.2 The Romance Ritornello

Thiébault commented upon the pre-determined form of the romance.[27] Specifically, he referred to the importance of the instrumental ritornellos, indicating where and how frequently they should appear, and to the unadorned nature of the accompaniment. He indicated 'that these simple accompaniments, like the song, consist of little superficial ornaments' and 'that they always precede the singing by a first ritornello'. [28] Thiébault and Le Carpentier both remarked upon the similarity between this initial ritornello, and the first phrase of the vocal part. Thiébault, for instance, indicated that 'the first ritornello should be based upon the first phrase of the vocal part'.[29] Its importance within the form of the romance is evident. In addition to introducing the vocal material that follows, it

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[26] We noted earlier in this chapter that Blanchard advocated the exclusion of 'tormented harmonies' ('exempt d'harmonie tourmentée'). Blanchard, 'Romagnesi', *La Revue et Gazette musicale de Paris* (14 octobre, 1838). p. 410. And, Thiébault argued the necessity of avoiding 'pompous harmonies' ('harmonieux sans enflure'). Thiébault, *Du chant.* p. 50. Neither Blanchard nor Thiébault, however, gave any further definition of what they regarded to be 'tormented' and 'pompous' harmonies, or what genre they are referring to. One, however, might speculate that such examples might be found in 'bad romances'.

[27] Thiébault, *Du chant.* p. 54.

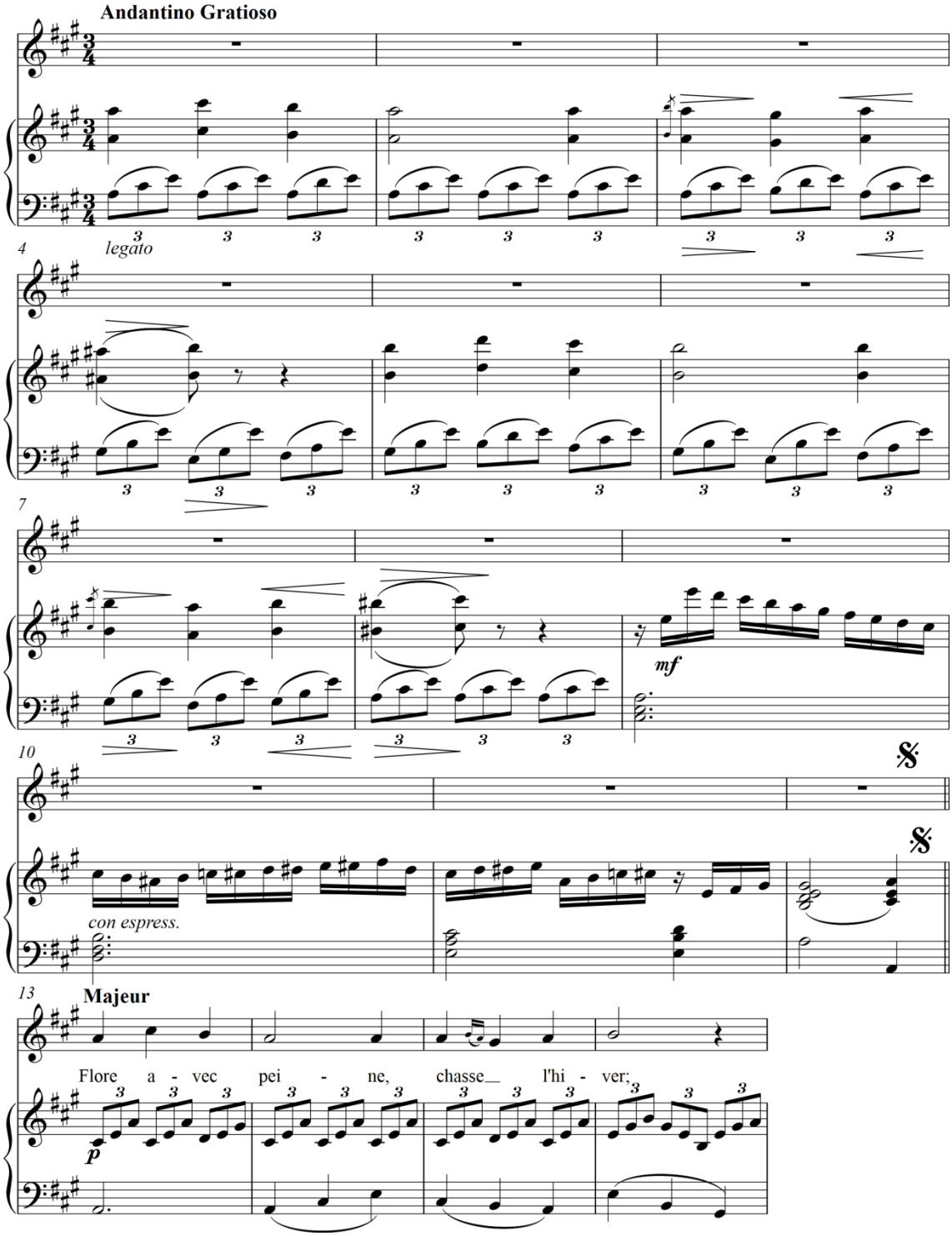
[28] '2º.Que ces accompagnemen[t]s, simples comme le chant, ne comportent guère d'agrémen[t]s superflus;

3º Que l'on fait toujours précéder le chant par une première ritournelle'. Ibid. pp. 53 – 4. (Refer to footnote 8 for the point 1º Thiébault makes in relation to the appearance and function of the accompaniment).

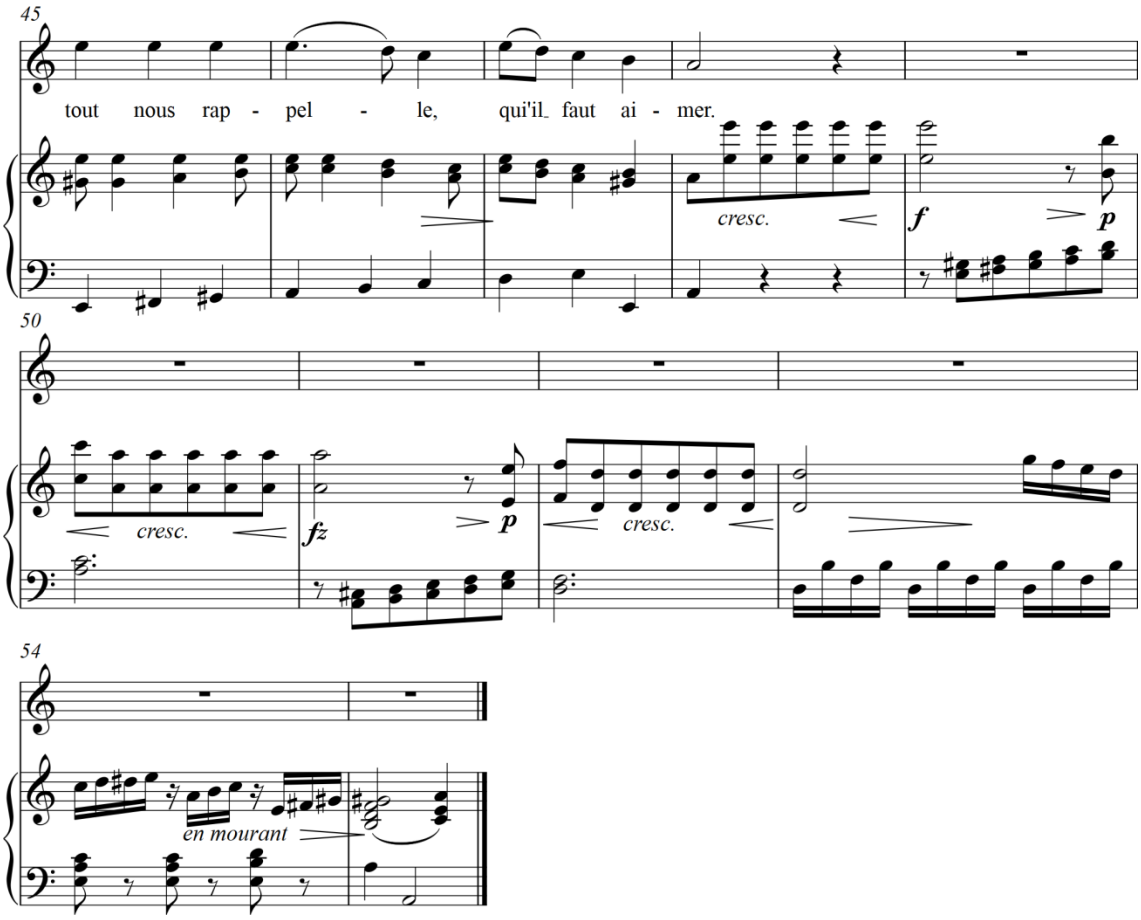
[29] 'Quant aux ritournelles, la première se fait également sur la première phrase de l'air'. Ibid. p. 54. Le Carpentier uttered a similar remark: 'The ritornellos are ordinarily the reproduction of a fragment of the vocal melody' ('Les *Ritournelles*, sont le plus ordinairement la reproduction d'un fragment de la mélodie vocale.') Le Carpentier, *Petit traité de composition.* p. 16.

also provides a reference point for the pitch, and key of the opening vocal line. Thiébault then proceeded to specify the appearance of a second ritornello, which either appeared as an interlude before the start of the subsequent stanzas, or in the case of the final rendition, it concludes the romance. He noted that 'it [the vocal part] is often followed by a second [ritornello], whose aim is to return to the singing or to complete [the romance…], this almost always differs [from the first].'[30]

[30] 'Et 4°. [Q]ue souvent on le fait suivre d'une seconde, dont le but est de ramener au chant ou de le terminer […] pour la dernière, qui naturellement est une finale ou un retour à l'air, elle en diffère presque toujours.' Thiébault, *Du chant.* p. 54.



Ex. 4.6: P. Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe* (bars 1 – 16).



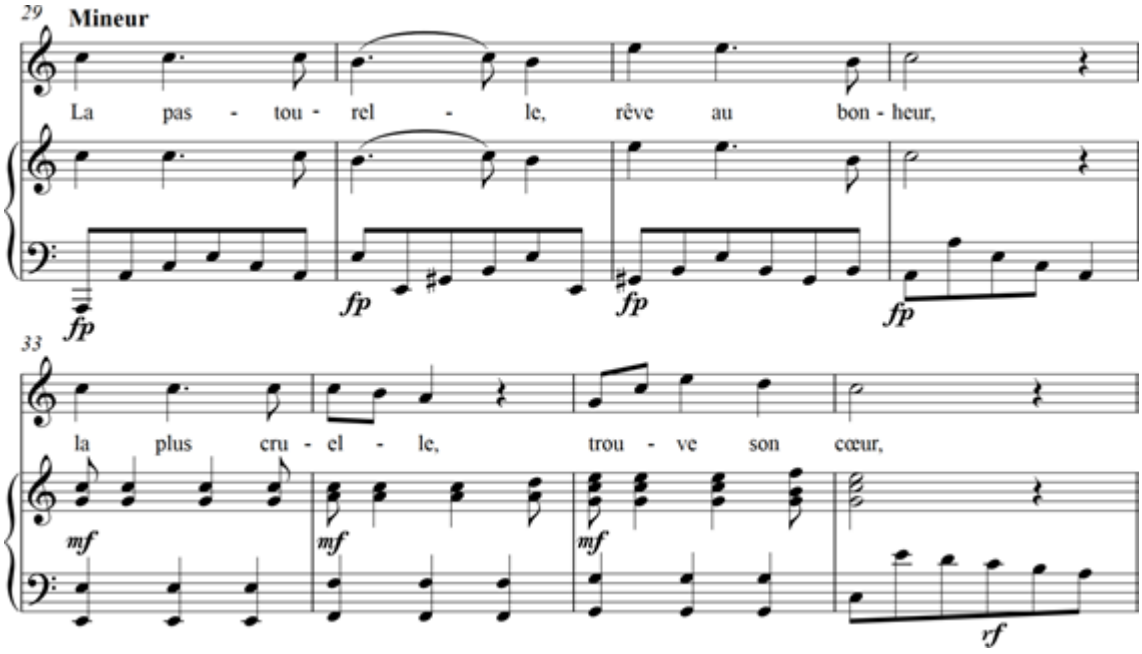
Ex. 4.7: P. Thiébault, 'Le printem[p]s', ***Romances avec accompagnement de piano-forte ou harpe*** **(bars 45 – 55).**

'Le printem[p]s', the tenth song from Thiébault's collection, *Romances avec accompagnement de piano-forte ou harpe,* exemplifies this kind of accompaniment (Ex. 4.6).[31] The stanza is divided into two sections, the first is in A major (bars 13 – 28), and the second section is in A minor (bars 29 – 48). Each stanza is framed by two instrumental ritornellos. As one would expect, the first 8 bars introduce the vocal melody. There is some variation, however, for instance, the progression from the augmented fourth to the perfect fifth in bar 4, and the minor to major third in bar 8, both of which do not appear in the vocal part when it enters in bar 13. A four bar semi-quaver passage follows, and the chromatic nature of bars 10 and 11 is in

[31] Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe*. Paris: n.p., n.d. F Pn, D.8991(1). Refer to Appendix 5 for complete reproduction of the score.

direct contrast to the simplicity of the previous 8 bars. This is particularly unusual given the lack of semiquavers throughout the remainder of the romance. Therefore, although this recommended accompaniment form is clearly present in this romance, Thiébault also adds some elements that one might suggest are not analogous to current and recent practice.

When the vocal line enters in bar 13, the simple understated triplet accompaniment of the first eight bars returns, and this is maintained throughout the major section. The second ritornello, beginning at bar 49, sees the introduction of new material, which is unrelated to the first ritornello (Ex. 4.7). The predominately crotchet melody is abandoned in favour of alternating quaver figurations, and thus material of a new inspiration appears. Indeed, this change of accompaniment mirrors the alteration of style at the beginning of this minor section, which begins at bar 29 (Ex. 4.8).The widespread use of the triplet accompaniment in the major section is replaced with quavers in the bass as the treble part doubles the vocal line. A fragment of the semi-quaver passage similar to that of the first ritornello returns to complete the romance.



Ex. 4.8: P. Thiébault, 'Le printem[p]s', *Romances avec accompagnement de piano-forte ou harpe* (bars 29 – 36).

Despite the importance that Thiébault and Le Carpentier attributed to the opening ritornello, not all composers shared the same enthusiasm. For instance, 'Sò ch'un sogno e la speranzo', the fifth romance from Matteo Babbini's collection *Six romances,* appears without any instrumental sections whatsoever.[32] *L'arabe au tombeau de son coursier* (ca. 1820s), an arrangement of this romance for guitar, by Luigi Balochi is a later example, although it is perhaps significant that the version for piano includes a rather extensive instrumental opening of twenty six bars.[33]

Furthermore, Fiorentio Gévérardi, in seven of his romances, omitted the opening ritornello in favour for a substantial second ritornello. For instance, *L'ermite et les voyageurs* included only a closing instrumental passage of 10 bars and *La berceuse* has one of 8 bars.[34] Others merely provided a single bar as an opening instrumental passage, which contained either a single chord (Ex. 4.9),[35] or a short fragment of the figuration that is employed as the principal accompaniment style for the remainder of the romance (Ex. 4.10).[36] As the initial vocal phrase is not pre-empted by an instrumental ritornello, the aim of this would be merely to establish the key and the starting pitch, before proceeding immediately with the opening vocal line.[37]

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[32] M. Babbini, 'Sò ch'un sogno e la speranzo', *Six romances.* Paris: Erard, 1800. F Pn, Vm^{7} 28941. Database Ref. 7. While the title of this collection is in French, the individual romances appear in Italian with no French translation.

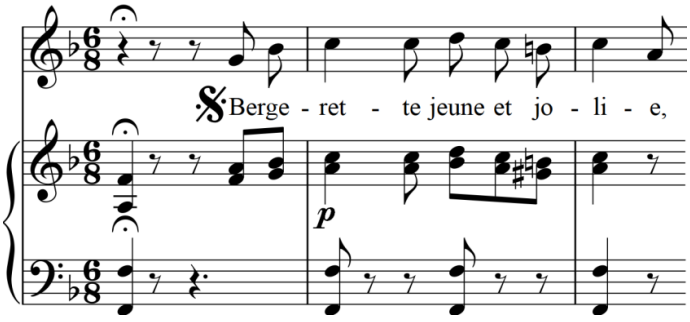
[33] L. Balochi, *L'arabe au tombeau de son coursier.* Paris: Duhan et Cie, n.d. F Pn, Ac.m.2607. Database Ref. 18. The version for piano appears under the shelf mark F Pn, Fol Vm.229(31). Database Ref. 17.

[34] F. Gévérardi, *L'ermite et les voyageurs.* Paris: Gévérardi, n.d. F Pn, Vm^{7} 59654. Database Ref. 842, and *La berceuse.* Paris: n.p., n.d. F Pn, Vm^{7} 59650. Database Ref. 841.

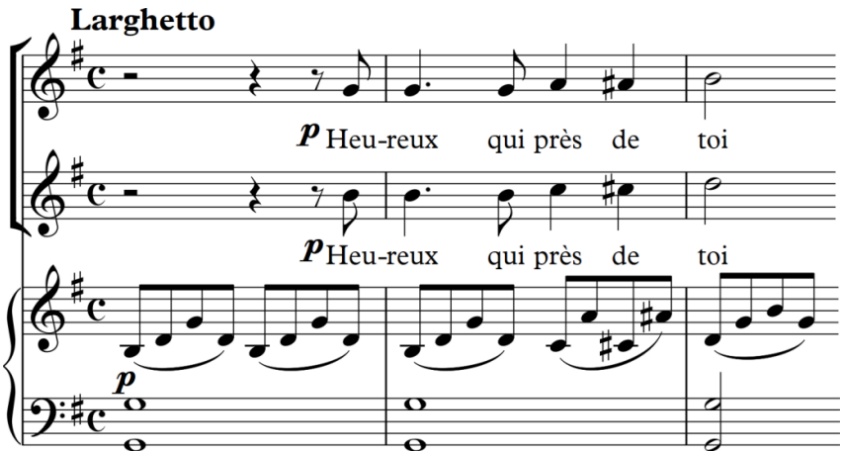
[35] F. Pelligrini, 'Méfiez-vous', *Quatre romances*. Paris: Carli, 1820. F Pn, Vm^{7} 87223. Database Ref. 1472.

[36] F. Blangini, 'Heureux qui près de toi', *Trois romances à deux voix avec accompagnement de piano.* Paris: Boieldieu, n.d. F Pn, Vm^{7} 33001. Database Ref. 426.

[37] It is noteworthy, however, that many romances that open with a single chord as opposed to a complete instrumental ritornello are for guitar. We have already identified *L'arabe de son coursier* by Balochi, whose piano version contained a substantial instrumental introduction compared to the guitar arrangement. Indeed, there are fifty three romances for guitar that have a limited



Ex. 4.9: F. Pelligrini, 'Méfiez-vous', *Quatre romances* (bars 1 – 3).



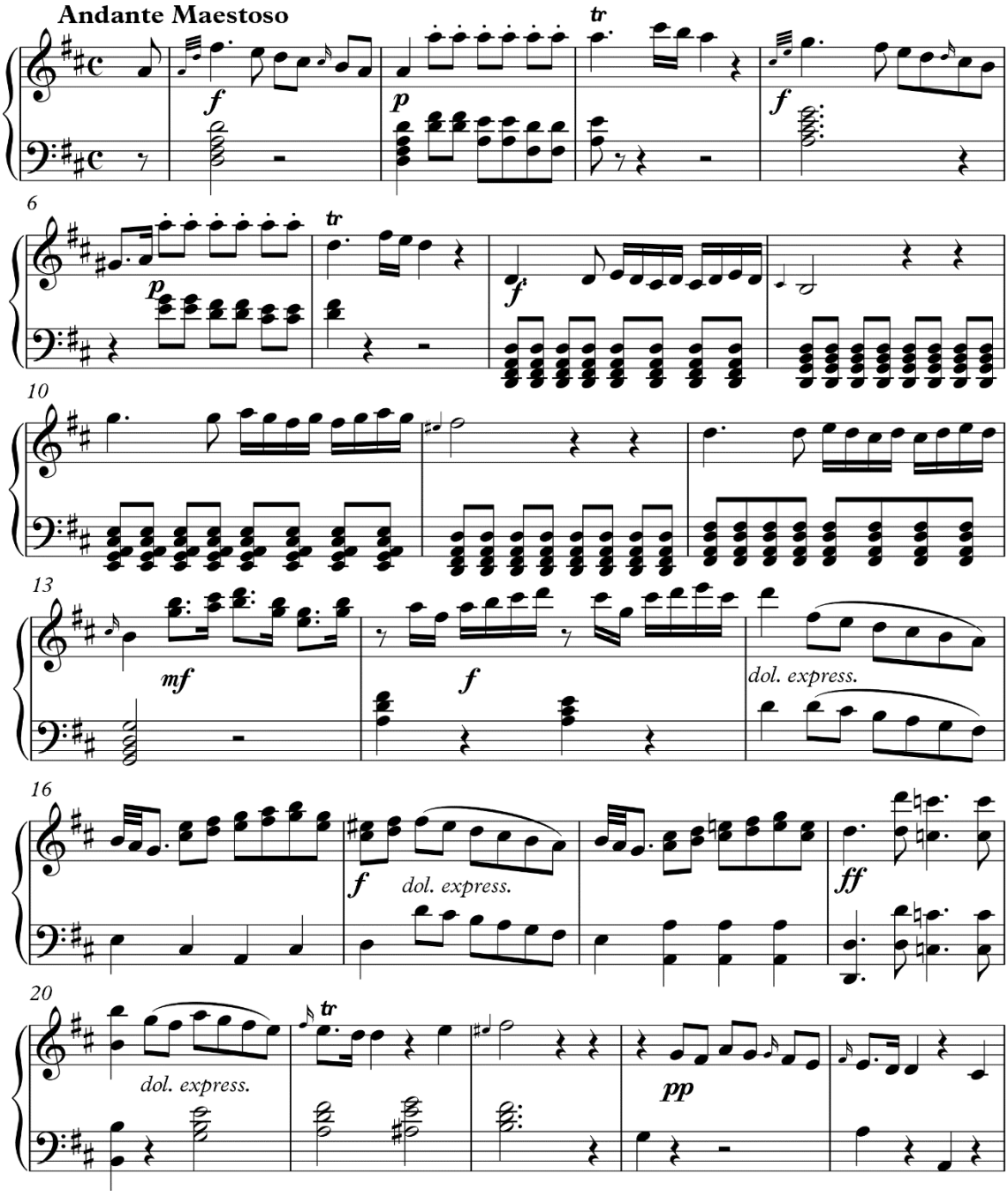
Ex. 4.10: F. Blangini, 'Heureux qui près de toi, *Trois romances* (bars 1 – 3).

Conversely, some *romanciers* provided opening ritornellos that did not use fragments of the vocal part. Instead, some provided unrelated material, setting the scene by subtly suggesting the mood of the poetry rather than drawing on the actual vocal melody. An example of this is found in *Une fleur pour réponse* by Francesco Masini. This is a particularly significant romance especially when considering the relationship between music and words, and will be explored in greater detail later on in this chapter. Others composed ritornellos that were similar to, or even longer than the total length of the vocal part. 'Le printem[p]s d'un amant malheureux', the third romance from *Trois nouvelles romances* by Luigi

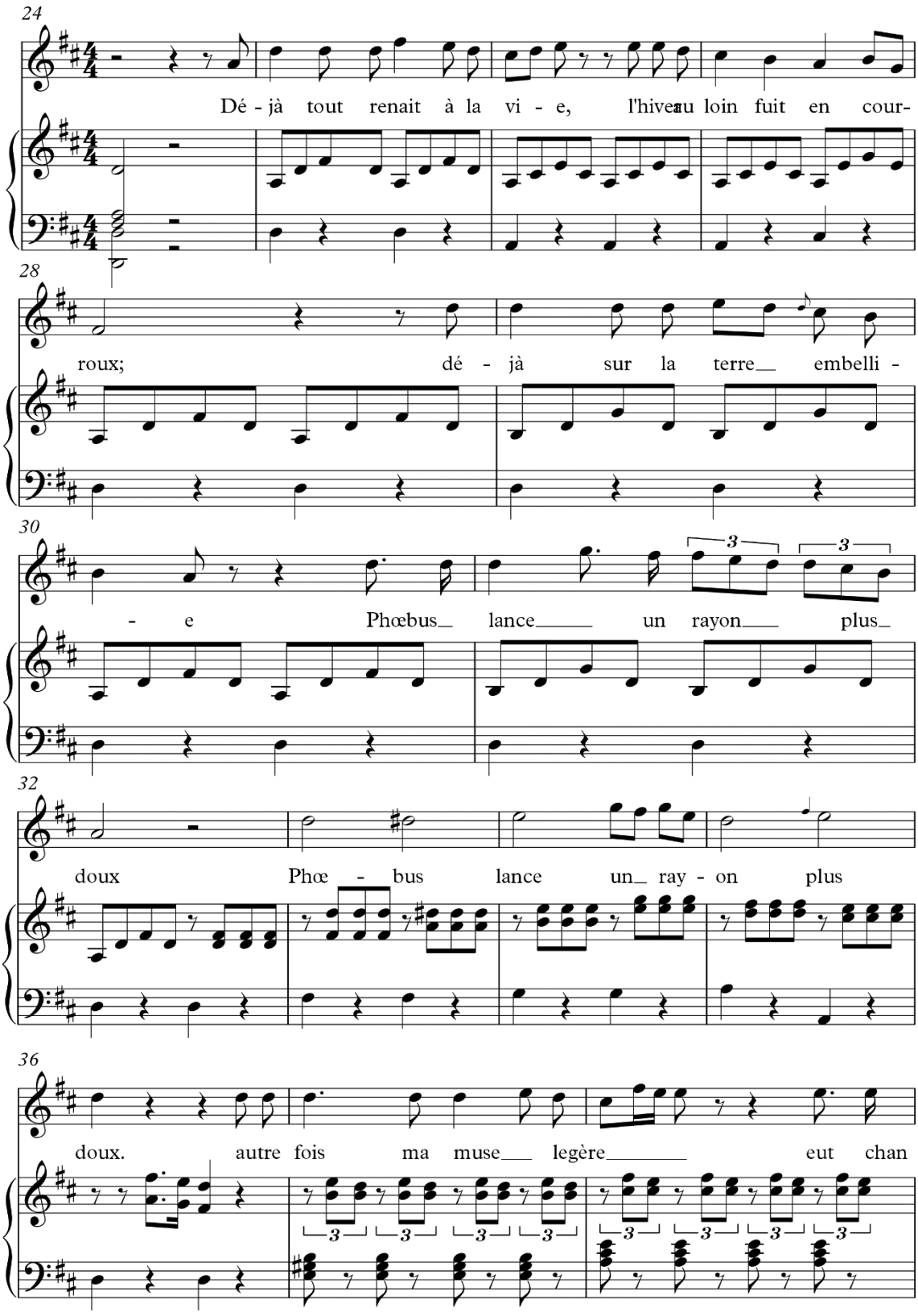
instrumental accompaniment. Some other examples include Blangini, *Elle ordonna de ne plus espérer*. Paris: Magasin de Musique, 1835. GB Lbl, E.1717.(58.). Database Ref. 143, and F. Masini. *La chaine.* Paris: Delahante, 1838. GB Lbl, E.1717.(49). Database Ref. 1100.

Balochi is just one example. [38] In this romance, there are 32 bars of instrumental; the initial ritornello is 24 bars long, and 8 bars conclude the stanza. The vocal melody, however, is also 24 bars long (Ex. 4.11).

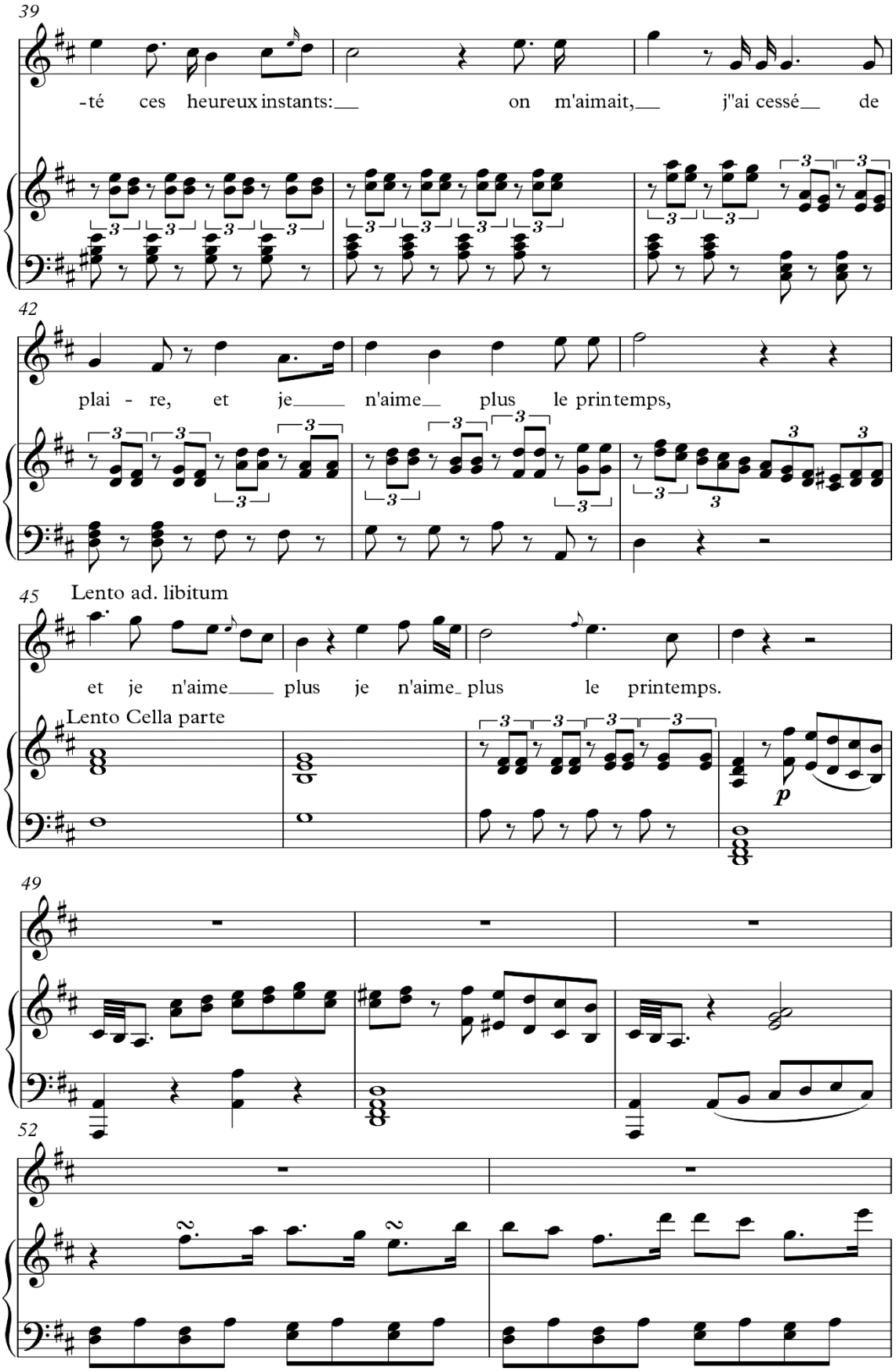
[38] Balochi, 'Le printem[p]s d'un amant malheureux', *Trois nouvelles romances.* Paris: Duhan et Cie, n.d. F Pn, Vm^{7} 29218. Database Ref. 47. For a further example, in A. Lamparelli, 'L'absence', *17e romances paroles de divers auteurs*. Paris: Duhan et Cie, 1803. F Pn, Vm^{7} 70441. Database Ref. 1045, there are 27 bars of instrumental sections compared to a comparatively shorter 19 bar vocal part.



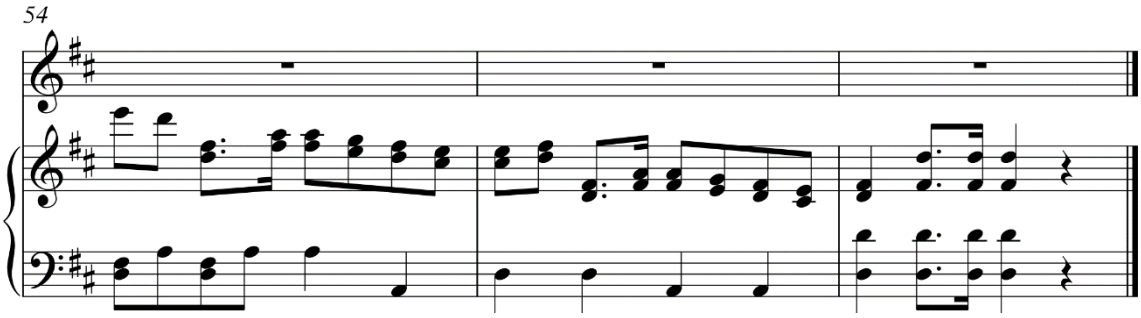
Ex. 4.11: L. Balochi, 'Le printem[p]s d'un amant malheureux', *Trois nouvelles romances.*



Ex. 4.11: (Continued).



Ex. 4.11 (Continued).



Ex. 4.11 (Continued).

One romance with a particularly unusual accompaniment is *La religieuse* by Felice Bambini (Ex. 4.12). [39] There are several features, which make this romance stand out from others. One could point to its length of 91 bars, the fact that it was composed for two voices rather than being for solo voice, and use of a number of accompaniment styles, [40] which vary from the simplicity of doubling the vocal melody to the complexity of sextuplets and demi-semi-quaver flourishes. All of these features are unusual and are not what one would expect of the romance. [41]

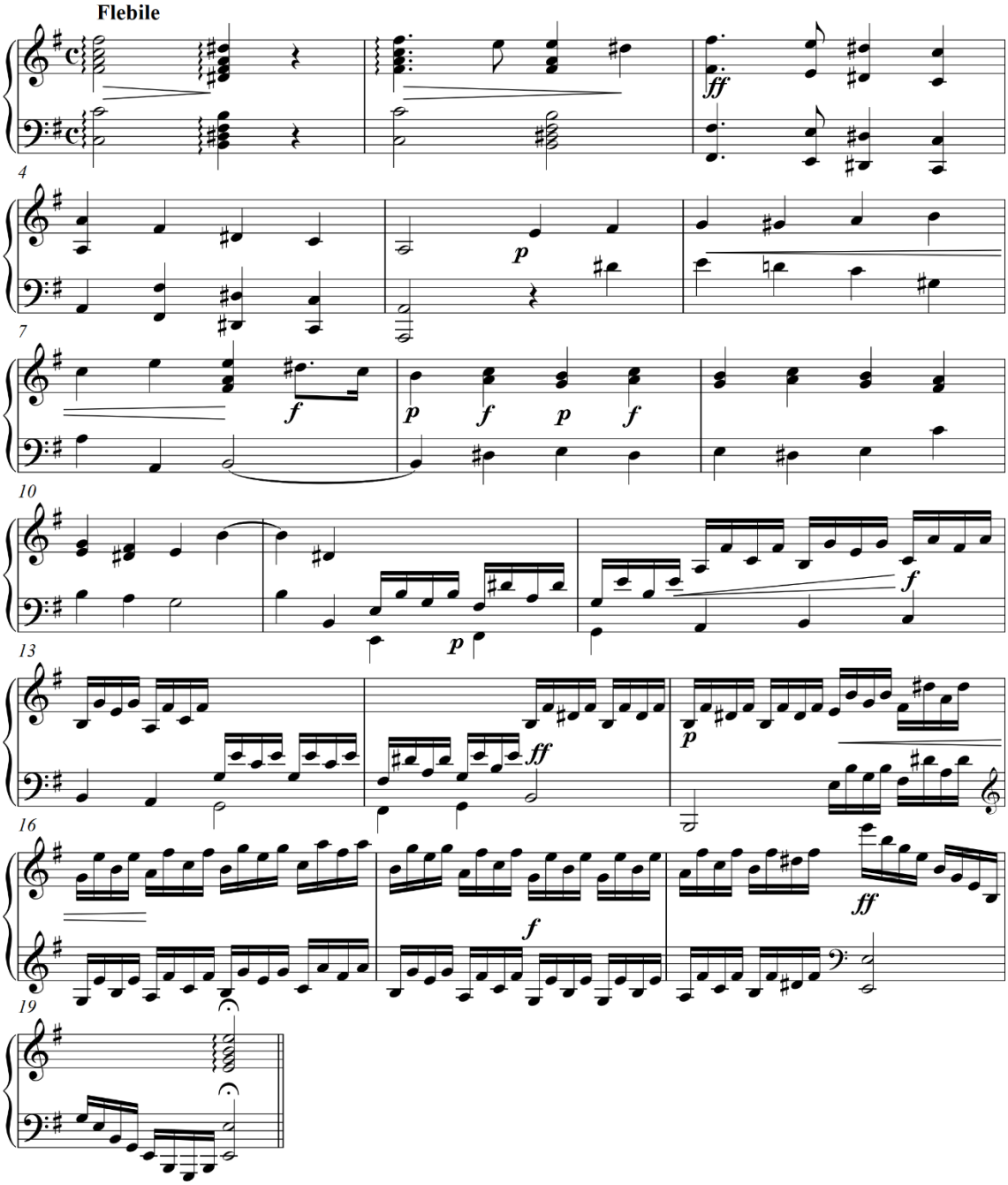
Of most interest here, however, is the initial ritornello, which lasts for nineteen bars as opposed to the eight bars standard of many romances. Given the length of the vocal part at fifty-eight bars - including the interludes -, a more substantial opening ritornello is perhaps not that surprising. Nevertheless, this opening passage is still unusual. It has very little purely melodic content, and thus the typical clarity between the melody of the right hand and the bass line of the left hand is obscured. The first four bars are almost exclusively characterised by unison octaves, which develop into a homorhythmic chordal passage in the following four bars. The right hand then proceeds to present broken-chord like

[39] F. Bambini, *La religieuse*. Paris: Bambini, n.d. F Pn, Fol = Y.257. Database Ref. 54. The date is not known although it is likely to have been written early in the nineteenth century.

[40] Songs for two voices were ordinarily attributed with the sub-title nocturne although some composers, such as Blangini, did not necessarily adhere to these distinctions. Gévérardi and Castellacci also wrote romances for more than one voice.

[41] Refer to the Introduction for the romances notable characteristics.

figurations - often used as an accompaniment pattern - which is soon joined by the left hand in octaves, and this dominates the remainder of the ritornello.



Ex. 4.12: F. Bambini, *La religieuse* (bars 1 – 19).

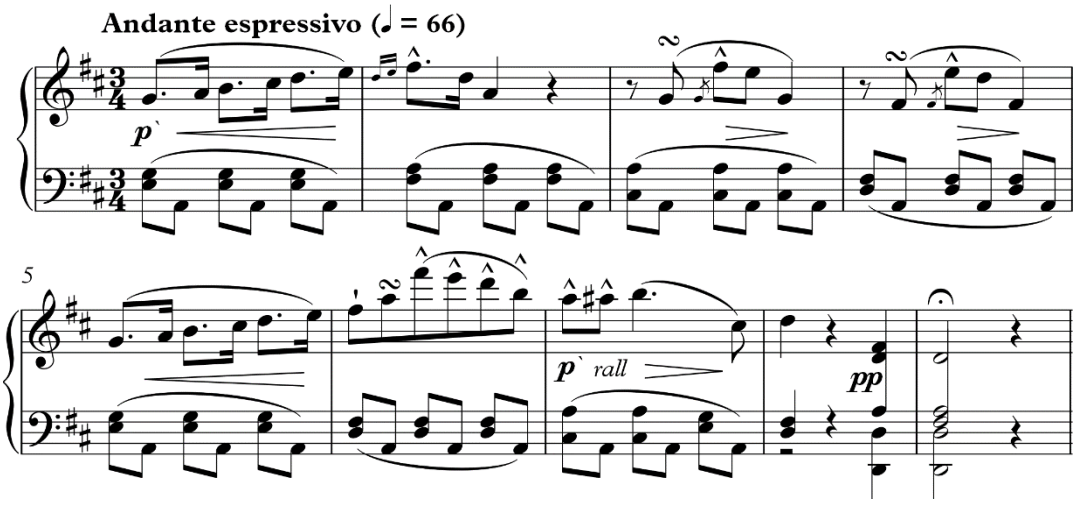
It is usual practice for composers to establish the tonic chord of the home key at the outset of the romance. Some, however, merely begin the instrumental ritornello in the home key, but starting on a chord other than the tonic, the dominant chord for instance. Others are more adventurous, beginning in a

different key altogether before, and often very swiftly, modulating to the key prevalent throughout the remainder of the romance. One must note, however, that such transitions usually take place during the initial instrumental section; the vocal part usually begins firmly in the home key.

In the ritornello of Babbini's *La religeuse*, while the composer hints at E minor, he begins the romance on an F# diminished chord; the key of E minor is not established until the perfect cadence, which appears half way through bar 11, at the start of the broken-chord passage. In a further example, 'Un mot de toi', from Francesco Masini's *Album lyrique* (1837) (Ex. 4.13), begins on the dominant chord of its home key; it begins on the chord of A major, before establishing the tonic of D major in the following bar (bar 2).[42] An alteration between the tonic and dominant ensues, and then the ritornello finishes on a D major chord. We can also note that the ritornello is of an irregular length; nine bars opposed to the usual symmetry of four or eight bars. This opening bar therefore functions as an extended upbeat, which is enhanced by the crescendo leading in to bar 2; if the romance were to

[42] Masini, 'Un mot de toi', *Album lyrique: volume 1*. Paris: Meissonnier, 1837. F Pn, Y.359. Database Ref. 1288.

start on the second bar, not only would the ritornello be eight bars in length, it would also begin on the tonic chord.[43]



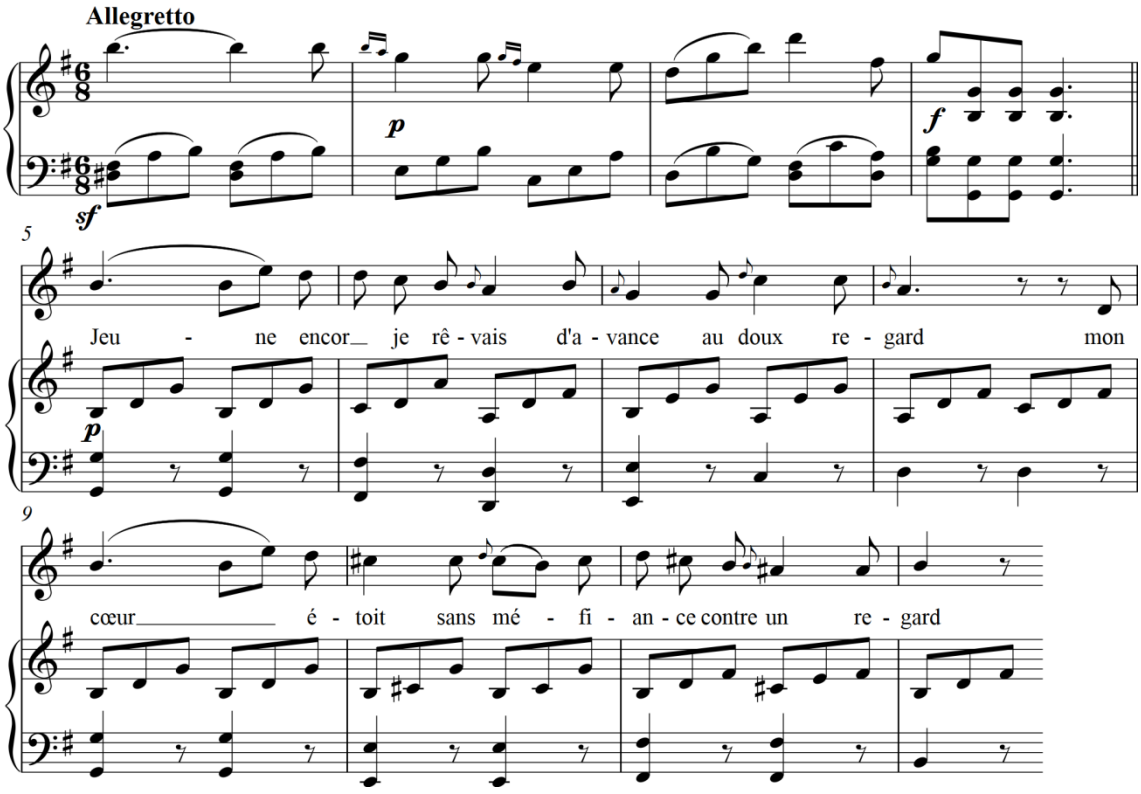
Ex. 4.13: F. Masini, 'Un mot de toi', *Album lyrique: volume 1* (bars 1 – 9).

The opening harmony of *Le regard* by Felice Blangini is also unusual. This romance not only begins in the key of E minor, before modulating to G major by the end of its short four bar ritornello, the opening chord is the dominant of this minor key.[44] We can be sure that the key of this romance is G major; the vocal part begins and ends firmly on the chord I of this key, and with exceptions of a further modulation to B minor at bar 12, there are no further accidentals, until the repetition of the opening ritornello, at bar 21 (Ex. 4.14).

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[43] There is an additional version of *Un mot de toi* which is listed under the shelf mark F Pn, 4º = Y.95. Database Ref. 1233. Both versions are for piano, but despite this there are some differences between the two; the second version includes a shorter ritornello (at eight bars as opposed to nine), additional ornamentation in bars 5 and 6, and the utilisation of different accompaniment figurations in both the treble and bass. The first bar still utilises the dominant chord, however (See Appendix 5 for a full reproduction of this score).

[44] Blangini, 'Le regard', *Six nouvelles romances de accompagnement de piano ou harpe*. Paris: Imbault, n.d. Another romance that does not begin in the tonic is, Masini, 'Sans-lui', *Album de Masini*. Paris: Colombier, 1844. GB Lbl, Hirsch III.919. Database Ref. 1271. While the key signature suggests a key of Bb major, the ritornello starts in Bb minor. In this case, the vocal part also starts in this key; Bb major is finally established at the beginning of the second section, at bar 18.



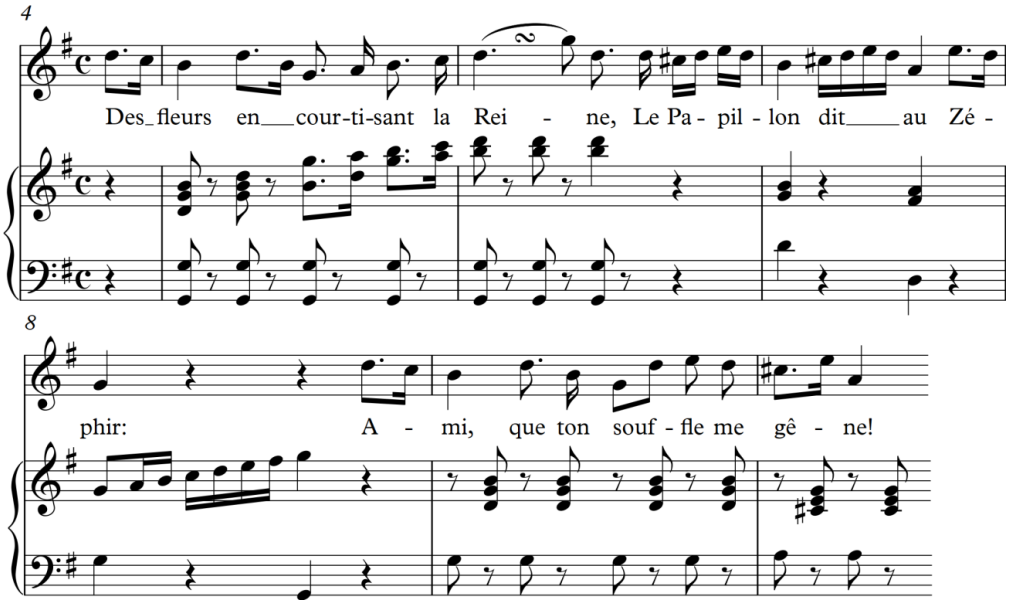
Ex. 4.14: F. Blangini, 'Le regard', *Six nouvelles romances* (bars 1 – 12).

The instrumental interlude also appears integral to the form of the romance, although this is one feature that is not mentioned in the treatises of Thiébault and Le Carpentier. Interludes, for one, aid the singer's breathing thus helping them to facilitate the required expression. According to Joseph-Jérôme Momigny in *Cours complet d'harmonie et de composition,* 'ritornellos may be placed in different locations in the vocal piece, to let the singer breathe and to add variety'.[45] Henri Gougelot's citation of this quotation in his book, *La romance française sous la révolution et l'empire: etude historique et critique,* implies his agreement, but he further suggests that their appearance should be infrequent.[46] We have already seen this, for instance, within Rousseau's collection of romances, (Ex. 4.1, on page

[45] 'On place aussi des ritournelles dans différen[t]s endroits d'un [m]orceau de chant, pour laisser respirer le chanteur et ajouter de la variété'. J.-J. de Momigny, *Cours complet d'harmonie et de composition.* Paris: Momigny, 1805. p. 696.

[46] H. Gougelot, *La Romance Française sous la révolution et l'empire: étude historique et critique.* Melun: Legrand et fils, 1938. p. 316.

133). Other examples include *Rose prudente* by Antonio Pacini, which uses scalic passages at a cadential points, and to separate two vocal passages (Ex. 4.15).[47]



Ex. 4.15: A. Pacini, *Rose prudente* (bars 4 – 8).

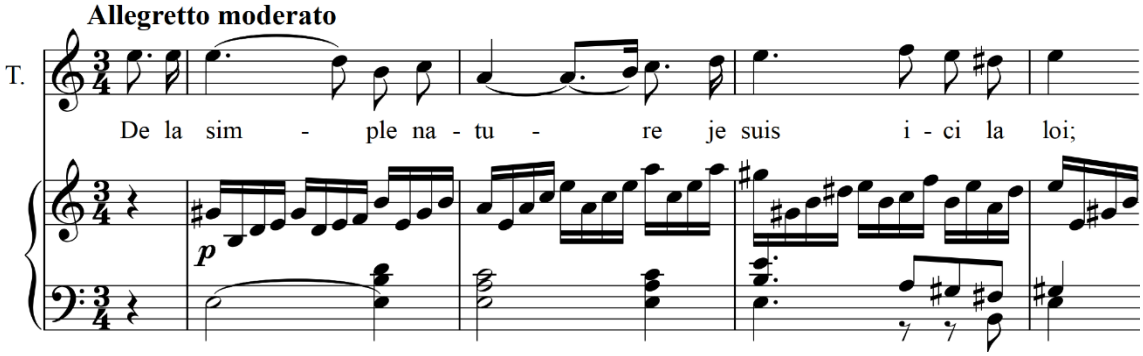
Composers use a variety of forms for their romances. On the simplest level, and among the most common form, lies the binary form. Indeed, a closer inspection reveals two sub-categories. The first of these is the stanza – refrain form. Examples include *Je t'aimai avant de te voir* by Masini, and *Le songe* by Antonio Lamparelli.[48] The text for each refrain is the same, and each section – the stanza and the refrain – is often distinguished by a change in the accompaniment style and / or a modulation to a related key.

Other examples, however, are more complex. Some composers used both the number of voices, and a change in the voice types employed as further means to accentuate this stanza-refrain form. In, *L'ermite et les voyageurs* by Gévérardi, for instance, while all of the stanzas are for solo tenor (Ex. 4.16), each refrain, is for

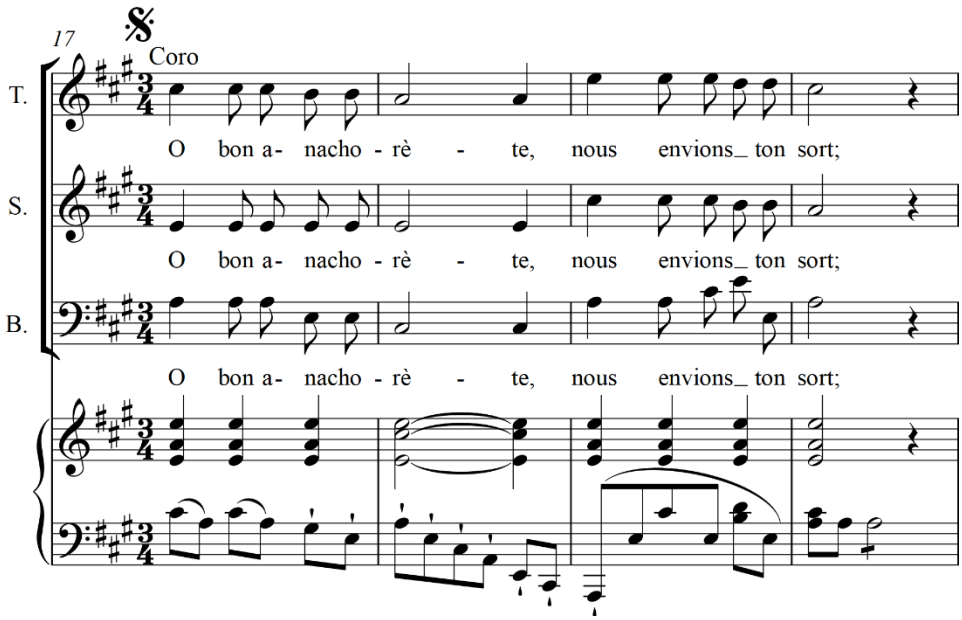
[47] A. Pacini, *Rose prudente*. Paris: Pacini, n.d. F Pn, Vm^7 86051. Database Ref. 1348.

[48] Masini, *Je t'aimerais avant de te voir.* Paris: Brullé, 1842. F Pn, Vm^7 79206. Database Ref. 1132, and Lamparelli, *Le songe*. Paris: Janet et Cotelle, 1817. F Pn, Vm^7 70448. Database Ref. 954.

soprano, tenor and bass (Ex. 4.17).[49] For the second section (the refrain), there is a change of key signature, from A minor to A major, in addition to the appearance of a contrasting accompaniment style.



Ex. 4.16: F. Gévérardi, *L'ermite et les voyageurs* (bars 1 – 4).



Ex. 4.17: F. Gévérardi, *L'ermite et les voyageurs* (bars 17 – 20).

[49] Gévérardi, *L'ermite et les voyageurs*. Other examples include Blangini, *Vous me quittez pour aller à la gloire*. Paris: Momigny, 1813. GB Lbl, E.1749. Database Ref. 214, which has a solo soprano for the stanzas and a duet for two sopranos for the refrain. And in Blangini, 'Dugueslin', *36e recueil de trois romances*. Paris: Blangini, n.d. Database Ref. 475, the refrain is for four voices and the stanza for one. I. Fellinger, *Periodica musicalia (1789 – 1830)*. Regensburg: Bosse, 1986. p. 613.

In a number of other romances, one finds an alternation between the major and minor keys. On the most part a single stanza is divided into two, with the second section appearing in the relative or tonic minor. Some composers, however, chose an alternative method to indicate this major-minor form. For instance, in the sixth romance, 'Le troubadour en voyage', from Blangini's collection *Seize nouvelles romances,* rather than displaying an entire stanza divided into the major and minor keys, each stanza alternates. So, while all the odd numbered stanzas are in the major key, the even numbered stanzas are in the tonic minor.[50] Once more, a form of this kind, demonstrates the beginnings of a episodic form , with both stanzas one and two appearing with a full written out accompaniment; the remaining stanzas appear with only the text, and the performer then applies the stanza to the corresponding section of music (Refer to appendix 4 for a reproduction of this romance).

Much rarer is the ternary form. Indeed only a handful of romances exhibit this type of form, with the majority displaying a return to section A as the third section, which leads into the following stanza.[51] A few romance examples have three distinct sections, and similarly to the stanza-refrain form, each is distinguished by a particular accompaniment style and / or key. Such examples seem to appear in the 1840s. For instance, Vincenzo Capecelatro's 'Il mendico', from his collection *L'écho de sorrente* opens in Bb major, modulates to the dominant Eb major for the second section, and each stanza finishes with a section in Bb minor.[52] To consider another example, *Pauvre poëte* by Valentino Castelli, alternatively uses a different time signature for the middle section; section B

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[50] Blangini, 'Le troubadour en voyage', *Seize nouvelles romances.* Paris: Carli, 1825. F Pn, Vm^{7} 32994 Database Ref. 268.

[51] Therefore, the ternary form is only really apparent for the first stanza; the remainder of the romance follows a binary form, with the performer beginning all subsequent stanzas at section B.

[52] V. Capecelatro, 'Il mendico', *L'écho de sorrente.* Paris: Troupenas, 1840. GB Lbl, H.1660.II. Database Ref.528. For a further examples, one finds *La tempête* by Angelo Righini. This romance includes a recitative-like opening, a crotchet based section B, and a final section of quaver oscillations. A. Righini, *La tempête.* Paris: Benoît, n.d. F Pn, Vm^{7} 96413. Database Ref. 1506.

utilises 2/4, instead of the 6/8 used for sections A and C.[53] It is likely that this alteration exists only to add variety to the romance; it seems that these time signature changes are not reflected in the textual content.

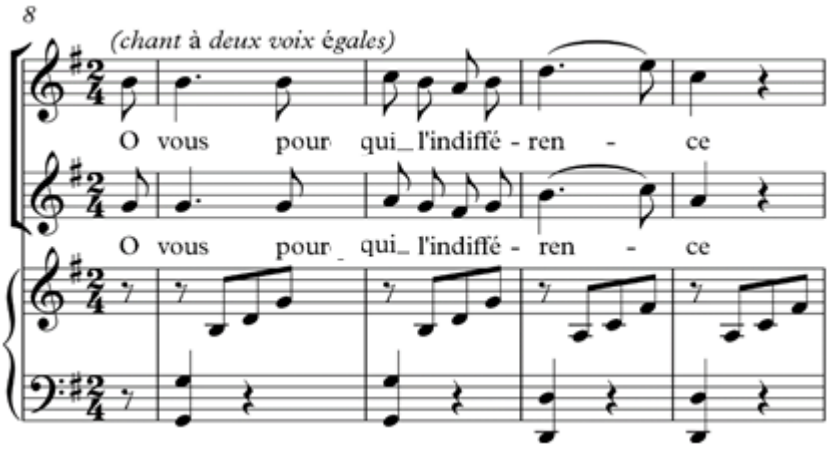
4.3 Accompaniment Figurations

A variety of accompaniment styles are used in the romance. One can identify a progression from the simplest of ideas – such as the figurations demonstrated by Le Carpentier in his treatise in Appendix 3 – to an increasing complexity, which is manifested both in the utilisation of complex figurations, and in the accompaniment's relationship to the text. This connection between words and music is discussed further in Section 4.4 of this chapter; nevertheless, here, we can explore in greater detail the three other accompaniment styles.

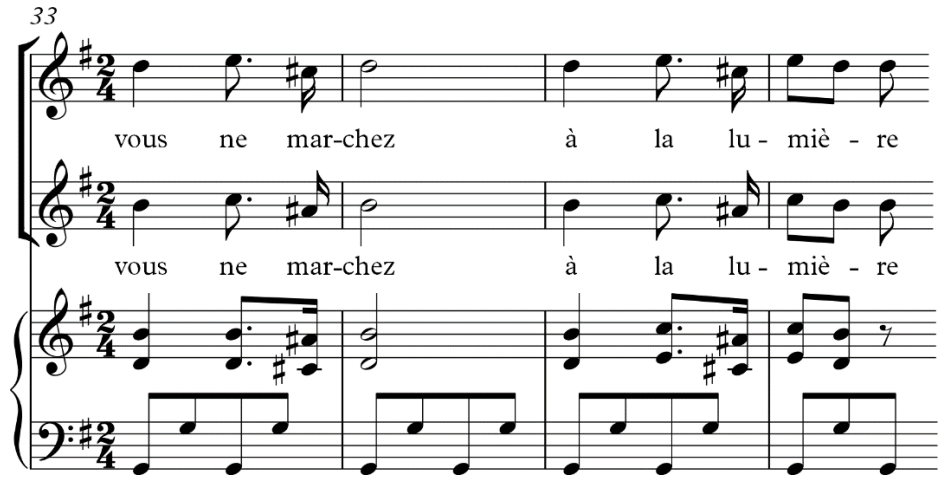
Doubling the vocal part, and the use of standard figurations is the most common accompaniment type. It is almost exclusively the preferred accompaniment style in the works of the French composers, and many Italian musicians also used it predominantly in their compositions. In Luigi Castellacci's *Aux indifferen[t]s*, for instance, standard arpeggio figurations appear at the beginning of the romance (Ex. 4.18).[54] Elements of doubling also exist, with the most complete example appearing at bars 33 – 36 (Ex. 4.19).

[53] V. Castelli, *Pauvre poëte.* Paris: n.p., n.d. F Pn, Vm^{7} 39179. Database Ref. 630.

[54] L. Castellacci, *Aux diff[é]ren[t]s*. Paris: Hanry, n.d. F Pn, Vm^{7} 39132. Database Ref. 603.



Ex. 4.18: L. Castellacci, *Aux indiff[é]ren[t]s* (bars 8 – 12).



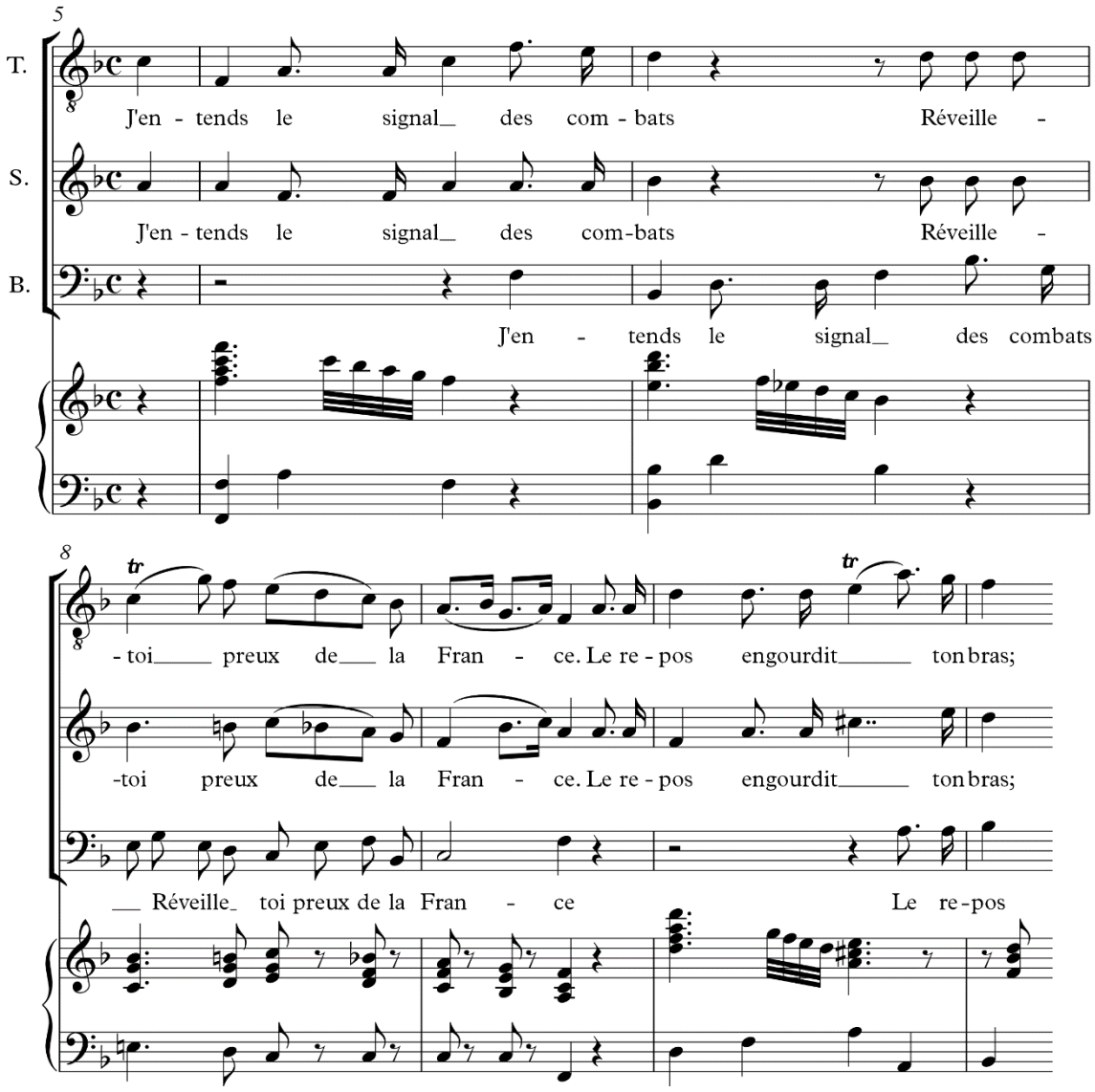
Ex. 4.19: L. Castellacci, *Aux indifferen[t]s* (bars 33 – 36).

For a second style, the accompaniment may also demonstrate some elements of melodic interest. A simple straightforward accompaniment is therefore interrupted. In Pacini's *Rose prudente,* we saw, for instance, the use of scalic passages at cadential points (Ex. 4.15). Such flourishes, however, do not always appear as part of an instrumental interlude, or at the end of vocal phrases and cadences; at times, they appear simultaneous to the vocal part. For example, in 'Le départ du guerrier', the fourth romance of *Quatres romances* by Gévérardi, there are a series of melodic flourishes, and in this case they do seem to bear some

relation to the text.[55] It is difficult to determine a single accompaniment style throughout the stanza, but it is nevertheless predominantly quaver based, combining on-beat – off-beat quavers, with the melodic flourishes and the occasional doubling. These decorative interjections, provide contrast both in terms of the demi-semi-quavers in addition to its comparatively high pitch. Once more, these flourishes are almost fanfare-like, and support the references to war in the text (Ex. 4.20):

> J'entends le signal des combats
> [I hear the signal of combat]

[55] Gévérardi, 'Le départ du guerrier'. *Premier recueil de romances: quatre romances à une, deux ou trois voix, accompagnement de piano*. Paris: n.p., n.d. F Pn, Vm[7] 59679. Database Ref. 856.



Ex. 4.20: F. Gévérardi, 'Le départ du guerrier', *Quatre romances* (bars 5 – 11).

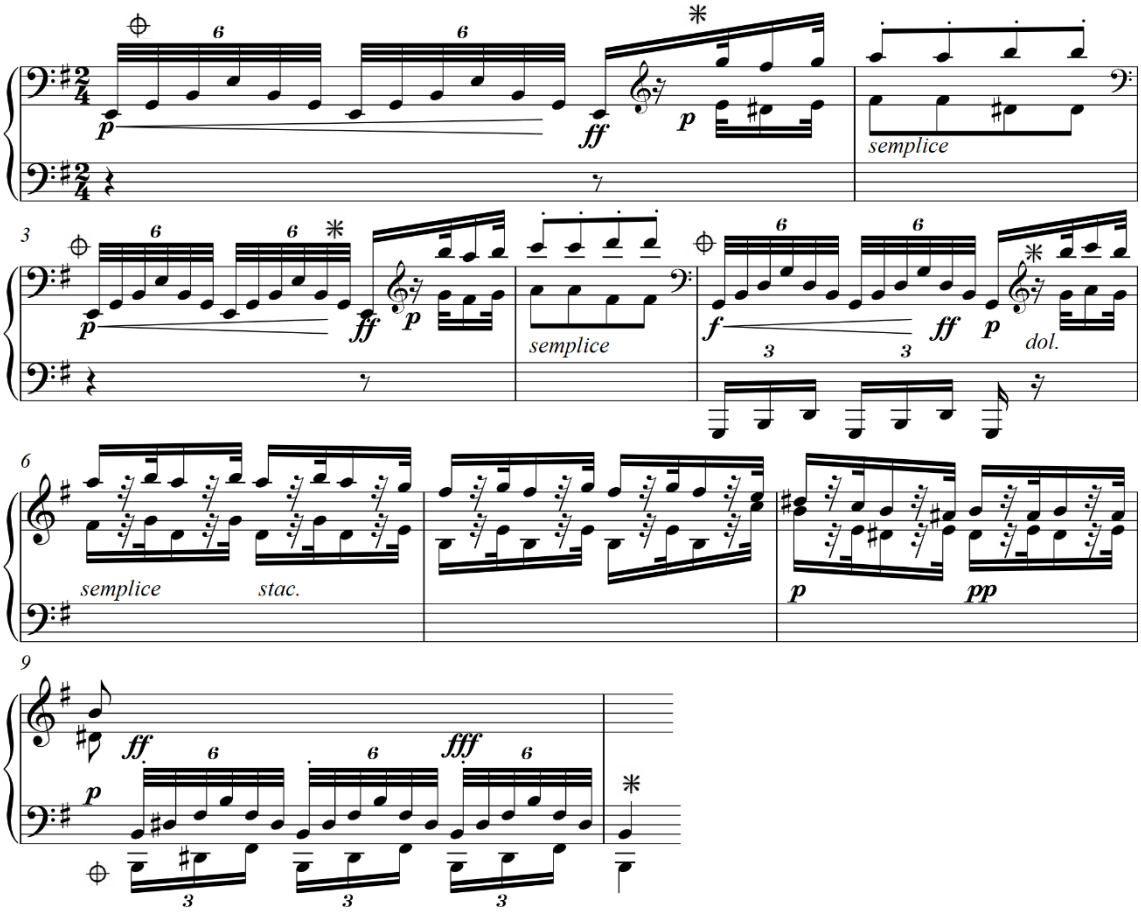
A third accompaniment style is manifested in the use of increasingly complex figurations. It seems, however, that these are largely revealed in the often rapid and frequent changes of styles over the course of a single stanza. According to Le Carpentier, the stanza may include some variants. They should be subtle, however, and reflect changes in the textual content: 'the rhythm of the accompaniment [within the stanza] remains the same from the beginning until the end. It may, however, be possible to vary the accompaniment when the words

express different sentiments.'[56] We have already noted that in *La religieuse*, Bambini utilised a combination of both complex and standard figurations. These include demi-semi-quaver broken octaves, chordal passages, demi-semi-quaver flourishes, dotted rhythms, and rapid contrasts of register (Refer to Appendix 5 for a complete reproduction of this romance).

In a further example, the piano accompaniment of Vincenzo Fiocchi's *Il faut partir* (1802), neither adheres to a single accompaniment style nor uses the accompaniment as a means to exclusively support the vocal line. [57] Once more, these accompaniment styles are fragmentary, and are only sustained for a few bars at a time. As this romance is thirty-three bars long, the vocal melody itself lasting nineteen bars – as opposed to the 91 bars of *La religieuse* – the significance of these rapid accompaniment changes in *Il faut partir* is heightened.

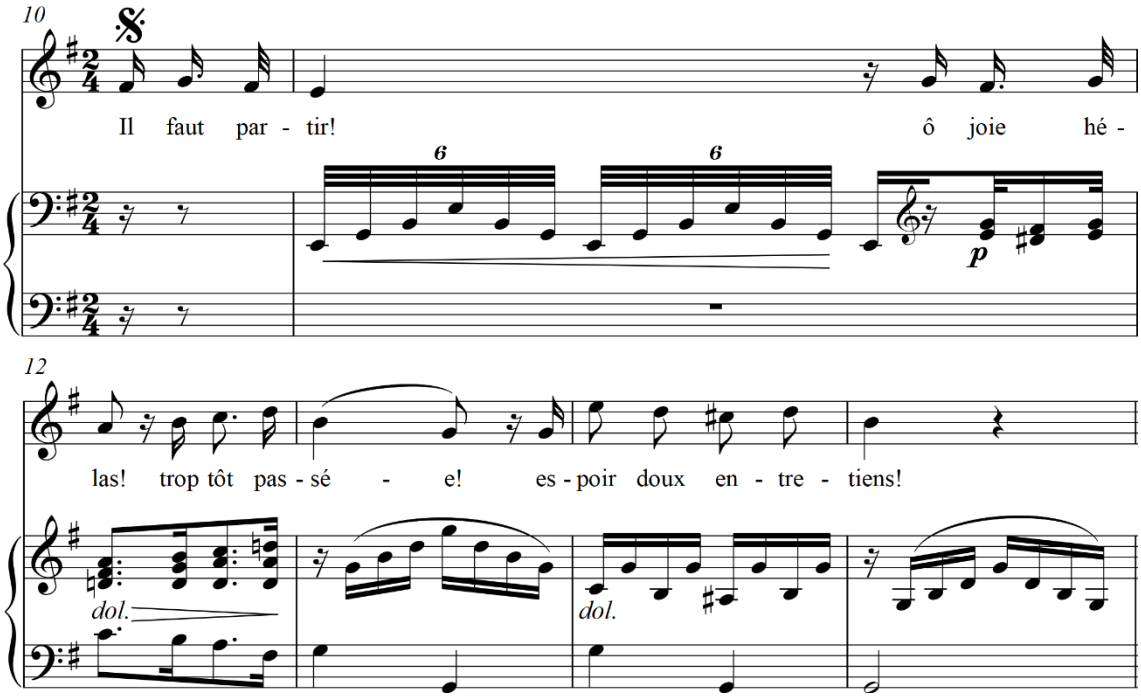
[56]'Lorsqu'une mélodie vocale à peu d'étendue le Rhythme d'accompagnement peut rester le même depuis le commencement jusqu'à la fin: il faut cependant, le plus possible, varier les accompagnements, surtout quand les paroles expriment différents sentiments.' Le Carpentier, *Petit traité de composition.* p. 29.

[57] V. Fiocchi, *Il faut partir*. Paris: Duhan et Cie, 1802. GB Lbl, E.271.z. Database Ref. 814.



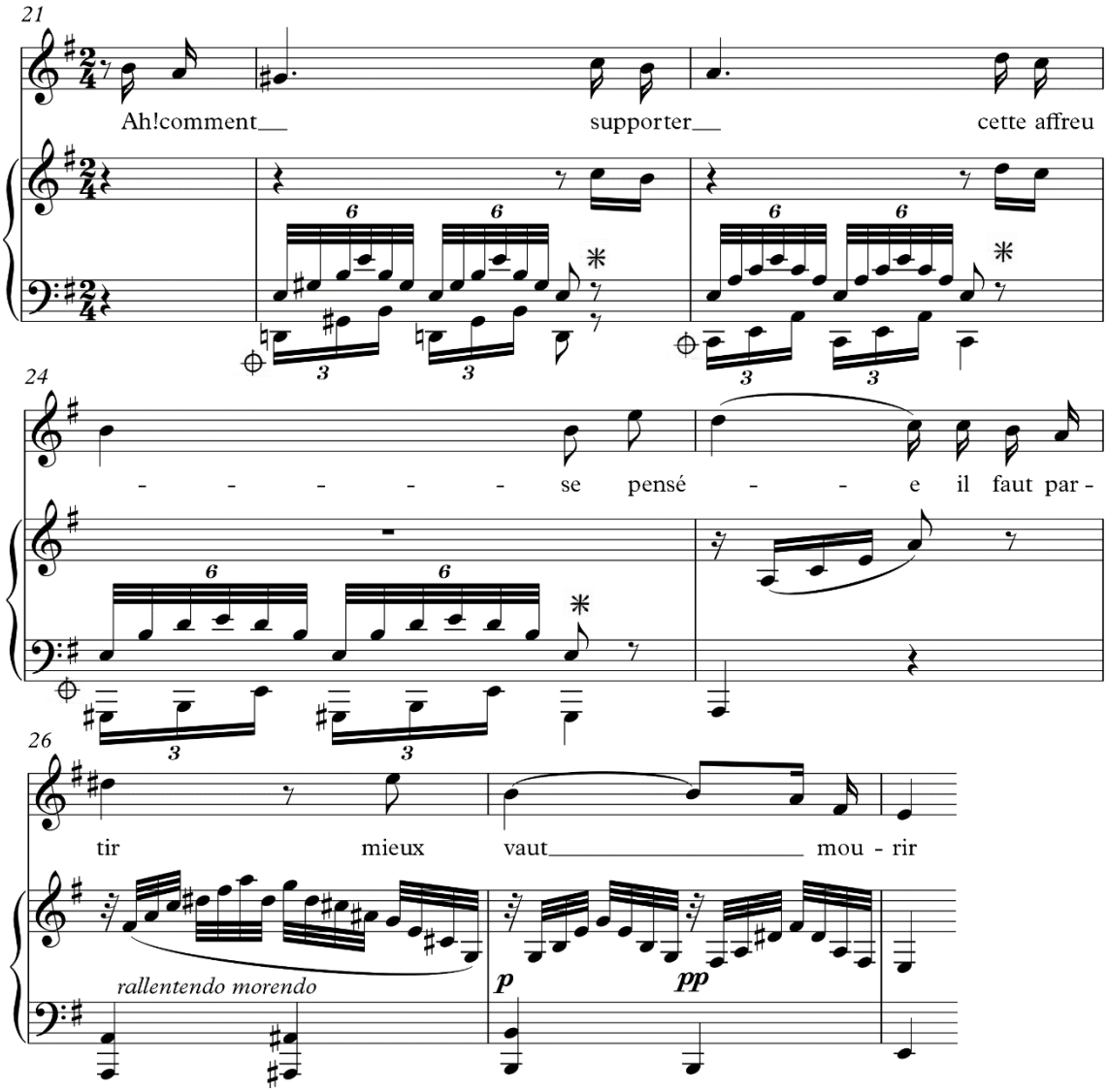
Ex. 4.21: V. Fiocchi, *Il faut partir* (bars 1 – 9).

This unusual complexity is immediately apparent from the opening ritornello (Ex. 4.21). The first ten bars are characterised by a number of contrasts and extremes. Indeed, one could point out the utilisation of the full dynamic range, the crescendo from *piano* to *forte* in the space of one crotchet beat (bar 1), and the *subito* change from the *piano* to the *fortissimo* (bar 9). Of greater importance, however, is the quick rhythmic alterations, from the tuple demi-semi-quavers to the duple quavers (bars 1 – 2), and later, to the dotted semi-quavers (bar 6). There are also quick successions from the indistinctness of the low bass tuple flourishes to the clarity of the high treble staccato and dotted rhythms (bars 4 and 6). Finally, the pedal markings instruct the pianist to lift the dampers only on the bass sextuplets which further distorts this clarity.



Ex. 4.22: V. Fiocchi, *Il faut partir* (bars 10 – 15).

When the voice enters towards the end of the tenth bar, the sharp contrasts between the dotted rhythms - on this occasion in the vocal melody - and sextuplets in the piano continue (Ex. 4.22). While Fiocchi does utilise doubling and the standard figurations, as one would expect of the accompaniment, it is the pace in which these changes take place, which is most innovative. Throughout the remainder of the romance, the piano part alternates between exhibiting its own flourishes, for instance, as seen in the opening ritornello, doubling the vocal part (bar 12), and assuming 'standard' arpeggio figurations (bars 13 – 15). The sextuplets also reappear (bar 22), which are transformed, a mere four bars later, into demi-semi-quavers (bar 26) (Ex. 4.23).



Ex. 4.23: V. Fiocchi, *Il faut partir* (bars 21 – 28).

These quick exchanges between the various accompaniment styles are accentuated by an equally rapidly changing harmonic structure. The chords used are typical of the romance, on the whole alternating between chords I and V and the modulations focus exclusively on keys closely related to that of the tonic E minor - namely the dominant, relative major and sub dominant. There are, however, frequent inclinations towards these various keys. While the chord structure revolves around the tonic and dominant, there are seven separate modulations in total after the initial, but short statement of the tonic.

Indeed, Fiocchi's varying accompaniment, the frequent modulations, the solemn key of E minor and the chosen text of the opening line, '*Il faut partir*' ('We must leave'), sets the character of the poem. The lack of clarity in the accompaniment with its low notes, muddy texture, pedal markings, and sweeping ascending and descending arpeggios reinforces the subdued sentiments of the romance; it describes the anguish felt by the singer as a result of the lover's departure. The first stanza finishes with the text: Il faut partir! [M]ieux vaut mourir [It is necessary to leave! It is better to die].

4.4 Music and Words

Thiébault encouraged the use of a strophic form. While the varying prosodic structure of each verse may result in the necessity to also alter the accompaniment, and melody, he claimed that 'this has not been successful to the composers who have attempted it.'[58] Certainly, in the repertoire of the French composers, adhering to a strophic form appears to be a key component of the romance style.[59] In studying the romances of the Italian *romanciers*, however, many romances made use of non-strophic forms. *Heure du soir* and *Toujours toi* by Luigi Balochi, and *L'impatience* by Vincenzo Fiocchi are some examples. [60] There are four categories of non-strophic forms: the through-composed romance, episodic form, fully composed romance and songs composed according to the

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[58] 'Tout ce que dans une romance on peut faire d'un couplet à un autre, c'est de varier, relativement au chant, la valeur de ses notes, à cause de la différence de la prosodie dans les vers que se correspondent. Il ser[a]it souvent nécessaire de changer l'accompagnement, suivant l'expression des couplets; mais cela même n'a pas réussi aux compositeurs qui l'ont fait, la romance n'admettant rien que indique ou nécessite une étude ou un travail.' Thiébault, *Du chant.* p. 55.

[59] Out of the 100 romances by French composers studied, all of them were strophic. These romances are likely to have been published 1800 -1850. See Appendix 5 for a list of strophic French romances.

[60] Balochi, *Heure du soir.* Paris: Guyot, 1820. F Pn, Vm^{7} 29209. Database Ref. 25, *Toujours toi*. Paris: Duhan et Cie, 1806. GB Lbl, 1749. Database Ref. 35, and Fiocchi, *L'impatience*. Paris: Duhan et Cie, 1802. GB Lbl, 271.z.(2.). Database Ref. 815.

principles of continuing variation.[61] The function of these, it seems, is to not only reflect the varying prosody of the text, but also to use the accompaniment and vocal part as means to add motivic variation, enhance elements of the story, the ensuing action, and to reflect the changing textual content, as we shall see in the following examples.[62]

'Une fleur pour réponse' from the second volume of Masini's album, *80 romances, mélodies, canzonnettes,* utilises an episodic form.[63] The date of this particular collection is unknown, but as his other romance albums appeared between 1838 and 1844, it is likely that this collection emerged at around the same time. This romance has three stanzas, and each one is divided into two distinct sections, comprising of a stanza and a refrain. The romance begins with a four bar ritornello, but rather than introducing the vocal melody, it sets the scene of the romance (we briefly referred to this romance in discussing the various types of instrumental ritornellos). The arpeggiated figurations under the oscillations of the right hand prepare the way for the opening text (Ex. 4.24).

Notre vaisseau va quitter cette plage
[Our vessel is going to leave this beach]

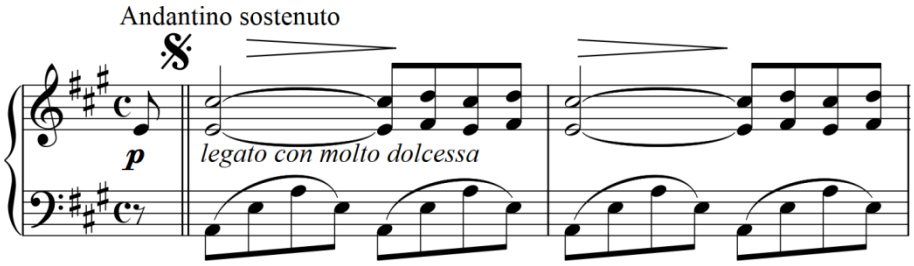
Oh! Bien longtem[p]s je serai sans vous voir!
[Oh! For a very long time, I shall not see you]

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[61] Definition of these terms is found on pages 8 – 9.

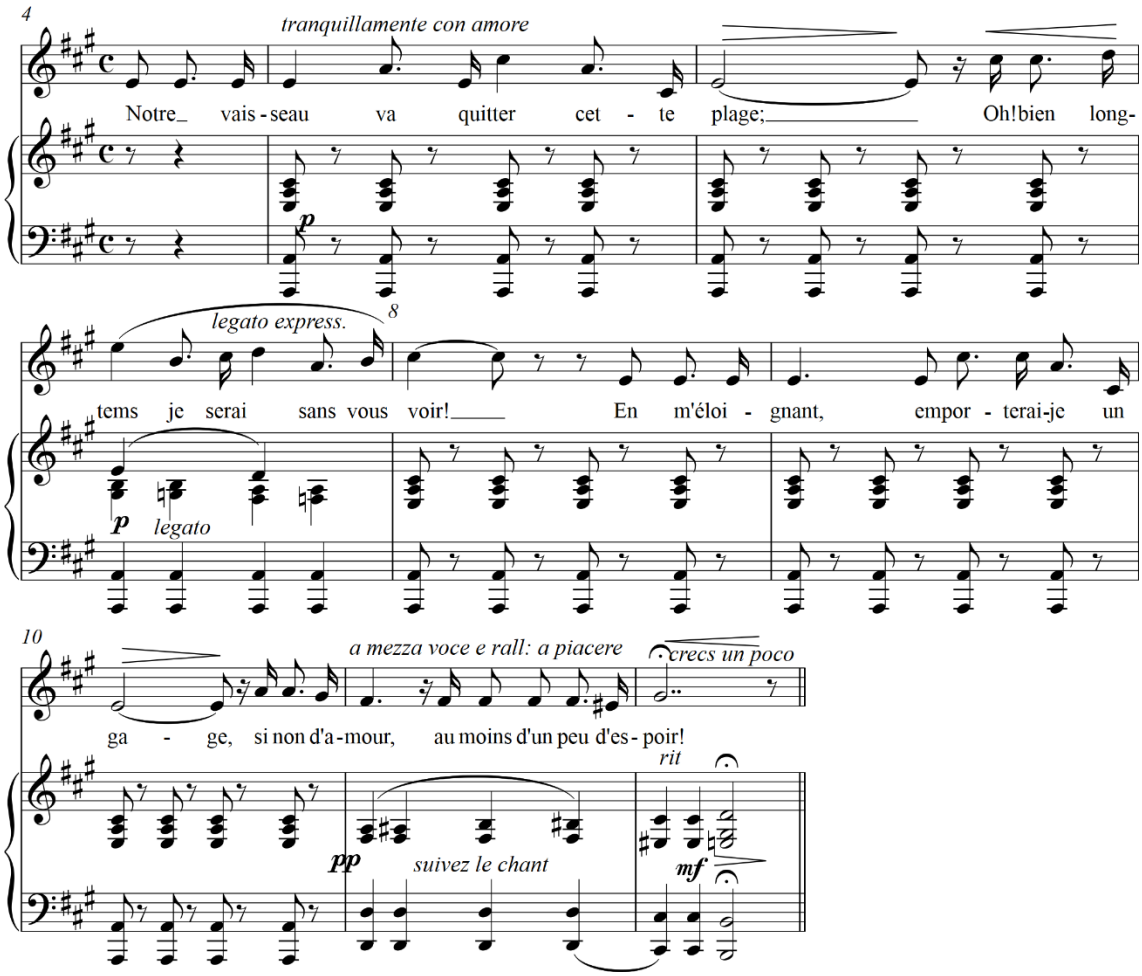
[62] Kofi Agawu in his article on the nineteenth-century Lied offer insight into the relationship between words and music. While he argued that the music has equal importance as the words to the song, it does not necessarily reflect the thematic content. The music may support or even contradict the text. K. Agawu, 'Theory and Practice in the Analysis of the Nineteenth-Century 'Lied'', *Music Analysis* 11, no. 1 (1992), pp. 3 – 36.

[63] Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2*. Paris: Colombier, n.d. F Pn, 4o = Y.95(2). Database Ref. 1246.



Ex. 4.24: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 1 – 2).

These oscillations in the opening four bars might portray the waves of the sea mimetically as the boat prepares for departure. When the vocal part enters towards the end of bar 4, the melody continues in a similar vein with ascending and descending figurations, while in contrast, the accompanying part presents chordal quavers, thus evoking a percussive nature. Every three or four bars, however, these quavers are interrupted by a bar of legato crotchets. The rhythmic consistency of the accompaniment is therefore disrupted. Once more, the erratic placement of this legato bar - first appearing on the third bar (bar 7) of the vocal part and then four bars later (bar 11) - to continue this nautical association, might further depict the roughness of the sea (Ex. 4.25).

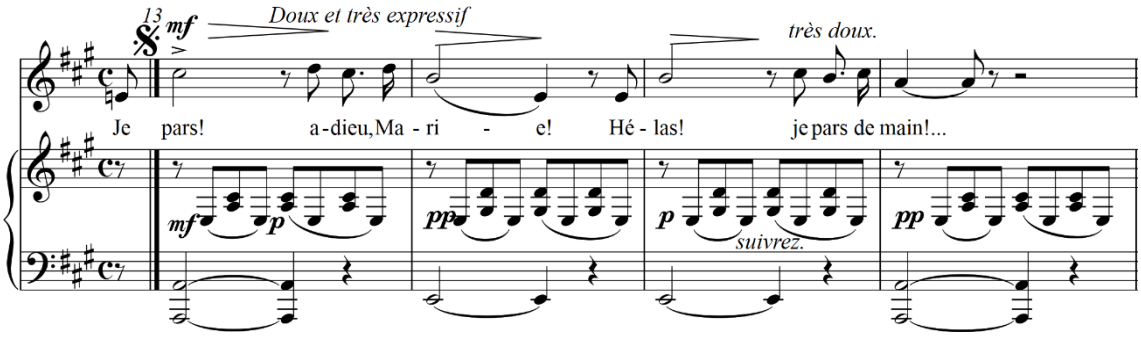


Ex. 4.25: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 4 – 12).

The refrain begins at bar 13, and it is characterised by a new style of accompaniment (Ex. 4.26). The rhythmic nature of the chordal quavers is abandoned, and replaced with a more lyrical passage. The oscillating legato quavers and the lilting nature of the opening ritornello is restated. It is less frantic, however, with the bass presenting sustained minims as opposed to quavers as heard in the introductory passage. At this point in the text, the singer is saying goodbye to his lover as he prepares for departure. Closer inspection of the opening line of the refrain reveals that, while this first stanza helps to set the scene, the refrain represents an increased emotionality, implying both affection, and acceptance of the lover's proposed departure.

Je pars ! Adieu Marie !
Hélas! Je pars demain

[I leave! Goodbye Marie!
Alas! I leave tomorrow]



Ex. 4.26: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (bars 13 – 16).

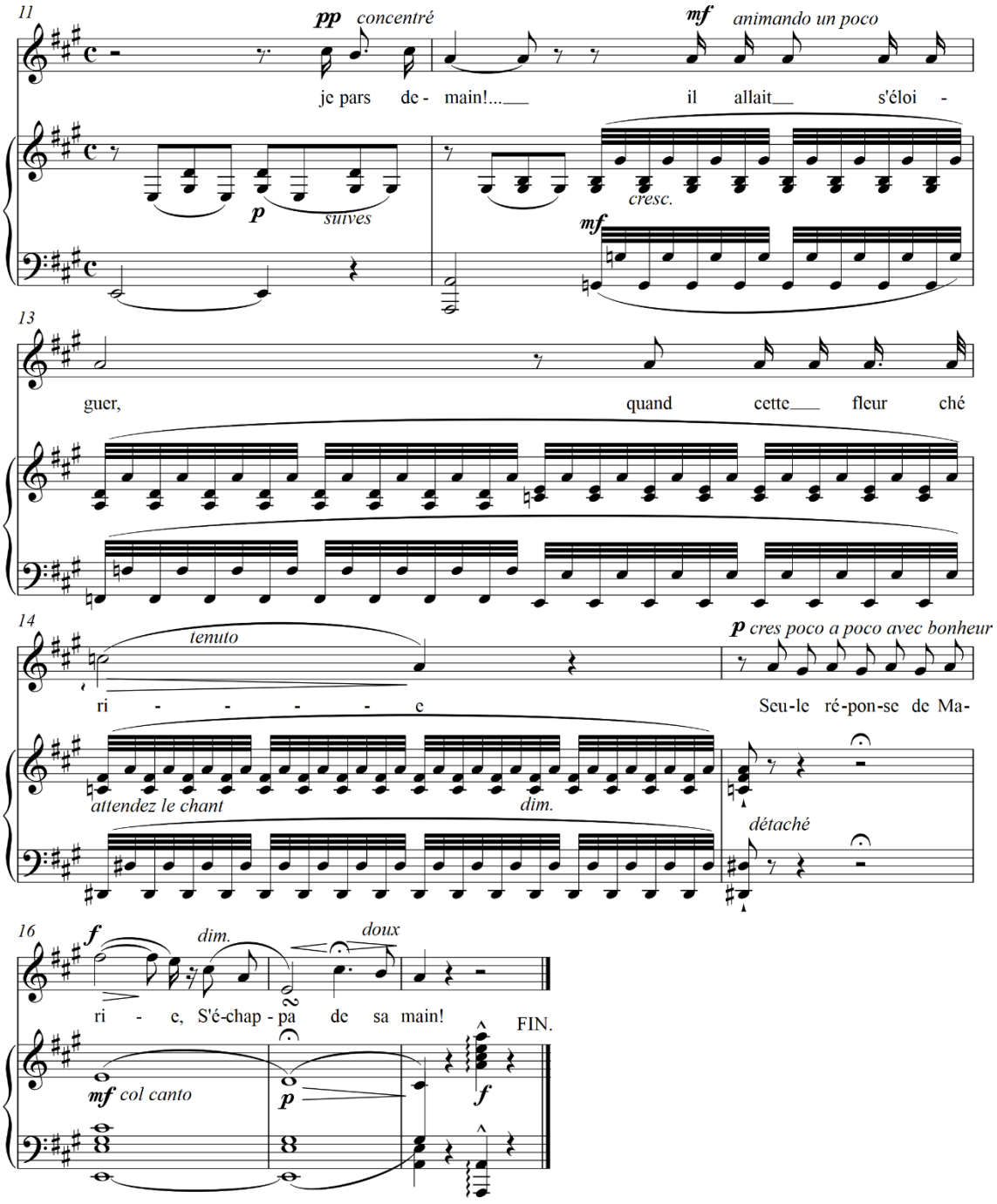
The second and third stanzas, and the second refrain continue in the same vain as the first couplet. It is, however, with the third appearance of the refrain that we find the typical stanza repeating form abandoned. In bar 12 of this third refrain, the legato quavers are suddenly interrupted half way through the bar by demi-semi-quavers in a tremolando pattern (Ex. 4.27). The text of this third refrain is different to that of the first and second. While it is uttering a similar sentiment to the previous refrains, it also demonstrates an increased anxiety at what will happen once he has departed. The 'flower', which is used as a metaphor for their 'love' throughout the romance is called into question in the third refrain.[64] The possibility that, in time, this 'flower' will only answer to Marie, the one who was left behind, is ever more apparent; at which point, their 'love' would have disappeared. Therefore, it seems that this drastic change in the accompaniment aims to reiterate the emotional state of the singer. It sets the following text:

[64] The 'flower' is first mentioned in the first refrain 'Give me this darling flower that touched your hand' ('Donnez moi cette fleur chérie, que toucha votre main'). The happy and positive nature of this metaphor is expanded in the following stanza 'If this flower was given to me by you, even leaving, I would have some happiness. And away from you, this faded pink, still would be always there on my heart' ('Si cette fleur par vous m'était donné, même en partant, j'aurais quelque bonheur! Et loin de vous, cette rose fanée, serait toujours, toujours là sur mon cœur.') Ibid.

Il allait s'éloigner
Quand cette fleur chérie
Seule réponse de Marie

[He was going to stay away
When this darling flower,
sole response from Marie,]

With this last line of text, there is a sudden silence in the accompaniment (bar 15), and this combined with oscillations in the vocal line intensifies the dramaturgy of this final section. The mood of the text has not changed significantly - the singer still appears to be bidding farewell to his lover before he leaves for sea the following day. This use of simple word painting is attractively set as an accompaniment.



Ex. 4.27: F. Masini, 'Une fleur pour réponse', *80 romances, mélodies, canzonnettes: volume 2* (stanza 3, bars 11 – 18).

A further example of an episodic form is found in *L'Amandier* (1820), composed by Balochi, setting a poem by Louis Philippe Ségur.[65] While Masini

[65] Balochi, *L'amandier*. Paris: Duhan et Cie, 1820. F Pn, Fol Y. = 943. Database Ref. 15.

reiterated the sentiments of the text by dramaticising the accompaniment for the final section of the third stanza, Balochi uses the accompaniment to support changes in the text. Aside from the accompaniment, this romance is a particularly significant case study for two other reasons. We can, for instance, note its popularity, which is indicated by its prolific publication history; Duhan et Cie published two editions, one for piano and harp and another for guitar and lyre, and there are also additional copies published by Georges Julien Sieber, Jean-Jérôme Imbault and Dufaut et Dubois.[66] Some commentators remarked positively upon this romance; Fétis, on offering Balochi's biography, specifically highlighted this romance's charming melody,[67] and Henri Gougelot noted that 'the phrases present, in places, inflections of tenderness supported by excellent harmony'.[68]

We can also consider the number of voices, and the way in which they interact with each other. Balochi composed this romance as a duet, for soprano and tenor, instead of the customary solo voice. Unusually, Balochi attributed names to both voices; Rachel to the soprano and Jacob to the tenor. By considering the significance of these characters, one discovers the reasoning behind Balochi's choice to present a duet. One may, for instance, immediately think of an operatic aria. Certainly the techniques that he uses in the accompaniment, as we shall see, might be associated with operatic tradition. In terms of its subject matter, the names Rachel and Jacob relate to the biblical story found in *Genesis,* and this romance recounts the love story between the two. To support the reference to this biblical story, we can also note a collection by Henri Berton. In addition to 'Romance l'amandier' - which uses the same text as Balochi's setting, but for a

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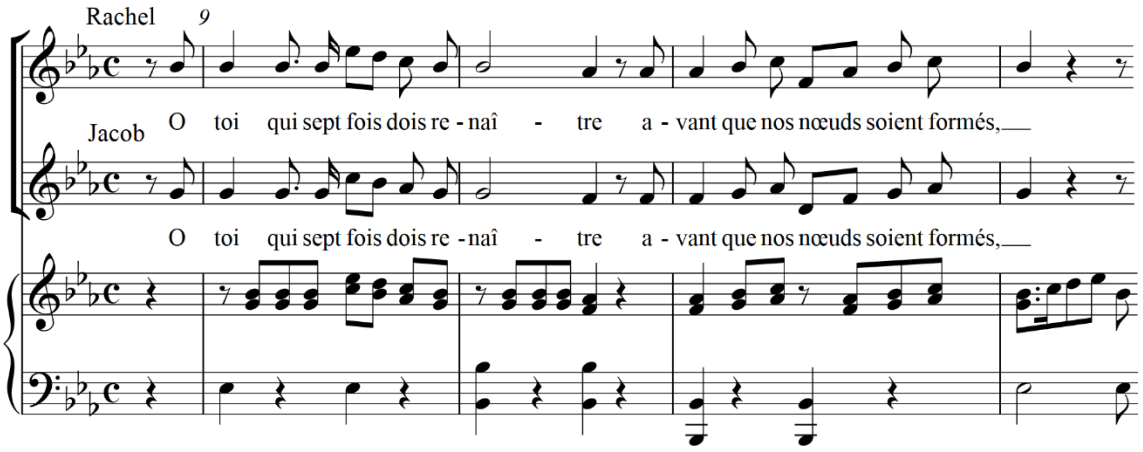
[66] F. Lesure (ed.) *Cinq catalogues d'éditeurs de musique à Paris (1824 – 1834): Dufaut et Dubois, Petit. Frère, Delahante-Erard Pleyel.* Geneva: Minkoff Reprint, 1976. pp. 37 and 45, and Gougelot, *Catalogue des Romances Françaises parues sous la révolution et l'empire les romances séparées.* Melun: Librarie d'argences, 1943. p. 227.

[67] F.-J. Fétis, 'Balochi', *Biographie universelle des musiciens et bibliographie générale de la musique*. 2nd edn. 8 vols. Vol 1. Paris: Firmin Didot, 1866. p. 232.

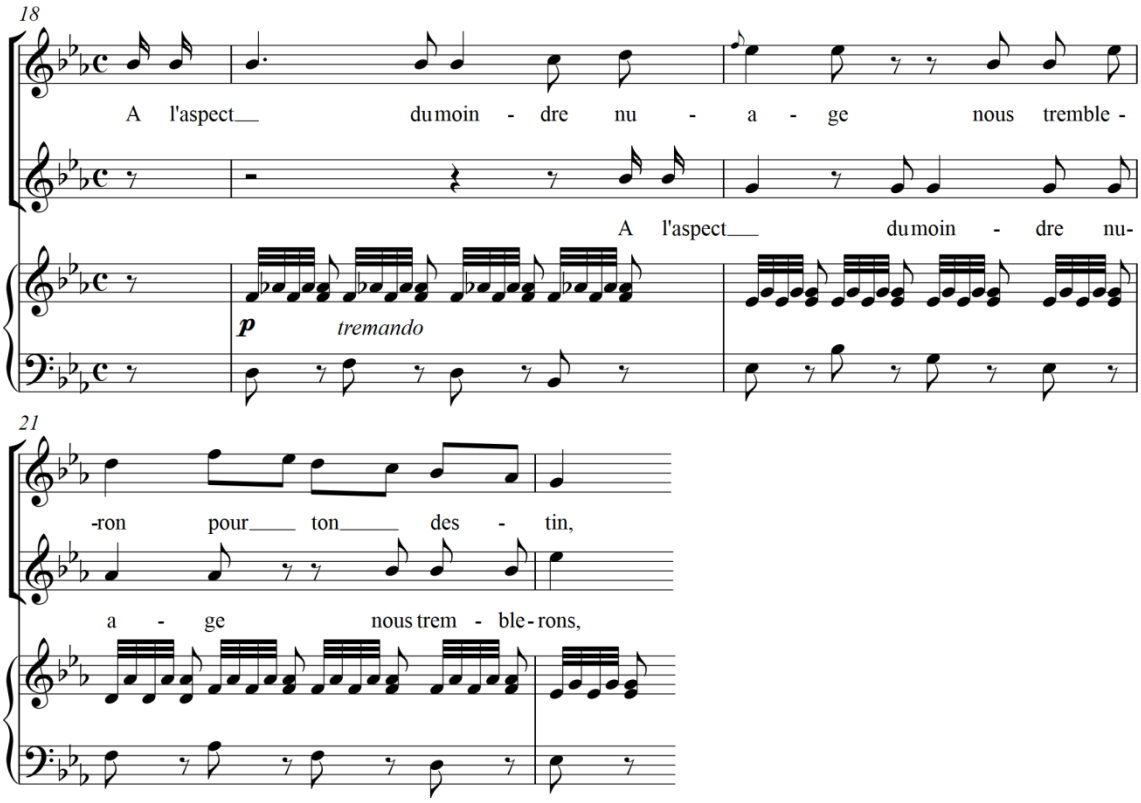
[68] 'les phrases présentent, par endroits, des accents de tendresse soutenus par une excellente harmonie.' Gougelot, *La Romance Française.* p. 160.

single voice and without named characters - and 'Romance de Jacob', the third movement is entitled 'Romance de Lia', which refers to Rachel's elder sister. Given the similarity of thematic content by both Balochi and Berton, one can only assume that *L'amandier* was influenced by this biblical story.

Of greater importance, however, is the function of the accompaniment. The first eight bars are characterised by simple triadic figurations that mostly double the voices (Ex. 4.28). The following eight bars increase in intensity, presenting oscillating collections of demi-semi-quavers to create a tremolando effect (Ex. 4.29). The romance closes with a return to the triadic accompaniment style, which is similar to the first eight bars. This accompaniment therefore frames the intensity of the tremolos, which aptly reflects the textual content.



Ex. 4.28: L. Balochi, *L'amandier* (bars 9 – 12).



Ex. 4.29: L. Balochi, *L'amandier* (bars 18 – 21).

The relationship between these tremolandos and the text is most striking. In the first stanza, this dramatic figure coincides with the following text (Ex. 4.29):

> Nous tremblerons pour ton destin
> [We shall tremble for your destiny]

Likewise, in the case of the second stanza, the poetic text is also fully supported by the same dramatic figure.[69]

> Dans l'été lorsque le tonnerre te menacera de ses feux
> [In the summer when the thunder will threaten you with its fires]

Yet, this tremolando section does not appear for all stanzas There is a printed note at the bottom of the page, which instructs the accompanist, at the point where the tremolandos begin, to provide a different accompaniment in the third stanza: 'In the accompaniment of the half of the couplet that starts "ciel! Refraichis", etc. In

[69] The second and third stanzas appear with only the text and vocal melody.

place of the demi-semi-quaver tremolandos, play simple arpeggio quaver triplets.'[70] Taking a closer look at the text at this point, it reads:

> Ô ciel, rafraîchis sa verdure,
> [Refreshes its greenery]
>
> printemps renouvelle sa fleur
> [Spring renews its flowers]

The text here is more delicate; it invokes the pastoral, and therefore does not require the 'tonnerre' music that was used in the first two stanzas. The change in the text was significant enough for Balochi to specifically request this variation for the final verse. It is worth noting, however, that contrary to the precise nature of Balochi requesting a closer match of the accompaniment to the text, he also leaves some room for freedom. He allows the pianist to present his or her own interpretation of these written instructions. It is likely, however, that typical romance conventions were well-known, and so improvising a simple and suitable romance accompaniment, as suggested by Balochi's instructions, may not have posed a problem. We have already identified the operatic nature of assigning character names to the voices; the drama in the accompaniment, and the collaboration between text and music is also analogous to the operatic tradition. This type of word painting is touchingly effective, and also adds to its expression. We discovered in Chapter 3 that Balochi was predominantly a librettist. Given this association with the theatre, it is perhaps not surprising that the marriage between words and music came into prominence in this romance.

It seems that Giacomo-Gotifredo Ferrari used non-strophic forms to a greater extent than any other romance composer. In his *Quatrième recueil de romances,* for instance, four out of the six romances include a written out accompaniment for at

[70] 'N.B. Dans l'accompagnement de la moitié du [c]ouplet qui commence 'ô ciel! rafraîchis, etc. [A]u lieu des triples croches tremolanti, faite un simple arpège de croches liées.' Balochi, *L'amandier*.

least two stanzas, but to varying degrees.[71] These romances are fully-composed as they contain only minor alterations in the accompaniment and vocal part. Indeed, nineteenth-century writers suggested that such changes were often necessary. Thiébault implied that the music must change and fit in with the structure of the verse, although he had questioned the success of the composers who had attempted this.[72] Alexis de Garaudé, on the other hand, shows greater support for such melodic alterations by noting that 'we cannot give too much care to the good prosody of the verse', and 'it is extremely rare that the music of the first verse can be sung exactly as it is written onto the verses that follow'.[73] He, however, implied that these alterations were exclusive to the rhythmic values of the notes; the melody should remain the same.[74]

Ferrari, in this collection, utilises both of minor rhythmic and pitch modifications to match the changing prosody of the text, in addition to include greater accompaniment variations to reflect the textual content. The fourth romance in this collection, 'Le ruisseau', has a fully-composed second stanza. The accompaniment contains no change whatsoever. [75] The vocal melody, however, includes some rhythmic variation, which might explain why Ferrari wrote out the accompaniment for the first two stanzas; the third stanza, having a similar prosodic structure to the second would then use this varied version of the melody. Still, however, it does not explain why Ferrari did not choose to include a short

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[71] G.-G. Ferrari, *Quatrième recueil de six romances avec accompagnement de piano forte.* Paris: Erard, n.d. F Pn, Vm7, 7692. Database Ref. 794 – 99.

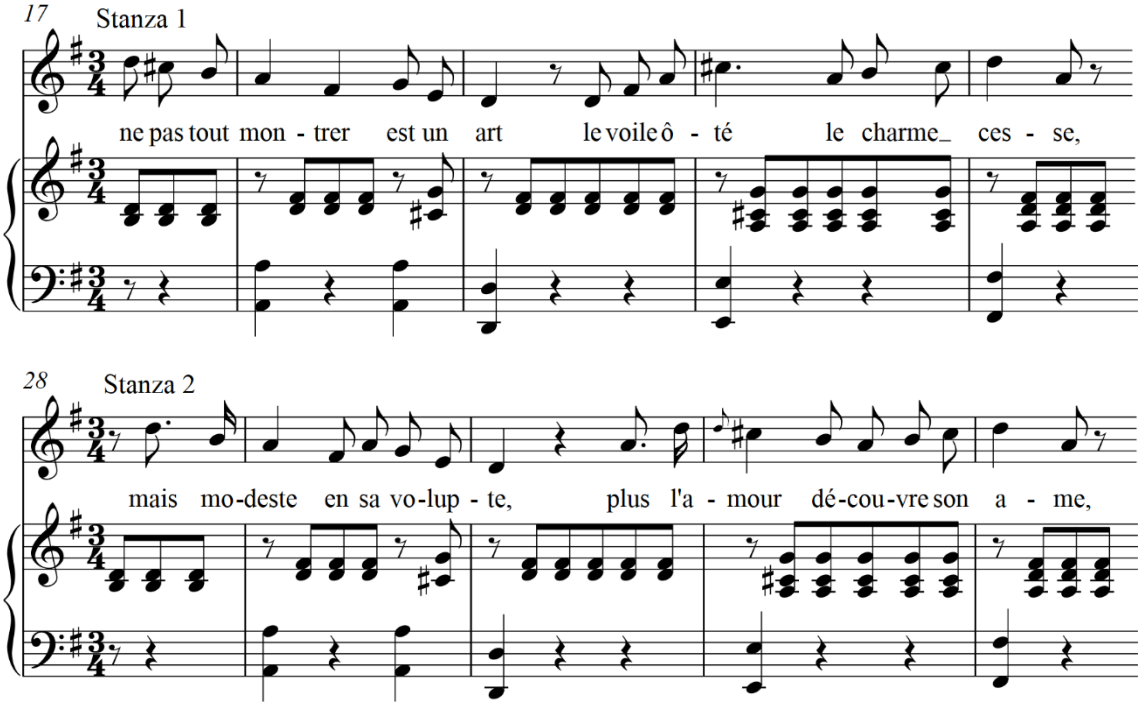
[72] Thiébault, *Du chant.* p. 55. We identified in Section 2.2 that Le Carpentier focused mostly upon the romance accompaniment. In his brief section on the prosody, however, he reinforced the importance of taking into account the syallabic structure of the verse when composing the music. Le Carpentier, *Petit traité de composition.* p. 19 – 20.

[73] 'On ne saurait apporter trop de soins à bien prosodier les couplets des [r]omances. Il est extrêmement rare que la musique du premier couplet puisse se chanter exactement telle qu'elle est notée sur les vers des suivan[t]s'. A. de Garaudé, *Méthode complète de chant ou théorie pratique de cet art.* Paris: Alexis de Garaudé, 1809. p.144.

[74] Ibid.

[75] The third stanza appears with the printed text only, and with vocal melody or accompaniment.

incipit above the text containing this rhythmic variation, which it seems, from studying other romance examples, to be the usual practice. A similar case is revealed in 'Éloge à la modestie' and 'Le demi-mot', the fifth and sixth romances of this collection. Despite being fully-composed, pitch variation is only apparent in the vocal part, which again could be shown via an incipit and without including the full accompaniment. Ex. 4.30 shows stanzas 1 and 2 of 'Le demi mot'. Subtle pitch variation in the vocal part of the first stanza (bar 19), occurs in bar 30 of stanza 2.[76]



Ex. 4.30: G.-G. Ferrari, 'Le demi-mot', *Quatrième recueil de six romances* (stanza 1, bars 17 – 21, and stanza 2, bars 28 – 32).

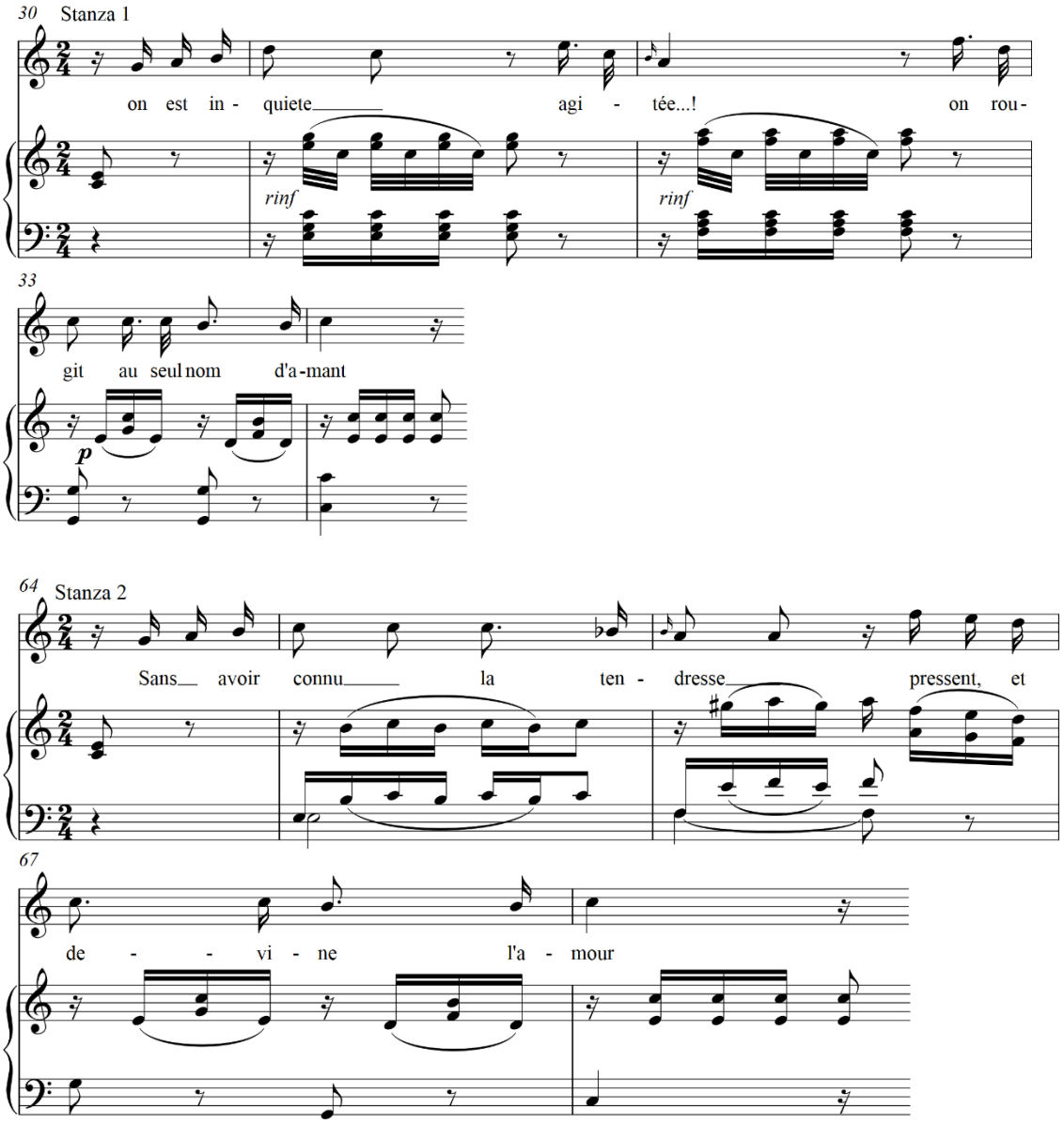
The only romance in this collection where one can identify a change in the accompaniment is in the third romance, 'Les simptomes d'amour'. In bar 65 of the second stanza, the demi-semi-quaver tremolando figures are replaced by a collection of semi-quaver half-tone oscillations (Ex. 4.31). Indeed we can compare the text of the first stanza to that of the second:

[76] It seems that it is common practice, when vocal variations exist in subsequent verses, for these to be indicated by providing either the text with only the complete vocal line, or just the words, with all variations notated as an incipit above the text.

Stanza 1: On est inquiète, agitée
[We are worried, agitated]

Stanza 2: Sans avoir connu la tendresse,
[Without having known the tenderness]

The references to the 'tenderness' in the second stanza second therefore requires a calmer and pastoral accompaniment figure compared to that of the first, which demonstrates anxiety and agitation. One can also note the differences in texture. In the second stanza, there is an absence of both octaves in the bass part (bars 67 and 68), and chords in the semi-quaver oscillations (65 and 66). Indeed both of these figures are repeated when the same text appears two bars later.



Ex. 4.31: G.-G. Ferrai, 'Les simptomes d'amour', *Quatrième recueil de six romances* (stanza 1, bars 30 – 34, and stanza 2, bars 64 – 68).

A further example is found in another of Ferrari's collections, *Six nouvelles romances avec accompagnement de forte-piano*; three of these romances include a non-strophic form. The sixth romance, 'A L'ombre d'un mur the fleuri', is the most interesting of these, however; it has a through-composed form, consisting of substantial variations with each verse containing a different style of

accompaniment.[77] Not only does it induce variety, it seems that each section of the text has a character, which is supported by a different accompaniment style.

In terms of the overall accompaniment structure, there are two styles within each stanza; the first of these returns to complete the stanza, thus producing a ternary form of A – B – A. Furthermore, both styles - which will hereafter be referred to as A and B - are contrasting, with section A often invoking the lyrical and the pastoral, while B exhibits elements of excitement and intensity. One can also note that the vocal line of section A always provides an upbeat to start each stanza, with the accompaniment beginning the first full bar thereafter; in the case of section B, however, the change of style is pre-empted by the piano, with the voice entering towards the end of this opening bar.

Indeed, one can identify and characterise five different styles. These often appear more than once in the romance, but despite this, for sections A and B across the five stanzas, there are no exact or even similar repetitions of a particular accompaniment. [78] The first, we can term the 'scherzo' style. This appears in section B of stanza 1, and in section A of stanza 2 (Ex. 4.32). While the first stanza provides semi-quaver repeated arpeggios, the second presents half-tone oscillations. Both of these figures, however, have similar and distinguishing features, in terms of both the text and music, which leads one to associate these two instances with the same style. First, in considering the text, there are references to playing and a young child, which both portray a spirited and lively nature.

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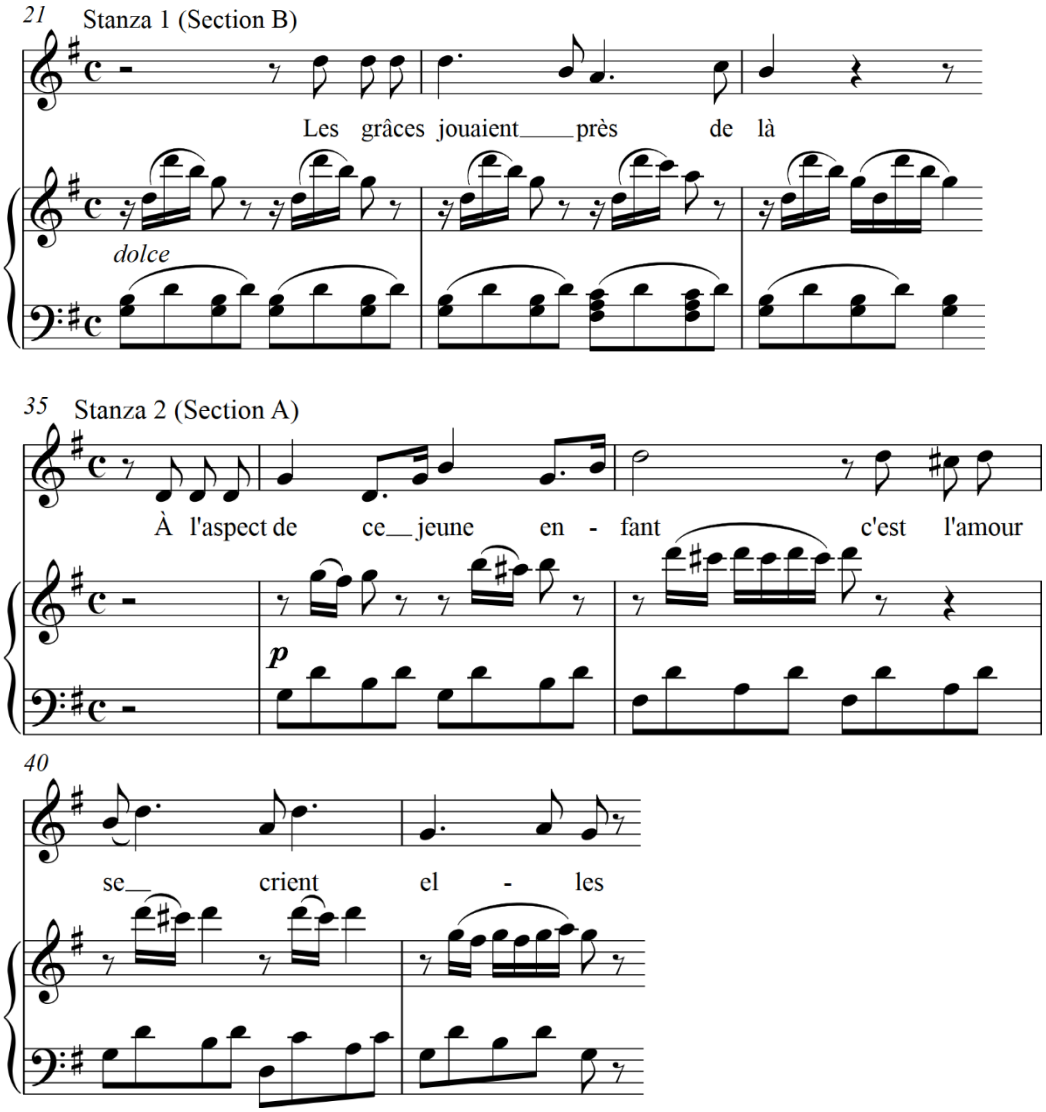
[77] Ferrari, 'A l'ombre d'un mur the fleuri', *Six nouvelles romances avec accompagnement de forte-piano*. Paris: Ferrari, 1800. GB Lbl, E.1717.f. Database Ref. 763.

[78] The vocal melody is the same for all five stanzas. Both sections A and B lasts 8 bars and the musical examples have been selected on the basis on the most suitable sections which demonstrate the accompaniment's relationship to the text.

Stanza 1: Les grâces jouaient près de là
[The graces play near here]

Stanza 2: A l'aspect ce jeune enfant.
[At the sight of this young child]

In terms of the music, leaving a rest at the beginning of each of the group of notes, which, in both cases, are followed by a collection of semi-quavers is a common feature of the *scherzo* style. One can particularly note the anticipation created at the start of each motive.

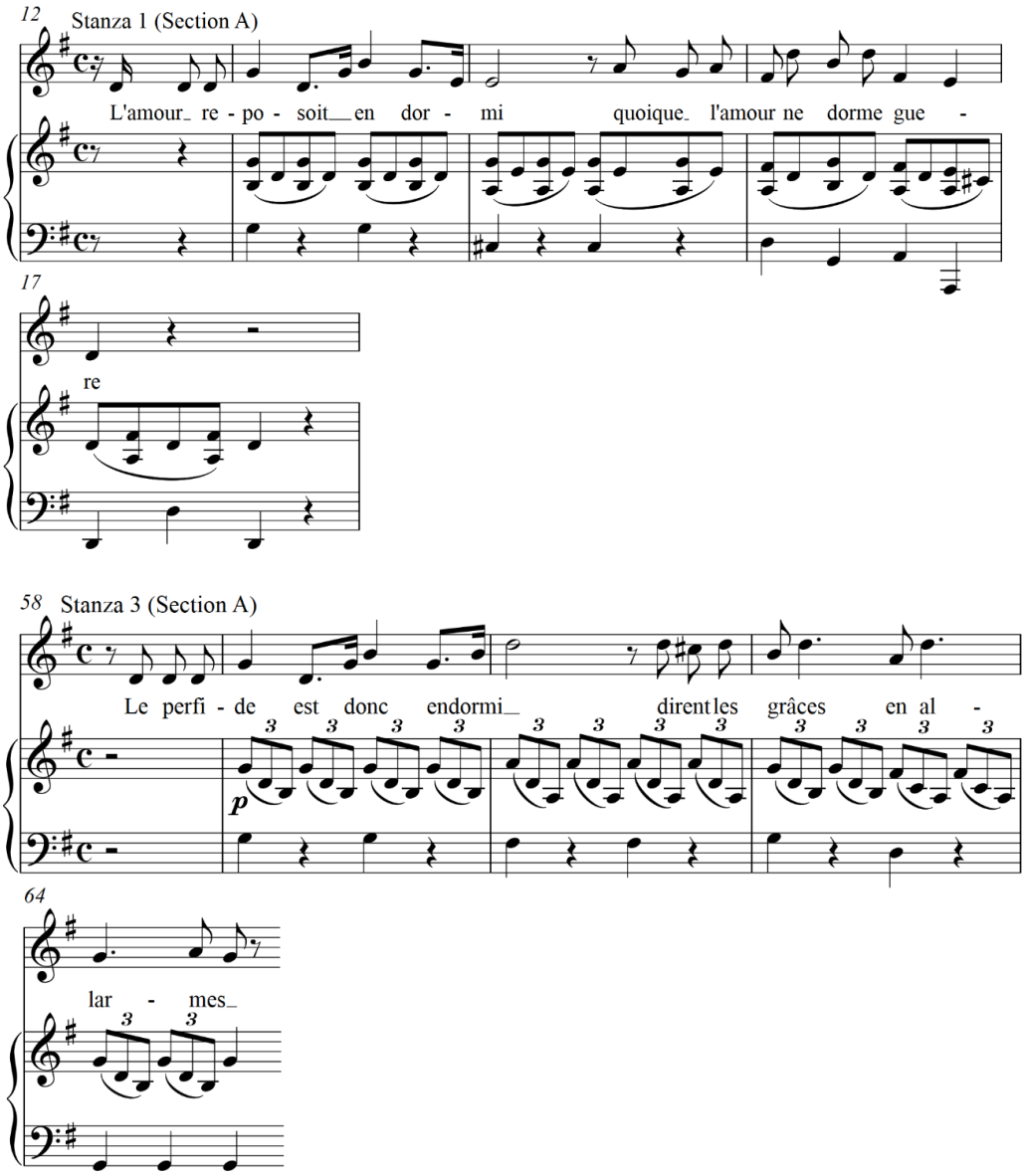


Ex. 4.32: G.-G. Ferrari, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 1, bar 21 – 23, and stanza 2, bars 35 – 39).

The second is the 'berceuse' style. This appears in section A of both stanzas 1 and 3. Here, the absence of rests and the reassuring constancy of both rhythm and pitch induce a continuing pattern of oscillating quavers and arpeggio triplets respectively (Ex. 4.33). Certainly the textual content is more subdued. It supports the following text:

Stanza 1: L'amour repos[a]it en dormi
[Love rested in sleep]

Stanza 3: Le perfide est donc endormi
[The traitor is asleep]

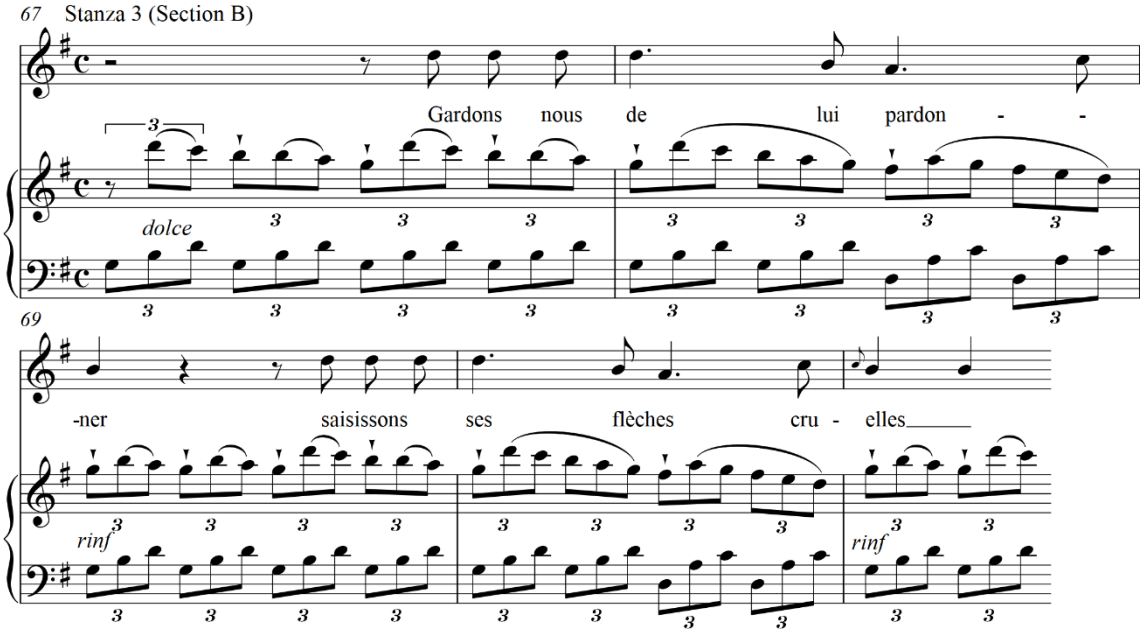


Ex. 4.33: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 1, bars 12 – 16, and stanza 3, bars 58 – 62).

Immediately following the 'berceuse' section of the third verse, is a further style, which demonstrates increased excitement and action (Ex. 4.34). Musically, there is a greater intensity with the introduction of repetitive triplet figures in both hands, and this drives forward the action, as reflected in the following text:

Stanza 3: Gardons-nous de lui pardonner,
Saisissons ses flèches cruelles

[Let us forgive him,
Let's grasp his cruelle arrows]

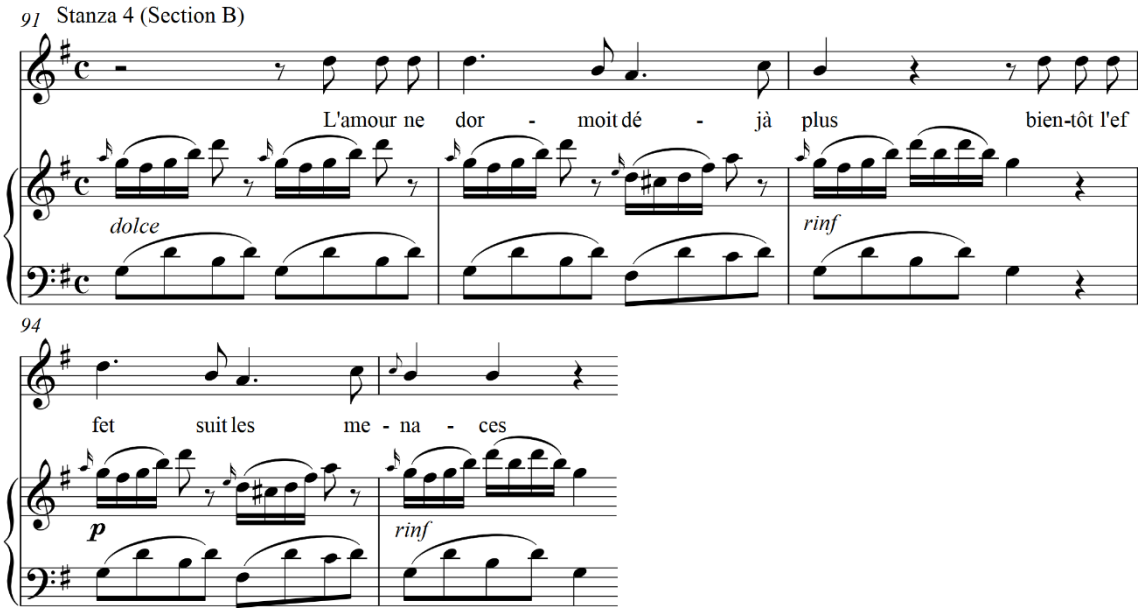


Ex. 4.34: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 3, bars 67 – 71).

Similar aspects of excitement and action occur in section B of the fourth stanza (Ex. 4.35), but this time it is portrayed through a series of semi-quavers. This figure is used to represent the waking of the 'love':

Stanza 4: L'amour ne dorm[a]it déjà plus,
bientôt l'effet suit les menaces

[The love already no longer asleep,
Soon the effect follows the menace]

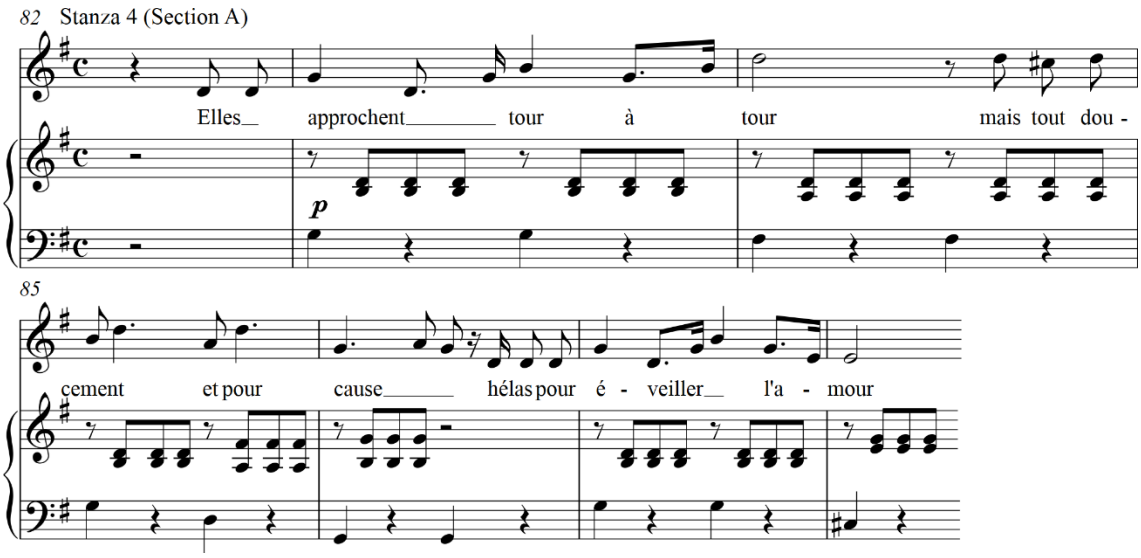


Ex. 4.35: G.-G. Ferrari, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 4, bars 82 – 88, and 91 – 95).

The fourth stanza opens with a further style (Ex. 4.36). The accompaniment here is static; there is little rhythmic and pitch variation throughout this passage. In the text there is a sense of cautiousness, and a reduced animation after the excitement of the third stanza. The text reads:

Stanza 4: Elles approchent tour à tour,
mais tout doucement et pour cause,
hélas pour éveiller l'amour.

[They approach in turn,
but always slowly and because
alas, to waking the love]

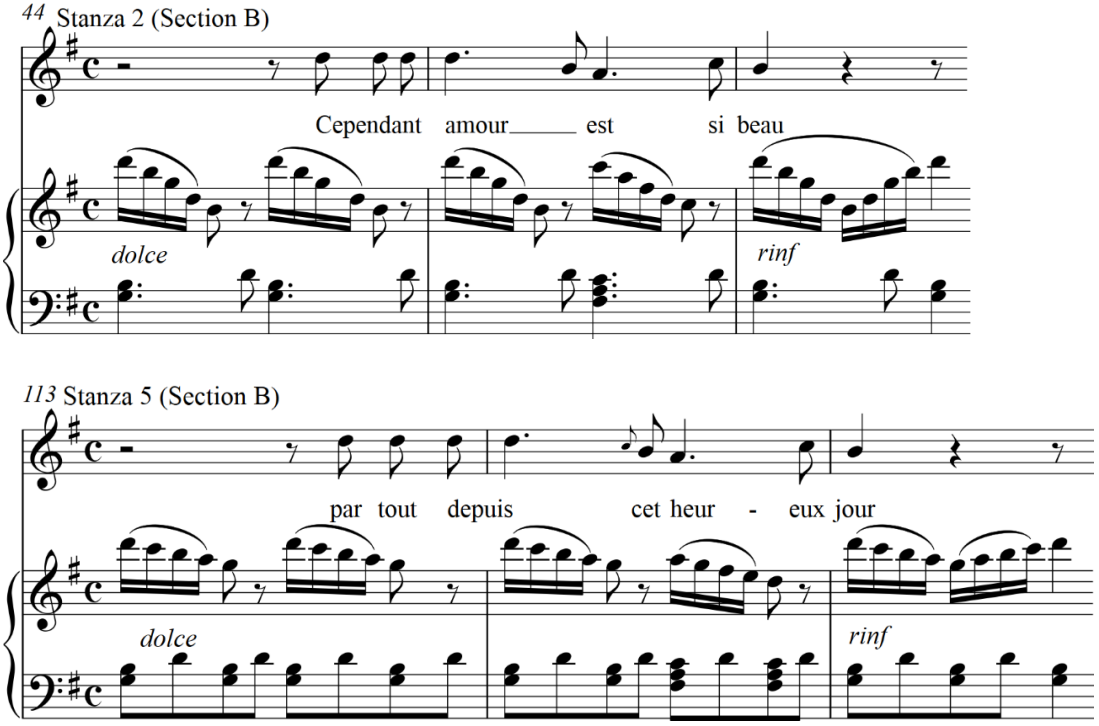


Ex. 4.36: G.-G. Ferrari, 'A L'ombre d'un mur fleuri', *Six nouvelles romances* (stanza 4, bars 82 – 88).

Another style expresses joyfulness, and appears in sections B of stanzas 2 and 5. The text is of a happy nature including, for instance, references to the beauty of love. Musically, the figurations are repetitive, using arpeggios or scalic passages in a high register (Ex. 4.37).

Stanza 2: Cependant amour est si beau,
[However, love is so beautiful]

Stanza 5: Depuis cet heureux jour
[Since this happy day']

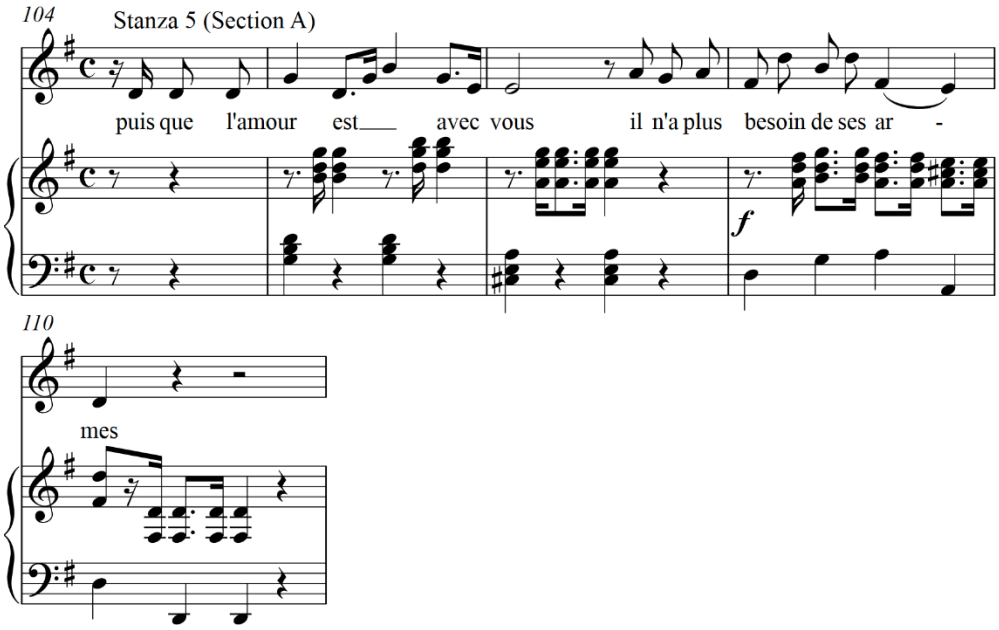


Ex. 4.37: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza, bars 44 – 46, and stanza 5, bars 113 – 115).

The final style is the 'dramatic', and it appears in section A of the fifth stanza. It consists of fragmentary dotted rhythms in triadic chords, which evoke a fanfare-like triumphant figure. The text is similarly victorious, and concludes the story (Ex. 4.38):

Stanza 5: Puisque l'amour est avec vous
il n'a plus besoin de ses armes

[Since the love is with you
he no longer needs his weapons]



Ex. 4.38: G.-G. Ferrai, 'A L'ombre d'un mur the fleuri', *Six nouvelles romances* (stanza 5, bars 104 – 108).

In this romance, in addition to providing a sense of variety, it is clear that the different accompaniment figures are used to suggest and support the drama in the text. By employing a variety of characterised styles in this romance, Ferrari is able to ensure a sense of consistency and continuity within each individual section while ensuring variety of accompaniment and that nuances in the text are supported. Table 4.1 summarises the characterisation of this accompaniment.

Stanza	The Text	Accompaniment Styles
1	**A**: In the shade of the wall flower [A l'ombre d'un mur the fleuri]. The love rested in sleep [L'amour repos[a]it en dormi].	Quaver oscillations (Berceuse).
	B: The graces played near here [Les gr[â]ces jouaient près de là].	Fragmented semi-quaver arpeggios (Scherzo).

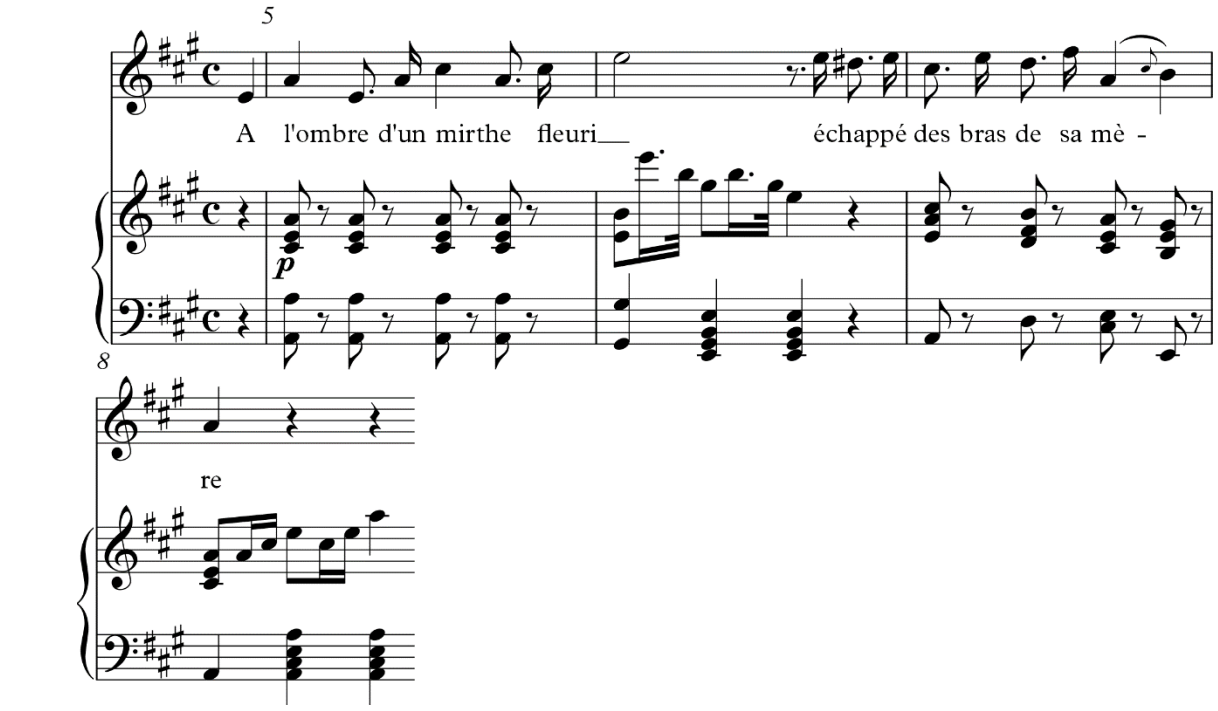
Stanza	The Text	Accompaniment Styles
2	**A**: At the sight of this young child [A l'aspect ce jeune enfant].	Half-tone oscillations (scherzo).
	B: However love is beautiful [Cependant amour est si beau].	Semi-quavers arpeggios (Joyful).
3	**A**: The traitor is sleeping [Le perfide est donc endormi].	Triplet arpeggios (Berceuse).
	B: Let us forgive him, grasp the cruelle arrows [gardons- nous de lui pardonner, saisissons ses flèches cruelles].	Quavers triplets in both hands (Action).
4	**A**: They approached in turn, but always slowly and because, alas, for waking the love [Elles approchent tour à tour mais tout doucement et pour cause, hélas, pour éveiller l'amour].	Chordal quavers (Static).
	B: The love is no longer asleep, soon the effect follows the menace [L'amour ne dorm[a]it déjà plus, bientôt l'effet suit les menaces].	Semi-quaver figurations (Action).
5	**A**: Since the love is with you, he no longer needs his weapons [Puis que l'amour est avec vous, il n'a plus besoin de ses armes].	Dotted (Victorious).

Stanza	The Text	Accompaniment Styles
	B: Above all, since this happy jour [par tout depuis cet heureux jour].	Semiquaver scalic passages (Joyful).

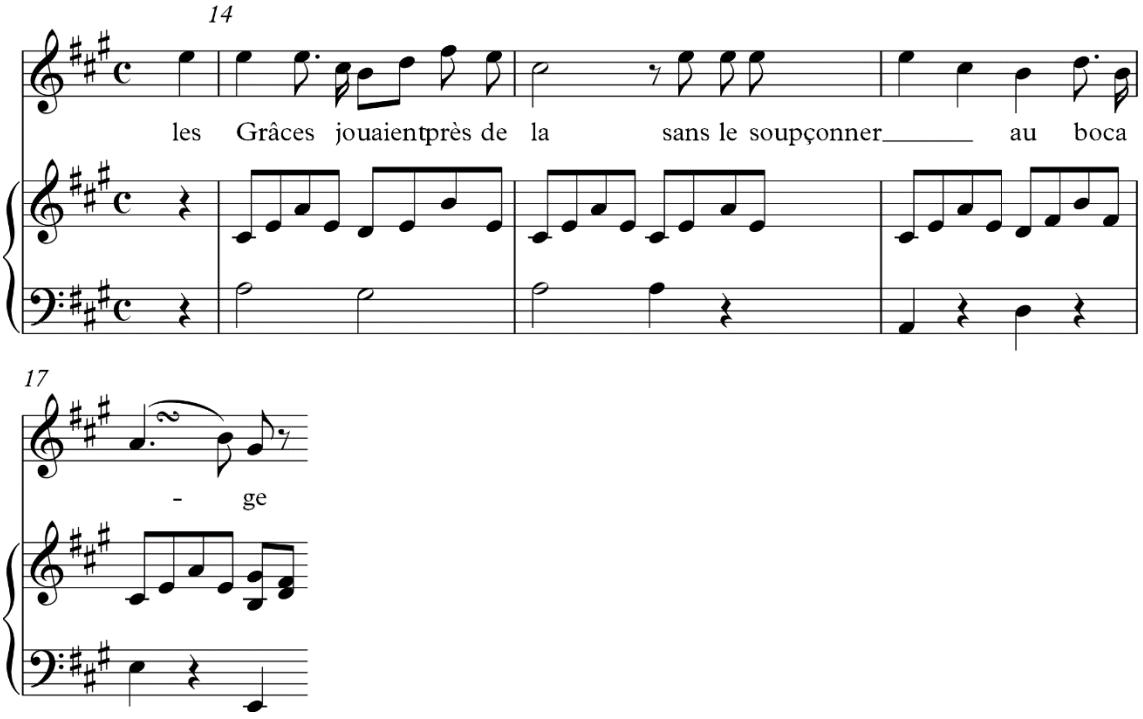
Table 4.1: A summary of themes and accompaniment styles in Ferrari's 'A L'ombre d'un mur the fleuri', *Six nouvelles romances.*

It is noteworthy that Ferrari used the text of this romance for an additional musical setting. It also appeared as the fourth romance to the collection, *A l'amitié*, compiled by Antonio Pacini in 1830.[79] Conversely, this setting is completely strophic. It includes only the first three stanzas of the earlier version, and its accompaniment, while still divided into sections A, B and A, alternates between chordal quavers and quaver arpeggiated figurations. Furthermore, it has a different key signature, and the vocal part, while not exactly the same is remarkably similar (Ex. 4.39 and Ex. 4.40).

[79] Ferrari, 'L'amour et les grâces', *A l'amitié: seize nouvelles romances (divers auteurs).* Paris: Pacini, 1830. GB Lbl, A.770. Database Ref. 727.



Ex. 4.39: G.-G. Ferrari, 'L'amour et les grâces', *A l'amitié* (bars 5 – 8).



Ex. 4.40: G.-G. Ferrari, 'L'amour et les grâces', *A l'amitié* (bars 14 – 17).

This differences between the two settings could merely reflect Ferrari's experimentalism as a romance composer. Or the strophic setting might represent an attempt to set a popular romance text to music that matched the aspirations

and wishes of Pacini, the collection's compiler. Alternatively, as we have already noted in Chapter 2, early in the nineteenth century there seems to be a degree of vagueness of the romance's characteristics and a sense that composers did not necessarily conform to convention. As Ferrari's through-composed setting was published early in the nineteenth century,[80] this later version could therefore represent a different approach to romance composition, and indeed, one that more closely matched what was expected of the quintessential romance style at this time.

It seems that a non-strophic form was not always limited to reflecting the changing prosody of the text or the textual content. There are number of romances settings that are composed according the principles of continuing variation. This ranges from the inclusion of ornamentation, to more extensive alterations and elaborate passages, which it seems are often independent from the changing prosody of the text.

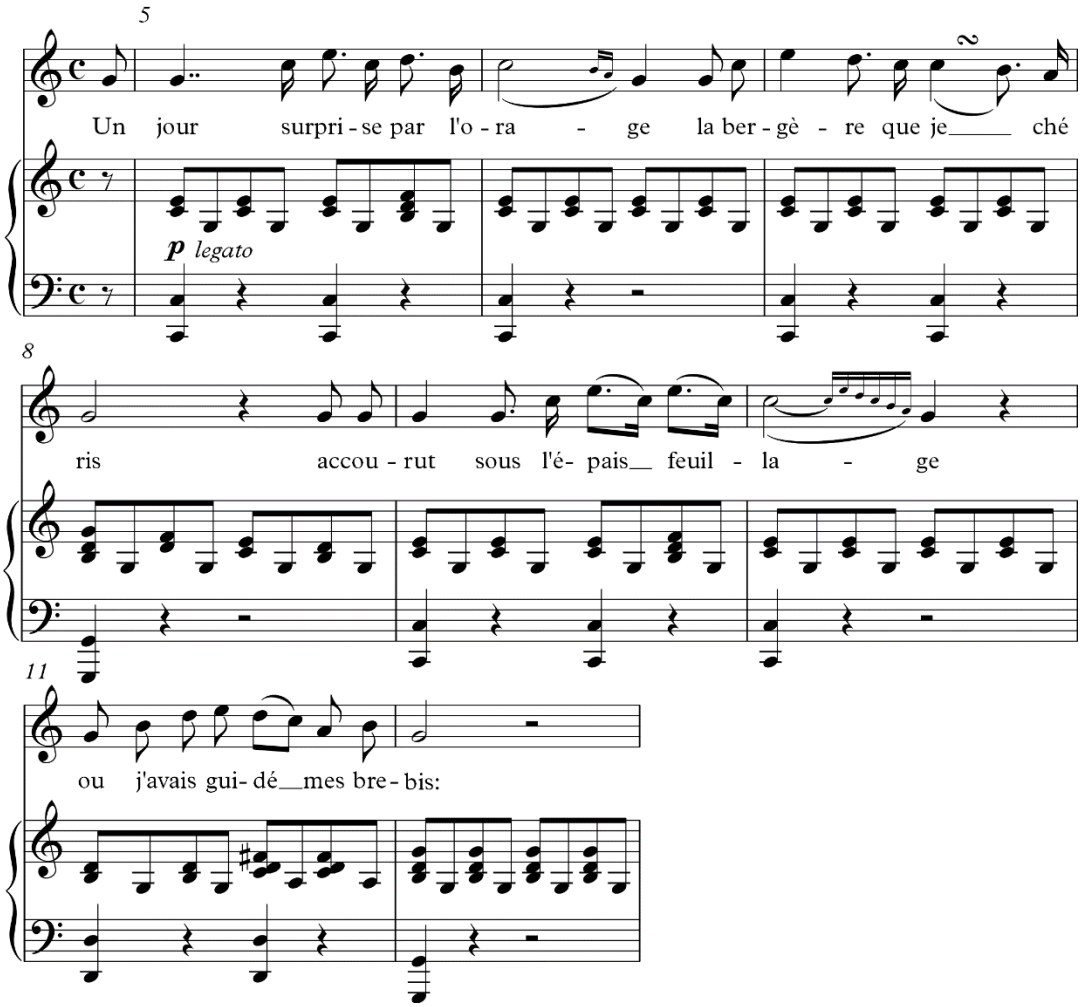
To consider first the use of ornamentation, there are many examples across the romance repertoire. One can, for instance, look at all three romances in Ferdinando Paer's collection *Trois romances*;[81] each one includes a number of turns and appoggiaturas. And Masini's *L'orage* (Ex. 4.41), in addition to utilising standard ornamentations also included more substantial runs as part of its vocal melody.[82] These vocal melodies, however, are not too decorated; the simplicity of the line is still preserved.

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[80] Refer to footnote 77

[81] F. Paër, *Trois romances.* Paris: Paër, n.d. F Pn, Vm^{7} 86178. Database Ref. 1456 – 58.

[82] Masini, *L'orage.* Paris, n.p., n.d. F Pn, Vm^{7} 79242. Database Ref. 1152.



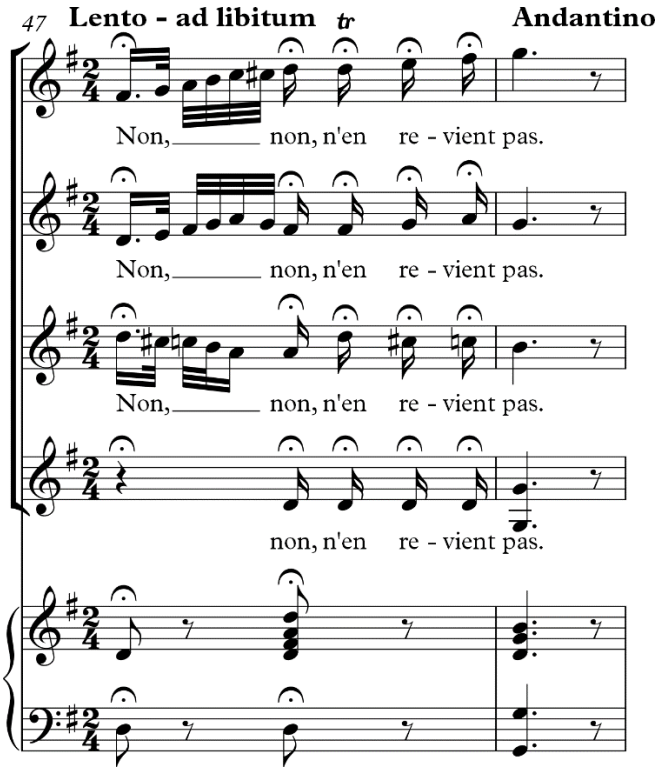
Ex. 4.41: F. Masini, *L'orage* (bars 5 – 10).

Complex figurations are found in cadenza-like melodies. 'La violette' from *Trois nouvelles romances* by Luigi Balochi, and *La Leçon du ménestrel* by Gévérardi (Ex. 4.42), for instance, both included a freer passage, but written within the constraints of the time signature.[83] The instruction to perform *ab libitum,* and to maintain a slower speed throughout the passage, combined with the sustained nature of the accompaniment, however, allows the singer some freedom. In another example, *Ma sœurette*, by Peppe Gambogi (Ex. 4.43) completes the stanza by presenting a short cadenza passage in the second half of bar 23.[84] Unlike the

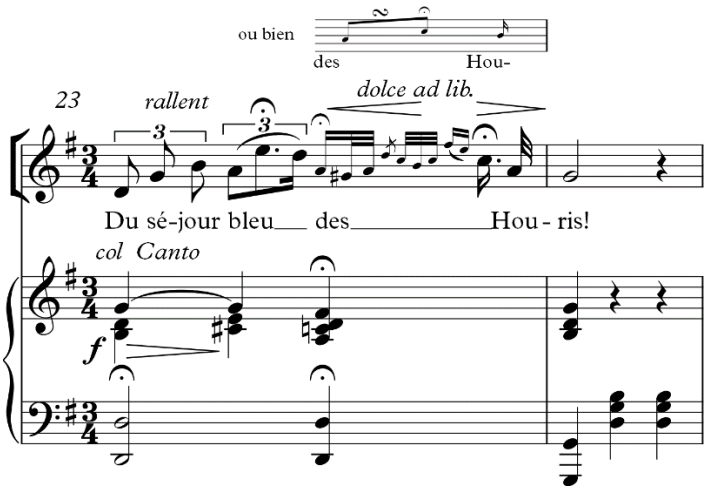
[83] Balochi, 'La violette', *Trois nouvelles romances.* Paris, Duhan, n.d. F Pn, Vm^7 29218. Database Ref. 46, and Gévérardi, *La Leçon du ménestrel.* Paris: Gévérardi, n.d. F Pn, Vm^7 59658. Database Ref. 844.

[84] P. Gambogi, *Ma sœurette.* Paris: Richault, 1847. F Pn, Vm^7 57637. Database Ref. 831.

previous example, however, this is written as an extended ornament, and the paused crotchet chord in the piano part allows the vocalist to '*dolce ab lib*' according to this instruction. A paused semi-quaver on the penultimate note of this bar indicates an immediate return to the original tempo. It is worth noting that the score shows a simpler alternative, perhaps for the less able singer, which consists of two quavers, with a pause on the second of the two, separated by an ornamented turn.



Ex. 4.42: F. Gévérardi, *La leçon du ménestrel* (bars 47 – 48).

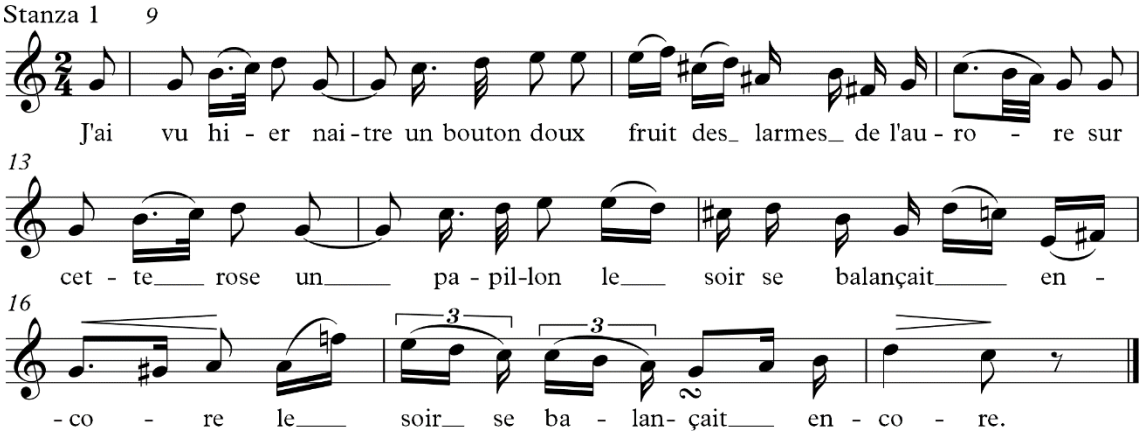


Ex. 4.43: P. Gambogi, *Ma sœurette* (bars 23 – 24).

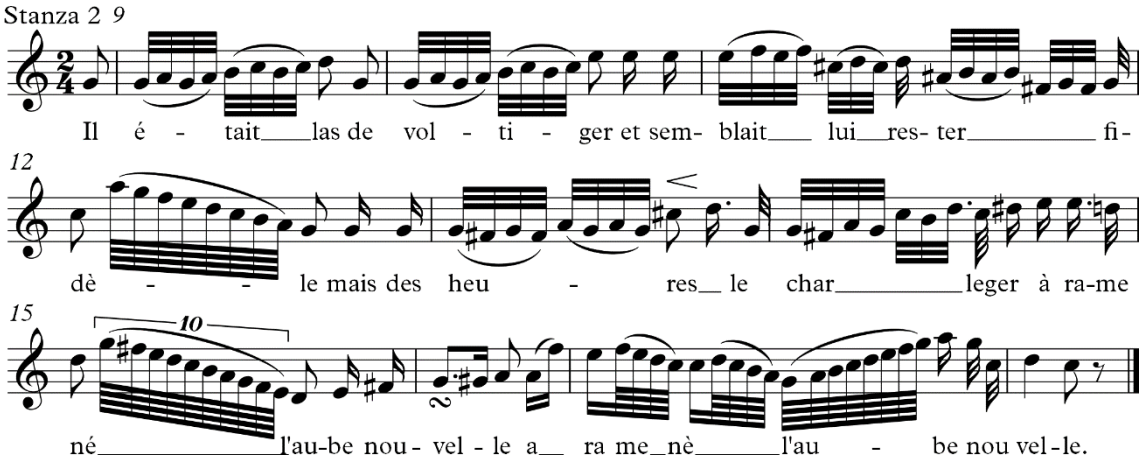
Some romances reveal a tendency to vary the vocal melody, increasing its intricacy as the piece progresses; the vocal part is therefore varied, with the accompaniment remaining the same for each stanza. 'J'ai vu hier', the seventh romance from Felice Blangini's *Seize nouvelles romances* abandons the simple vocal melody of the first stanza for a wide range of rhythmic variations.[85] And 'Le tem[p]s de l'enfance' from Vincenzo Righini's *Six romances avec accompagnement de piano-forte* offers a form based upon the principles of continuing motivic variation, with the subsequent five verses once again increasing in complexity.[86]

[85] Blangini, 'J'ai vu hier naitre', *Seize nouvelles romances.* Paris: Carli, 1825. F Pn, Vm^7 32994. Database Ref. 269.

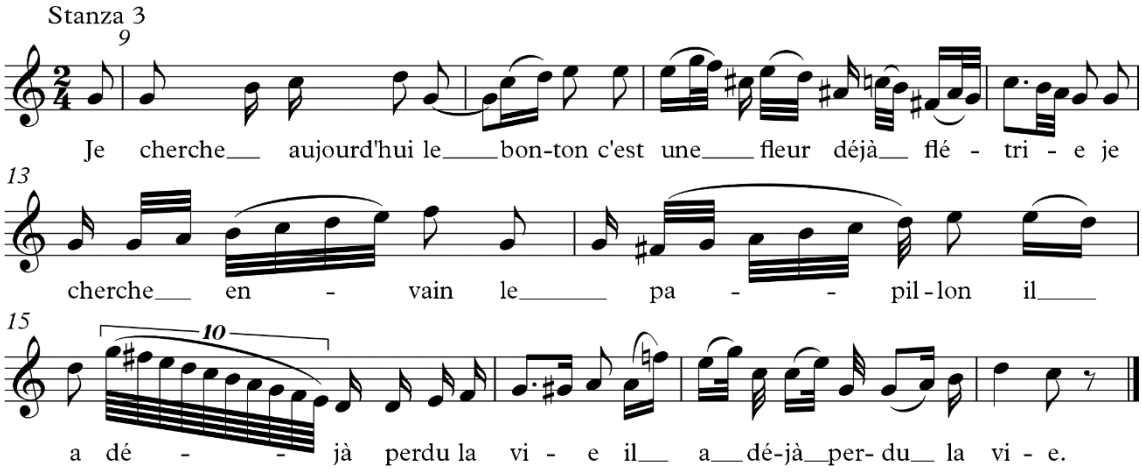
[86] V. Righini, 'Le tem[p]s de enfance', *Six romances avec accompagnement de piano forte.* Paris: Simrock, n.d. F Pn, Vm^7 96416. Database Ref. 1512.



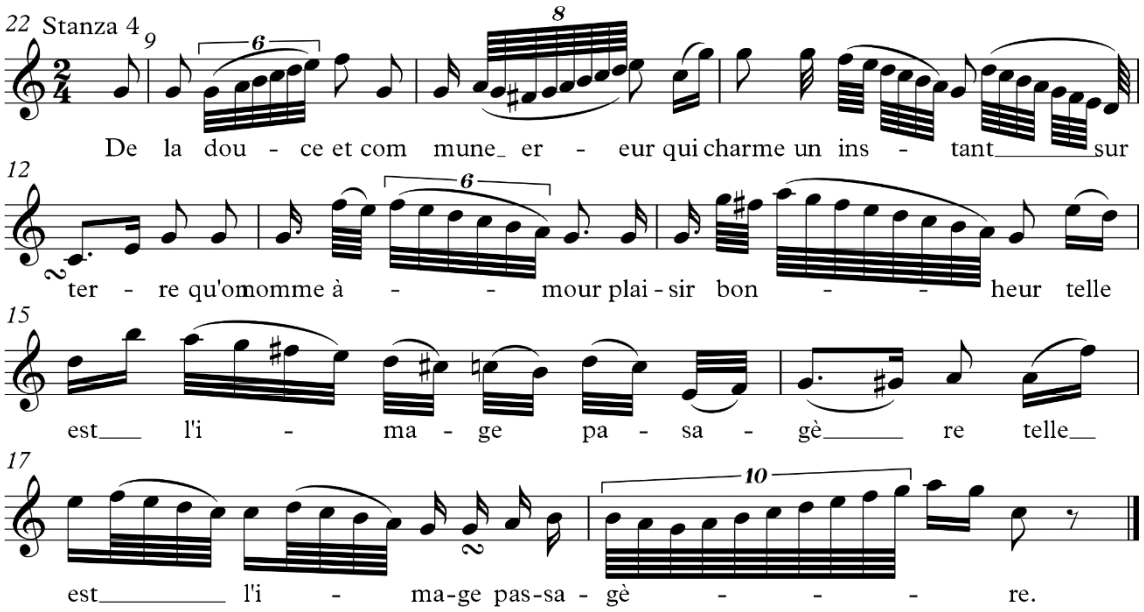
Ex. 4.44: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 1, bars 9 – 18).



Ex. 4.45: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 2, bars 9 – 18).



Ex. 4.46: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 3, bars 9 – 18).



Ex. 4.47: F. Blangini, 'J'ai vu hier', *Seize romances* (stanza 4, bars 9 – 18).

Ex. 4.44 to Ex. 4.47 demonstrates the range of figurations found in Blangini's romance, 'Jai vu hier'. The original melodic contour of the first stanza is maintained but the vocal part becomes increasingly melismatic as the romance progresses. In the second stanza, for instance, demi-semi quaver oscillations appear in bars 9 – 11, and these quickly develop into hemi-demi-semi-quaver scalic passages in the twelfth bar. Similar figurations are used throughout the romance with sextuplets (stanza 4, bar 9), and decuplets (stanzas 2 and 3, bar 15, and stanza 4, bar 18), also appearing. Conversely, the third stanza is more similar to the first; it introduces some rhythmic and pitch variation, but – on the most part – it adheres closely to the contour of the original melody (Ex. 4.46).

This romance highlights a further point as commented by Le Carpentier in his method. In his section on writing for the voice, he alludes to the importance of writing a suitable melody, which facilitates the singers to produce the notes with ease. In particular, he refers to the difficulty of emitting notes in the higher register, suggesting that notes as high as G or A - above the stave - are rarely used, but if they are, an ascending passage must precede the notes in question in order

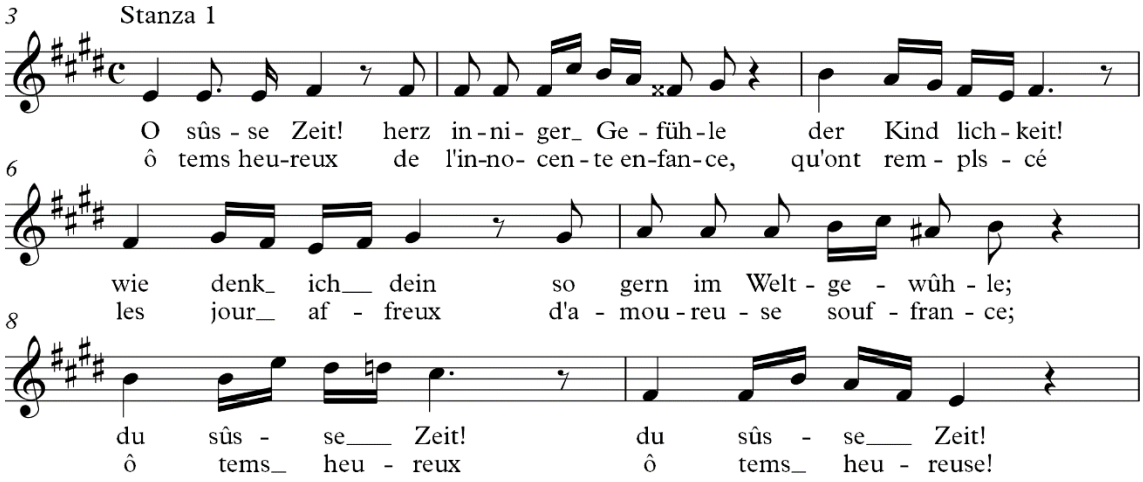
to ensure that they are brought out gradually, and with an even tone.[87] In Ex. 4.45 the soprano part has a wide range, the lowest note being a D - above middle C - and the highest, an A, one leger line above the stave. Indeed, a closer look at these high notes, reveals that the descending passages (for instance in stanza 2, bars 12 and 15), begin at the top of the soprano's range, and both require an intervallic leap, a sixth in the case of the first instance (bar 12), and a fourth in the second (bar 15).

Righini's romance 'Le tem[p]s de l'enfance' is notable for a number of reasons, not least, its motivic variation form, and the increasing fluidity of the vocal line. The vocal line of the proceeding five romances in this collection of six are simple, and have a strophic form, which heightens the significance of this romance. This romance is very short, with the vocal melody itself only lasting 7 bars. Even when including the instrumental sections, each stanza is a mere 10 bars long.

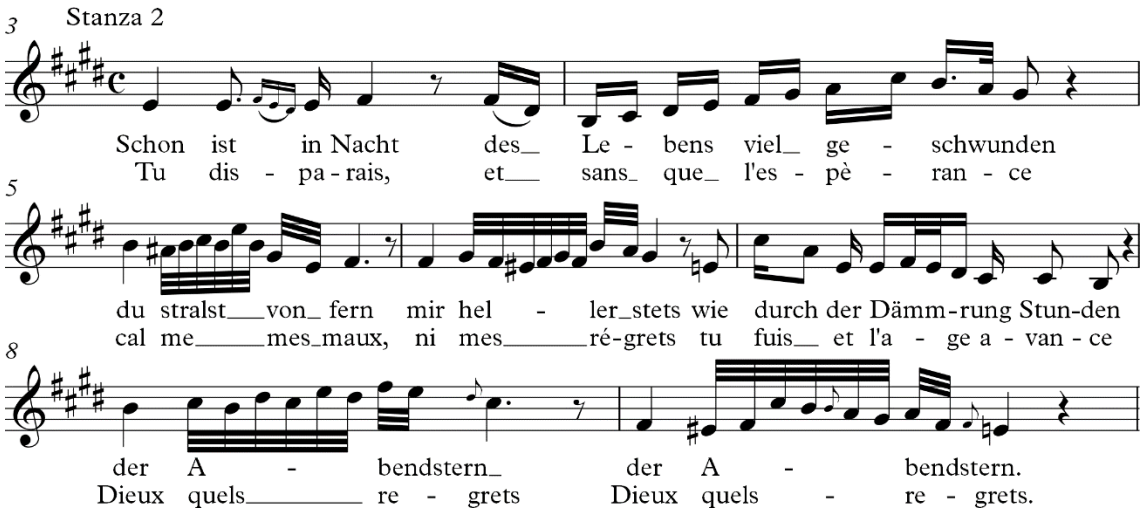
The following examples demonstrate the range of melodic and rhythmic variants present in this romance. In the first stanza (Ex. 4.48), we can particularly note the scalic figurations and the narrow range of the soprano part. Stanza 2 (Ex. 4.49) begins by echoing the vocal part of the first stanza, but with some additional ornamentation, such as the turns and appoggiaturas (bars 3 and 9). The rhythms also become increasingly complex with the introduction of demi-semi-quavers (bar 5). The third stanza (Ex. 4.50) is similar in many respects to that of the second. The rhythmic simplicity of the first two bars, however, in the second stanza is replaced by ornamented passages. The fourth introduces some additional rhythmic variation, with the appearance of sextuplets (Ex. 4.51). The fifth stanza (Ex. 4.52) contains the most significant rhythmic alterations; one finds the first appearance of the semi-hemi-demi-semi-quavers, and a greater prominence of hemi-demi-semi-quavers. In the sixth stanza (Ex. 4.53), the introduction of numerous appoggiaturas adds a further dimension to these vocal variants.

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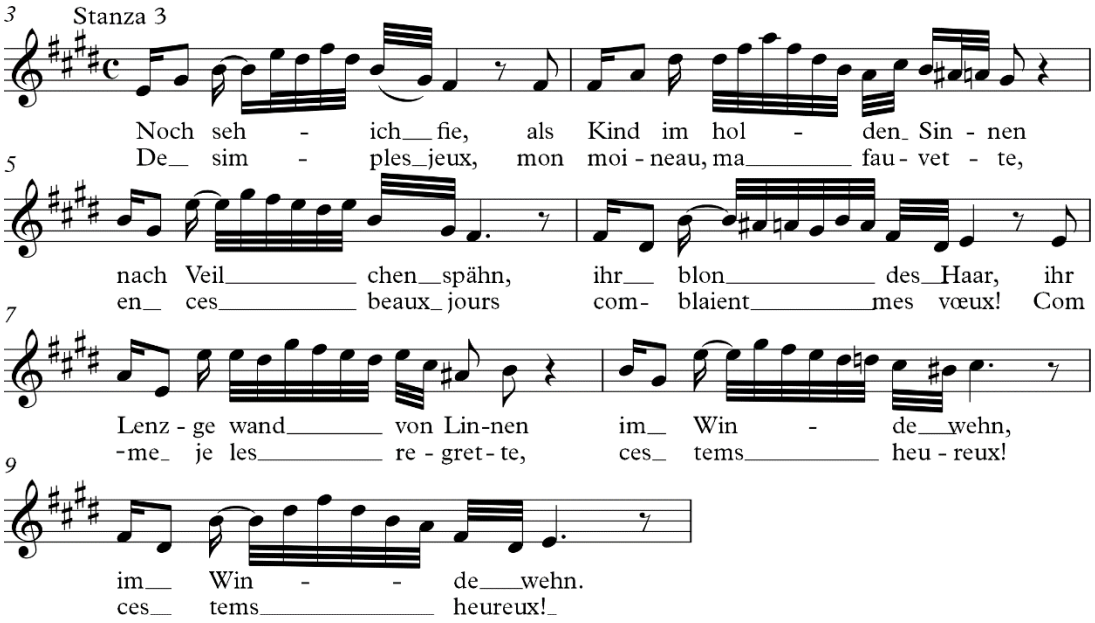
[87] He gives two examples (*bien* and *mal),* but only the first of these has an ascending passage leading up to the high G; the *mal* examples merely presents a high G preceded by a leap of a ninth. Le Carpentier, *Petit traité de composition.* pp. 15 – 6.



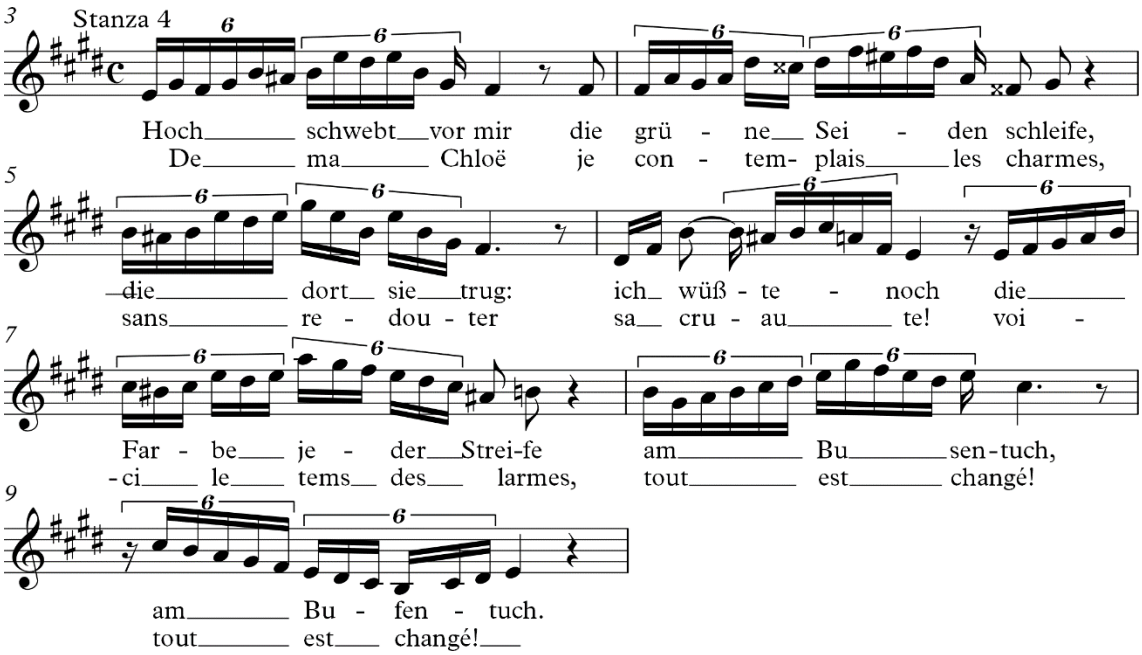
Ex. 4.48: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 1, bars 3 – 9).



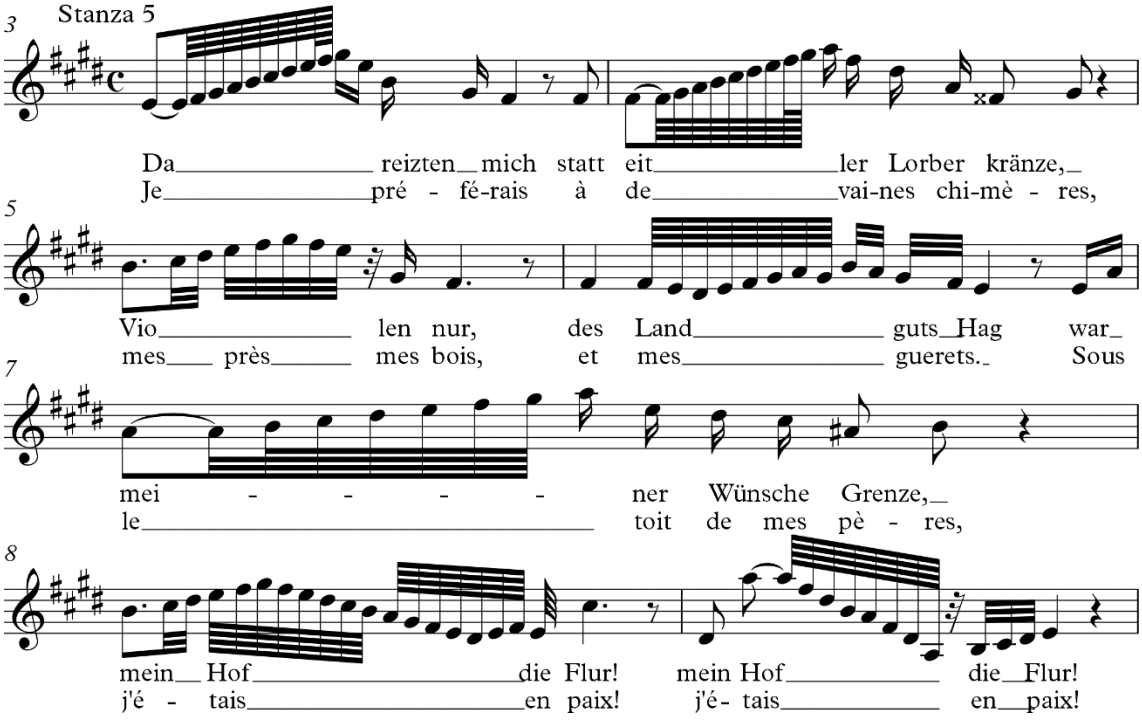
Ex. 4.49: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 2, bars 3 – 9).



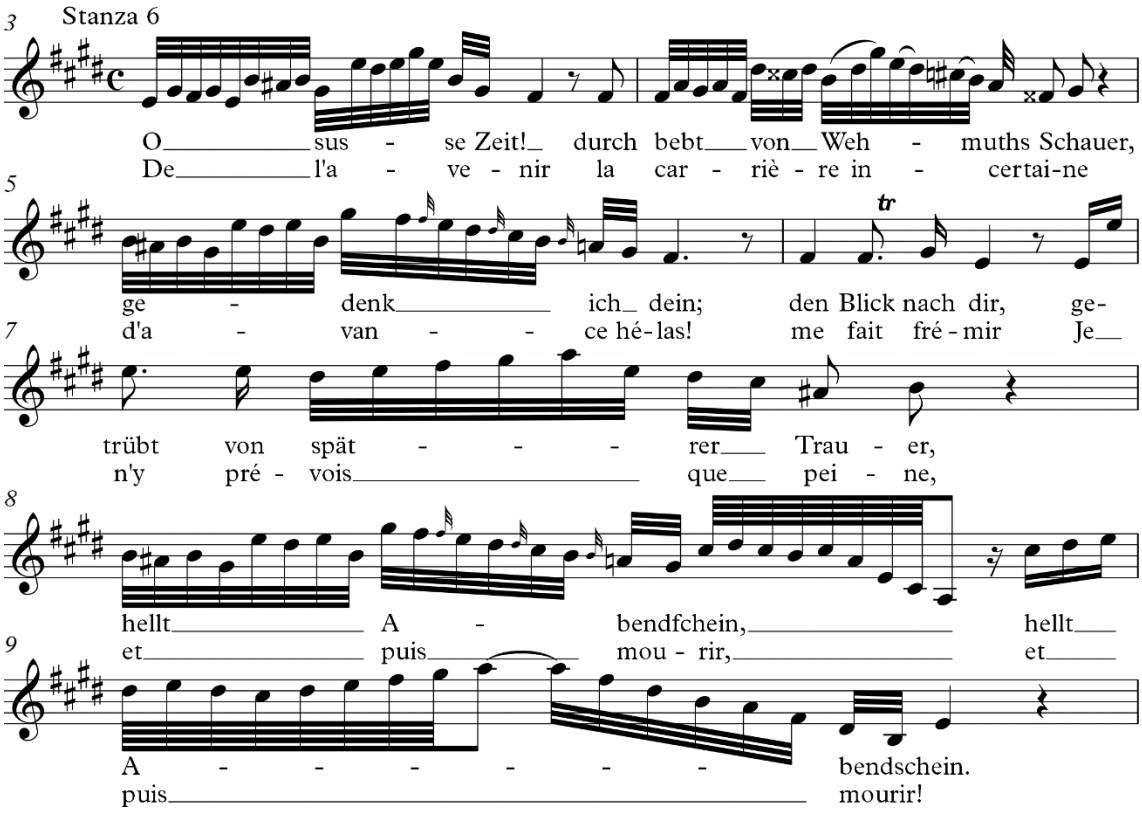
Ex. 4.50: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 3, bars 3 – 9).



Ex. 4.51: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 4, bars 3 – 9).



Ex. 4.52: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 5, bars 3 – 9).



Ex. 4.53: V. Righini, 'Le tem[p]s de l'enfance', *Six romances* (stanza 6, bars 3 – 9).

4.5 Conclusion

Rousseau's comments on the accompaniment's lack of importance in the eighteenth century romance highlights two issues.[88] First, we can identify a clear development in the importance attributed to the accompaniment, from Rousseau, who advocated its exclusion, to Thiébault (1813) and Le Carpentier (1843), who encouraged the composition of instrumental parts. Charlton also highlighted the absence of the introductory ritornello in eighteenth-century romances, which also places an increased importance on the vocal part and text.

Second, it is clear from Rousseau that a progression of ideas, and storytelling enhances the romance's emotional content, and that this is most successfully achieved without including an accompaniment. Conversely, later, in the nineteenth century, it seems that romance accompaniments, particularly those of the Italian composers, enhanced the textual content and aided in portraying the story and the prevailing dramaturgy. This does not mean, however that accompaniments prior to the nineteenth-century did not exist. We saw, for instance, that Rousseau, himself, did at times include an accompaniment. And in *Étrenne Polymnie*, many of the romances published included parts for both the piano and the guitar. One can also speculate, even for publications that only included the vocal melody, an accompanist was still present to double this part.

Nineteenth-century commentators proposed the use of simple figurations, and while some Italian composers seem to adhere to these recommendations, there are many romances in the repertoire that challenge both the complexity and sophistication of the accompaniment. We can note, for instance, structural and harmonic elements, as we saw in the discussion of the various types of ritornellos, and the complex relationship between text and music, such as the through-composed and episodic forms. It is perhaps striking that, regardless of the date in which the romances were composed, one finds a similarity in the methods composers used to vary their compositions. Tremolandos, for instance, often add

[88] Refer to footnote 1 of Chapter 4.

drama to the romance, and appear to demonstrate the singer's anxiety or to enhance feelings of restlessness, for instance, in Ferrari's' Les simptomes d'amour' (1800), Balochi's *L'amandier* (ca 1820) and Masini's 'Une fleur pour réponse' (ca 1838 – 1844).

The publication of Thiébault's treatise in 1813 might be considered a turning point, particularly in terms of the conventions he lists as constituting the 'proper' romance style.[89] We, however, saw in this chapter that Thiébault did not necessarily adhere completely to all of his recommendations. Therefore, it is likely that Thiébault was confirming already known conventions rather than establishing them for the first time. Blanchard is another prominent figure, who was keen to ensure that the romance's characteristics were adhered to. He was clearly an advocate of the romance, however, and so this might have some bearing on the remarks that he made. As a French composer, perhaps he was simply not willing to allow any variation and nonconformity. In reality, however, there is no evidence to suggest that the Italian *romanciers* were not accepted. The fact that their romance were published and several editions of the same piece were often made is indicative of their popularity.

What is clear is that composers seem to be striving for variety, and used accompaniment and vocal variations in order to achieve this. Romances of these Italian *romanciers,* seem to encompass a wide range of characteristics that do not necessarily adhere to the strict foundations laid down by their French counterparts, and the nineteenth-century commentators.

[89] This is based on the fact that there does not appear to be a treatise or method book in this amount of detail on the romance prior to 1813.

Conclusion

My thesis has investigated the contribution of Italian composers to the French romance. We have discovered that while some commentators were not keen on the involvement of foreigners in this quintessentially French genre, many Italians contributed substantially to its ongoing popularity in the first half of the nineteenth century. It is likely that money was the main draw in composing the romance. These findings are significant as they give new insight to the national character of the romance and the cultural transfer of ideas between Italy and France. As there is little evidence to suggest that the romances of the Italian composers were not accepted, these findings also impact upon, and add to our understanding of successes composers such as Donizetti had with his Italian operas in the French theatre. This thesis also sheds light upon the importance of genre in the nineteenth century. The specific nature of the romance enables one to immediately associate it with a particular set of characteristics and performance setting. The Italians managed to blur this distinction and perhaps absorbed features of other nineteenth-century genres in their romances.

By examining various source materials, such as publisher and library catalogues, composer's memoirs, newspaper advertisements, and music in periodicals, I have revealed the extensive romance repertoire of the Italian composers. Yet, it seems that the vastness of their contributions was greater than initially envisioned. Thus, in order to manage the sheer number of materials, I have organised this thesis into three distinct areas of research. The first two chapters explored its early definitions and characteristics, and placed the romance within the context of its changing tastes and fashion throughout the first half of the nineteenth century. Chapter 3, investigated the careers of the Italian romance composers, and the final chapter explored in greater detail its musical characteristics, and pinpointed some romances as key case studies in an attempt to define, what one might be able to term, the 'Italian' French romance style.

While it is clear that Italian composers expanded the boundaries of the French romance style by introducing elements not usually associated with it,

considering key examples throughout the Italian French romance repertoire conversely shows findings analogous with what was happening to the life and culture of the romance as demonstrated by considering its reception, definitions and treatises. It is only when combining the research from all chapters that this development becomes clear. One must first bear in mind, however, the following two consistencies. First, we discovered in Chapters 2 and 4 that all definitions and writings from commentators refer to the same defining qualities and therefore suggest that the romance did not change throughout the first half of the nineteenth century at least from the point of view of the writers. Conversely, second, the research shows that Italian composers did vary their romances and there is similarity in the methods that they utilised, regardless of the date in which the romance were composed.

In the first decade of the nineteenth-century, we find composers such as Ferrari, who frequently utilised a variety of non-strophic forms. Vincenzo Fiocchi who creatively used various complex accompaniment styles in *Il faut partir,* and Vincenzo Righini, whose extensive vocal variations in 'Le tem[p]s de l'enfance' are particularly unusual. The romances of these composers appeared before the publication of the treatises, and therefore might prompt the remarks of theorists, such as Momigny and Demar, who both commented upon the romance's lack of definition that existed early in the century, and the influx of composer who simply did not know how to compose the romance. Chapter 3 stressed the importance of operatic influences. The drama in Fiocchi's *Il faut partir,* for instance, is perhaps more operatic in style. And in Balochi's *L'amandier,* both the use of names attributed to the soprano and tenor part, in addition to his use of word painting are also akin to the operatic tradition; in particular, this reflects Balochi's clear understanding, as a librettist, of the marriage between words and music.

The appearance of treatises, beginning with Thiébault's contribution in 1813, might indicate an attempt to characterise and codify the romance. Its notable conventions were clearly defined, and this is reflected in the music of some Italian composers. One could also speculate, given Thiébault status as an amateur musician, that his remarks were a reaction to what was already happening to the

life of the romance; many of Felice Blangini's romances composed before 1813 included the romance's standard characteristics. It is, however, also possible that a greater number of romances became standardised after the publication of Thiébault's remarks in 1813. As there is no evidence that an earlier treatise or method exists in this detail, it is possible Thiébault collated these guidelines to assist others in romance composition.

In the 1820s, composers such as Luigi Castellacci, and Antonio Pacini, produced romances which used standardised figurations. Once more, the first publication (1800) of Ferrari's 'A L'ombre d'un mur the fleuri', which used a through-composed form and various accompaniment styles, was reworked and reappeared in 1830 with a strophic form, and thus adhered to the recommendations listed in the treatises. While Chapter 4 indicated that one reason for this might be a requirement on the part of the publisher to fit this romance within the scope of the other pieces in the collection, it is also possible that Ferrari had re-worked an old romance to fit in with the quintessential French romance style.

The introduction of so many Italian romance composers in the 1840s is surprising. Remarks of the late 1830s and early 1840s (such as those of Blanchard) suggests a dwindling popularity and a decrease of the romance's significance in Parisian musical life; the romance's quintessential characteristics were no longer fashionable and, according to some commentators (for instance, Henri Blanchard),it was being superseded by other vocal genres, such as the *Lied* and *mélodie.* This viewpoint might be supported by fewer Italians contributing to the genre in the 1830s. Studying the music published in *Le ménestrel,* however, shows that the *mélodie* replaces the romance only initially, by the end of 1846 the number of romances had once again increased.

The appearance of treatises in the 1840s (namely, Romagnesi and Le Carpentier) may indicate that the romance had undergone little development since 1813, but it seems that this is not reflected in the repertoire of the Italian composers. As both Romagnesi and Le Carpentier were composers, it is possible

that they felt particularly protective over the romance, recognised that it was changing, and therefore felt it necessary to remind others how to compose and perform it properly. Nevertheless, there is no evidence to suggest that romances that did not conform to convention were unpopular.

The romances of the 1840s used descriptive devices, such as the tremolando (for instance, in Masini's *Une fleur pour réponse* and use of vocal ornamentation (such as in Gambogi's *Ma sœurette)* is also apparent. They also experimented with form, and some composed romances that were not strophic. It is difficult to know the reasons for the acceptance of these Italian romance composers. One might speculate that this new wave of *romancier* was necessary in order to reinvent the romance, and to sustain its popularity. In reality, the remarks of commentators who suggested the demise of the quintessential romance were unfounded; it seems that composers did not have to completely conform to the characteristics in order to produce a romance that was worthy of both publication and performance. So rather than the romance going completely out of fashion, additional influences became apparent and composers, after the previous strictness of adhering to convention, were now given the freedom to experiment, and to introduce innovative elements into the French romance style.

My thesis also highlights a number of other issues. For instance, it raises questions concerning the audience of the romance. Certainly, members of both the aristocracy, and the public were attracted to it. We saw in Chapter 3, that Blangini held prestigious gatherings, which were attended by members of the nobility. He had also received commissions from the King of Westphalia and Princesse Bonaparte, which might also indicate its exclusive nature.[1] Yet, on the other hand, it seems that romances were also performed in informal settings. Another of Blangini's romances, *Il est trop tard,* for instance was heard being sung in a prisoner camp in Moscow.[2] The romance may have appealed to a wide range of

[1] F. Blangini, *Souvenirs de F. Blangini.* Paris: Charles Allardin, 1834. pp. 122 – 23 and 199 – 200.

[2] Ibid. p. 62 – 3.

people, but it seems that not everyone could perform it to the required standard. The Queen of Westphalie, for instance, was not able to sing Blangini's romance effectively, and so Blangini was asked to sing it instead.[3] And, in composing the romance, writers such as Castil-Blaze indicated that not everyone is capable of composing it correctly.

In terms of future research, additional work on the catalogue with inclusion of a dating of all sources, and a detailed cross referencing of more publisher catalogues will allow us to gain even deeper into the publication history of all the romances. The database would also benefit from closer analysis; for instance, one could catalogue and characterise the thematic content, which might indicate an additional way in which the Italian composers deviated from the quintessential French romance style. The long term plan for this catalogue is for it to be a fully-functioning, and searchable online database in order for this material to be accessible to scholars in the future.

One could also consider a greater spectrum of the romances by the French composers. The French contribution is, needless to say, considerably larger than the Italians. It would give an even greater idea of the extent to which the French romance infiltrated musical life in Paris, and might indicate whether any French composers exhibited similar romance characteristics to that of the Italians. One could then question, for instance, whether the increasing presence of Italian composers towards the middle of the nineteenth century influenced the romances of the French composers. One might also take a closer look at the romances of Romagnesi. His associations with Giuseppe Cambini and Alexander-Étienne Choron and their alliance to Italian music should perhaps be explored further.[4] As a French composer with Italian ancestry, who was exposed to Italian music and teaching methods, one could question how these early influences affected the

[3] Ibid. pp. 199 – 200.

[4] We saw in the Introduction that Giuseppe Cambini gave Romagnesi Italian arias to analyse. His other tutor Choron co-wrote, *Principes d'accompagnement des écoles d'Italie,* with Vincenzo Fiocchi.

composition of his later romances. His remarks in his treatise certainly imply the importance of the romance as a French genre.

It seems appropriate to finish this thesis by considering the legacy of the romance after 1850. It is possible that the novelty of the Italian's contributing to the romance had declined. We can revisit the quotation that opened the thesis. According to one reporter in an 1869 issue of *La semaine musicale:*

> Our language is cluttered with foreign words and every day the invasion is more threatening. One needs to know English to order dinner, or to talk to his tailor, [and], one must know Italian in order to decipher the French romance….[5]

This reporter is obviously not keen on the Italian contamination of the romance. It thus indicates a change from the 1840s, when their contributions were actively encouraged. It also emphasises the transition from early in the nineteenth century (1809), when Charles Eisrich highlighted the importance of being French in order to understand the romance;[6] in 1860s, it seems that the opposite is true. The influence that the Italians had had upon the romance by this time, while fully apparent, was not necessarily appreciated.

Indeed, at around this time, it seems that the romance's popularity was dwindling. In 1868, Albert de Lassalle remarked that 'One cannot continue believing in its [the romance's] stupidities in salons where slang has triumphantly

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[5] 'Notre langue est encombrée de mots étrangers, et chaque jour l'invasion est plus menaçante. IL faut savoir l'anglais pour commander son diner, pour parler à son tailleur, etc. Il faut savoir l'Italien pour déchiffrer une romance française'. Anonymous, *La semaine musicale* 125 (30 mai, 1867). p. 4.

[6] 'Six romances Françaises' avec accomp. de pianoforte comp. et ded. à – Mdme la Duchesse de Courlande par Charles Eisrich. Œuvr. 2. Und, 2' ,Drey Gesänge, in Musik gesetzt und seinem Lehrer, d. Hrn. Cant. Und Musik d. Weinlig in Dresden gewidn.von Carl Eisrich. Op. 3., Mitau, gedr. b. Steffenhagen.' *Allgemeine musikalische Zeitung* 12, no. 8 (22 November, 1809). p. 122. Trans. Epenhuysen Rose, '*L'art de bien chanter': French Pianos and Their Music Before 1820.* Ph.D Thesis. New York University: USA, 2006. p. 297.

entered with singers from smoke-filled music room.'[7] And in 1872, Alphonse Daudet remarked that French romances are, 'old-fashioned mementos [that are] turning yellow in very old cardboard boxes.'[8] From the romance's origins in the late eighteenth century to its demise, in the mid-nineteenth, it is hoped that, with this thesis, I have taken the romance out of this timeworn cardboard box, reassessing the definitions of this genre, and for the first time, unearthing previously unknown repertoire of the Italian composers, and placing the significance of their contributions within the context of the quintessentially French romance.

[7]'Imaginez-vous que l'on puisse croire encore à ses fadeurs dans les salons où l'argot est entre triomphant avec les chanteurs de tabagies lyriques?' A. de Lassalle *Dictionnaire de musique appliquée à l'amour*. Paris: A. Lacroix, Verboeckhoven, 1868. p. 234.

[8] 'Toutes les vieilleries sentimentales qui jaunissent dans les plus vieux cartons.' A. Daudet, *Tartarin de Tarascon.* Paris: Ernest Flammarion. p. 19.

Appendices

Appendix 1: Breakdown of Composers and Genres in *Le ménestrel* (1833 – 1850)

A: Composers Across all Genres

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Number of issues with music	51	51	52	45	51	52	30*	22	24	25**	21	21	21	21	14***	20	19
Number of issues without music	0	1	0	0	0	0	26	30	27	27	30	32	31	30	22	31	32
Number of missing issues	1	0	0	7	1	0	0	0	1	1	1	0	1	1	0	1	0
Total issues	52	52	52	52	52	52	53	52	52	52	52	53	53	52	52	52	51
Number of different composers	12	25	27	33	37	36	16	15	15	14	11	11	12	11	10	13	10
Abadie, Louis														2	1	3	5
Adam, Adolphe	6	3	1	1		1		1	2	4	1						
Adhèmar, Cte Ab. d'				2		2	3		2		2		1				
Almbert Ed. d'				1													
Andrade, Auguste		3	1														
Arnaud, Étienne											1	5	3	3			
Amat, L.												1					
Audran																	2
Barrault, St. Andrew de						1											
Bayle, Théophile						1											
Beauplan, Amédée de	10		1	1	1	2	6	3	3	2							
Beauvais, Alfred Lair de						1								2	1		
Berruyer, A. De					1												

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	**34**	**35**	**36**	**37**	**38**	**39**	**40**	**41**	**42**	**43**	**44**	**45**	**46**	**47**	**48**	**49**	**50**
Bernard, Paul																1	1
Bernardi			1														
Berr, Ennes, J.						3											
Bizot, Léon						1											
Boulanger, Ernest												2					
Boulanger Kunzé					1												
Blanchard, Henri					1												
Blondeau, Auguste, L.			1														
Bordèse, Luigi																	1
Brice, Laure					1												
Bruguière, Edouard	9	3	7														
Bureau, Allyre				1													
Burgmüller, Friedrich				1									4	3			
Carbeaut, A.		1															
Cambon		1															
Carulli, Gustave									2	1							
Cheret, P.												3	1		1	4	
Chollet, Louis			1	3	1	1											
Clapisson, Louis			1	1	1	2	2	1	1	2	1	1					
Colon, Jenny					1												
Concone, J.					1		1										
Damoreau-Cinti, Hippolyte														1			1
Delacour, Victor							1										
Demay, A.						1											
Denne, Baron, D.		1															
Dejazet, Eugène				1		1						1					

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Delcros-Costa, J.				1													
Dietsch, L.		1															
Doche, J.		2	2						1								
Donizetti, Gaetano								2		1							
Duchambge, Pauline	6	4	1				1										
Dufort, Charles de				1	1	1											
Duvernoy, J. B.															1		
Elwart, A.			1	4	1												
Falandry, A. G.						5											
Farrenc, Jeanne-Louise						1											
Feltre, Alphonse de		2															
Fessy, A.																1	
Festeau, L.					1												
Flotow, Frédéric de					1		5	1	1								
Fourcy					1	1											
Fornas, Prosper			1														
Fourgous, Victor				1													
Gard, Jules					1												
Gawlikowski, Ph.													1				
Géraldy, Just										1							
Ghys, J.						1											
Grast, F.			2	1	2	1											
Grisar, Albert							2	3									
Guérivière, Edmond de la		1		3													
Guilliaumo, Gabriel						1											
Guion, Prosper														3		1	

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Haas, Charles						2	1	1	3	1	1						
Hardelay					1												
Henricet, F. (Jeune)						1											
Henrion, Paul					3												
Hocmelle, Edmond															1	1	1
L'Huillier, Edmond																	1
Huot, Isidore						1											
Hye, de la					1												
Josse, J. M.				1									1				
Kock, Ch. Paul de								1									
Kontski, Antoine de						2											
Labarre, Théodore	1	1															
Lafitte, Molinos					1								3				
Lagoanère, Chevalier	1			2	4	2											
Larmande, Alfred			1	1													
Lamaniere, A.			1		1												
Lefébure-Wély															2		
Lenormand, Léonce					1	1											
L'Épine, Ernest														2			
Leroux, Joseph			1														
Levino, Jules					1												
Limnander, A.																1	
Lorenzo, Nicolo						1											
Loüel, Hippolyte													1	1	1	1	
Louis, N.						1					1						
Lurieu, G. de		1	1														

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Magner, Edouard		1		2	2												
Malliot												1					1
Marmontel					2	3	1	1	1	1				1			
Marquerie, A.						1							1				
Martin, Désiré												1					
Masini, Francesco	2	3	1	1				2	1					2			
Massé, Victor																1	
Merlé, J.	2	4	3	1	3	1											
Meyerbeer, Giacomo							1			1							
Milhés, Isidore				1													
Morel, Auguste					2												
Monpou, Hippolyte		2						2									
Musard, P.															1		
Nargeot, F.		1		1													
Niedermeyer, Louis								1		1							
Offenbach, Jacques						2				1							
Paër, Ferdinando				1													
Panseron, Auguste	4		5	1													
Perier, Emile														1			
Philipot, Jules																1	
Pilati, Auguste		3		1	1												
Pion, Josephine				1													
Plantade, Charles	6	1		0													
Potier, H.												1				1	
Potharst, Jacques																2	3
Prevost, Adolphe		1	0														

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Puget, Loïsa					1		1	1	2		4				4		
Quidant (Jeune)			1		2												
Ravina, Henri			1	1													
Ricci, L											1						
Roger, G.										2							
Rondonneau, Elise								1	1								
Ruotte, L.					1												
Schubert, Franz											1						
Scudo, Paul													1				
Simiot, André						1											
Stalber, Edmond			2	1													
Strunz, Jacques	1	2	2			1											
Systermans, H.					1												
Thénard, Étienne	3	4	3	1													
Thomas, Ambroise							1										
Thys, A.					2	2	2	1	1	3	4	3				2	
Tourneur, J. B.													1				3
Vimeux, Joseph			3	1	1	1	1		2	4	4	2	3				
Vogel, Adolphe		4	6	3	1	1			1						1		
Unknown composer		1			2		1										
Zerezo, Isidore				1													

* Issue 26 April 1840 includes 4 songs.

** Issue 5 November 1843 includes 2 songs.

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

*** In 1848, a number of issues were grouped together as a single package. All issue numbers and dates still appear at the top of the front page, therefore there are still 52 issues in total, but only a single piece of music appeared for the group of issues For instance, issues 35 and 36 (30 July and 6 August) were grouped together with a single song

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

B: Genres

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Number of issues with music	51	51	52	45	51	52	30*	22	24	25**	21	21	21	21	14***	20	19
Number of issues without music	0	1	0	0	0	0	26	30	27	27	30	32	31	30	22	31	32
Number of missing issues	1	0	0	7	1	0	0	0	1	1	1	0	1	1	0	1	0
Total number of issues	52	52	52	52	52	52	53	52	52	52	52	53	53	52	52	52	51
Number of different genres	11	11	15	12	14	11	10	10	12	11	10	8	9	9	7	11	10
Aria (Opera)										2	1	2			1	1	
Ariette				1													
Ballade	4	2	1	1	1	1	1	2	1			1	1				1
Ballade Ecossais				1				1									
Barcarolle	3	2	3	2		1											
Barcarolle Nocturne	1																
Barcarolle Venitienne					1												
Berceuse					1												
Bluette				1			2				2						1
Bolero			3		1			1								1	1
Boutade				1													
Cantatille									1								
Cantalene														1		1	
Canzonetta								1									
Chanson					1												
Chanson Bretonne		1	4														
Chanson Comique					1												

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	**34**	**35**	**36**	**37**	**38**	**39**	**40**	**41**	**42**	**43**	**44**	**45**	**46**	**47**	**48**	**49**	**50**
Chanson du Perche											1						
Chanson Maritime			1		2								1				
Chanson Romaine			1														
Chansonnette	5	4	3	7	6	2	2	4	3	3	3			1	1	1	3
Chant Arabe										1							
Chant Bohemian				1													
Chant de Crépusoule									1								
Chant du Rossignol											1						
Chant Espagnol		1															
Chant Oriental			1														
Chant Suisse	1																
Consultation	1																
Coquetterie																1	
Gondolina														1			
Historiette										1				1			
Fabliau de Latontaine													2				
Legende						2	1					1					
Marche									1								
Mélancolie						1											1
Mélodie		1	1	1	6	4	5	6	5	8	3	8	7		1	1	2
Nocturne	1	4	2	1	2	1	1			1		1					
Polka (piano)											1		1	3	3	1	
Prière					1	1				1				1			
Provençale										1							
Quadrille															1		
Orientale								1									

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	**34**	**35**	**36**	**37**	**38**	**39**	**40**	**41**	**42**	**43**	**44**	**45**	**46**	**47**	**48**	**49**	**50**
Resignation				1													
Ronde	1		1														
Romance	25	18	16	11	8	25	9	3	5	3		1	1	5	1	10	2
Romancine												1					
Savoyarde																1	
Scène						1		1									
Scène bouffa									1								
Scène de Bal			1														
Scène Comique							2										
Scène de Mer			1														
Serenade									1	1							2
Sicilienne																	1
Song (no title)	8	16	13	15	19	13	6	2	3	3	7	6	4	7	6	1	5
Tarentelle (Piano)													1				
Tyriolienne	1			1					1								
Valse (voice)		1							1								
Valse (piano)											1		3	1		1	
Vilanella					1						1						
Unknown (incomplete music)		1					1										

* Issue 26th April 1840 includes 4 songs.

** Issue 5th November 1843 includes 2 songs.

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

*** In 1848, a number of issues were grouped together as a single package. All issue numbers and dates still appear at the top of the front page, therefore there are still 52 issues in total, but only a single piece of music appeared for the group of issues For instance, issues 35 and 36 (30 July and 6 August) were grouped together with a single song

C: Romance Composers

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Total of Romances	25	18	16	11	8	25	9	3	5	3	0	1	1	5	1	10	2
Number of different composers	11	13	10	8	8	20	7	2	5	3	0	1	1	5	1	8	2
Abadie, Louis														1		2	1
Adam, Adolphe	3	1															
Adhémar, Cte Ab. D'				1		1	1										
Andrade, Auguste			1														
Audran																	1
Beauplan, Amédée de	5					1	2			1							
Beauvais, Alfred Lair de														1			
Bernard, Paul																1	
Beer, Ennes, J.						3											
Bizot, Léon						1											
Blondeau, Auguste, L.		1	1														
Bruguière, Edouard	5	2															
Carbeaut, A.		1															
Carulli, Gustave									1								
Cheret, P.												1				1	
Chollet, Louis				2		1											
Clapisson, Louis						2	1										
Concone, J.					1												
Delcros-Costa, J.				1													
Duchambge, Pauline	2						1										

Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
Elwart, A.				1													
Falandry, A. G.						2											
Farrenc, Jeanne-Louise						1											
Feltre, Alphonse de		2															
Festeau, L.					1												
Flotow, Frédéric de							1		1								
Fourcy					1												
Ghys, J.						1											
Grast, F.			1														
Grisar, Albert							2										
Guion, Prosper														1		1	
Haas, Charles						1											
Hardeley					1												
Henricet, F. (Jeune)						1											
Hocmelle, Edmond															1	1	
Kontski, Antoine de						2											
Labarre, Théodore	1																
Lafitte, Molinos					1												
Lagoanère, Chevalier					1	1											
Lamaniere, A.			1														
Lenormand, Léonce.						1											
Lorenzo, Nicolo						1											
Loüel, Hippolyte													1	1		1	
Magner, Edouard		1		1													
Marmontel						1		1	1								
Marquerie, A.						1											

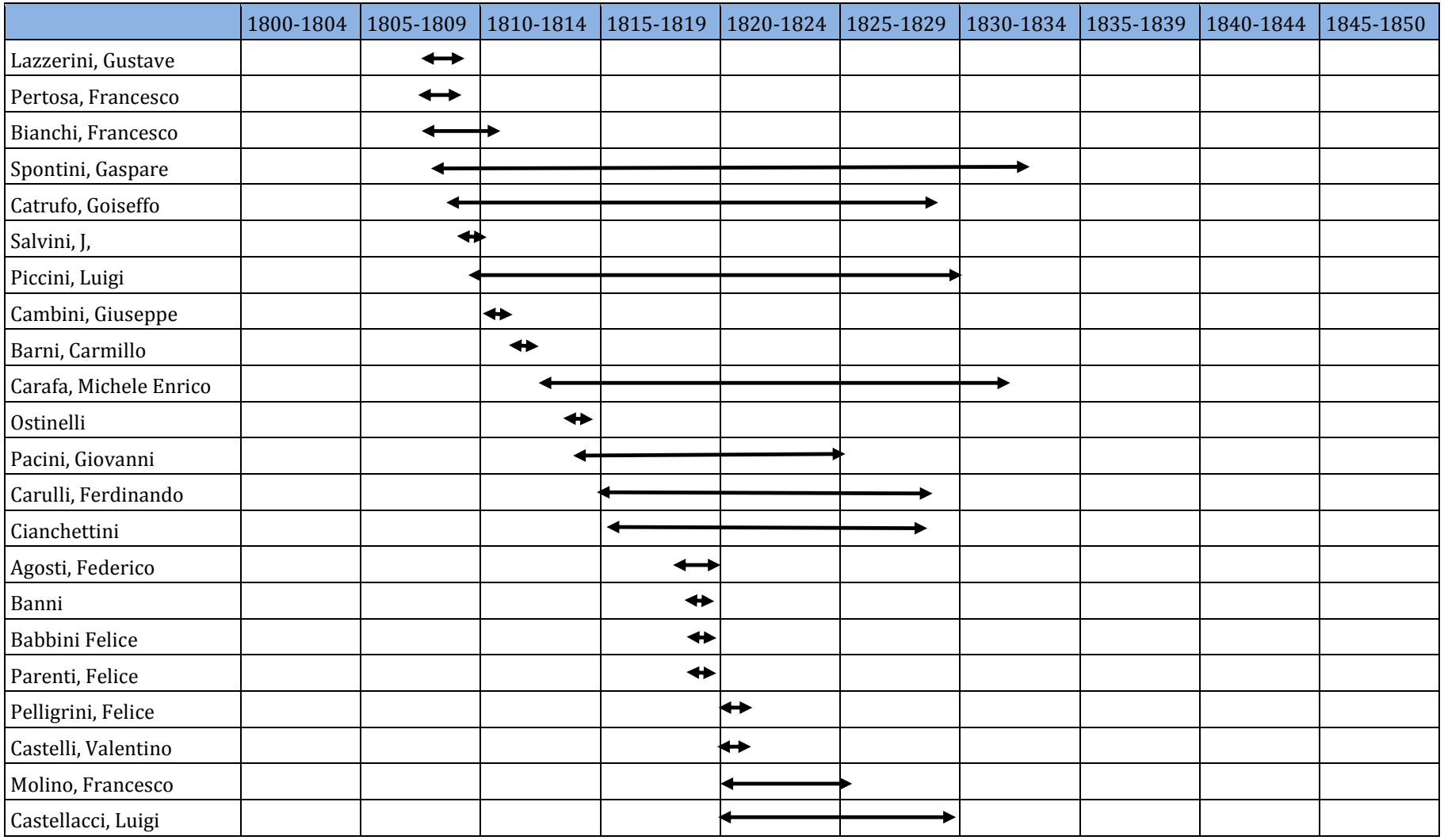
Appendix 1 : Breakdown of Genres and Composers in *Le ménestrel* (1833 – 1850)

Year	**34**	**35**	**36**	**37**	**38**	**39**	**40**	**41**	**42**	**43**	**44**	**45**	**46**	**47**	**48**	**49**	**50**
Masini, Francesco	2							2	1					1			
Merlé, J.	2	1	2			1											
Milhés, Isidore				1													
Nargoet, F.		1															
Niedermeyer, Louis										1							
Offenbach, Jacques						1				1							
Panseron, Auguste	2		4														
Pilati, Auguste		1															
Pion, Josephine				1													
Plantade, Charles	1																
Potharst, Jacques																1	
Prevost, Adolphe		1															
Puget, Loïsa									1								
Quidant (Jeune)			1														
Stalber, Edmond			2														
Strunz, Jacques	1	2	1			1											
Systermans, H.					1												
Thénard, Étienne	1	2	2	1													
Thys, A.					1											2	
Vimeux, Joseph							1										
Vogel, Adolphe		2		1													

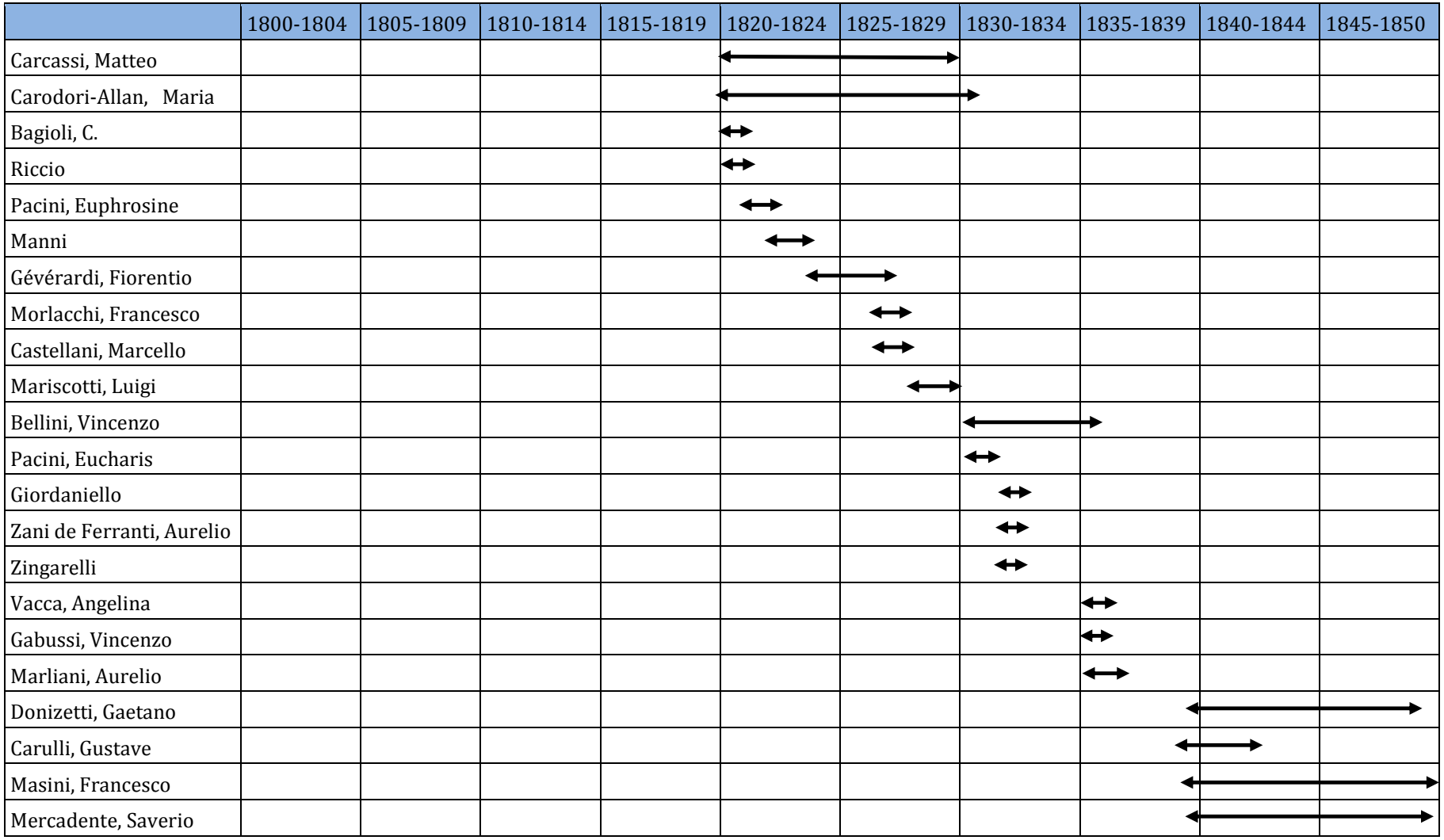
Appendix 2: Table of Italian Composers and Dates they were Active as *Romanciers* (1800 – 1850)

	1800-1804	1805-1809	1810-1814	1815-1819	1820-1824	1825-1829	1830-1834	1835-1839	1840-1844	1845-1850
Babbini, Matteo	↔									
Bambini, Felice	↔									
Selvaggi, Gaspare	←	—	→							
Cherubini, Luigi	←	—	—	—	→					
Blangini, Felice	←	—	—	—	—	—	→			
Ferrari, G.-G.	←	—	—	—	—	—	—	→		
Lamparelli, Antonio	←	—	—	—	—	→				
Crescentini	↔									
Bruni, Antonio	←	—	—	→						
Fiocchi, Vincenzo	←	—	—	—	→					
Mengozzi, Bernardo	←	—	—	—	→					
Balochi, Luigi	←	—	—	—	—	→				
Gianella, Luigi	↔									
Righini, Vincenzo	↔									
Benincori, Angelo-Maria		←	—	—	—	→				
Marini, Luigi		↔								
Paer Ferdinando		←	—	—	—	—	—	—	→	
Pacini, Antonio		←	—	—	—	—	→			
Giacomelli, Giuseppe		↔								

Appendix 2: Table of Italian Composers and Dates they were Active as *Romanciers*



Appendix 2: Table of Italian Composers and Dates they were Active as *Romanciers*

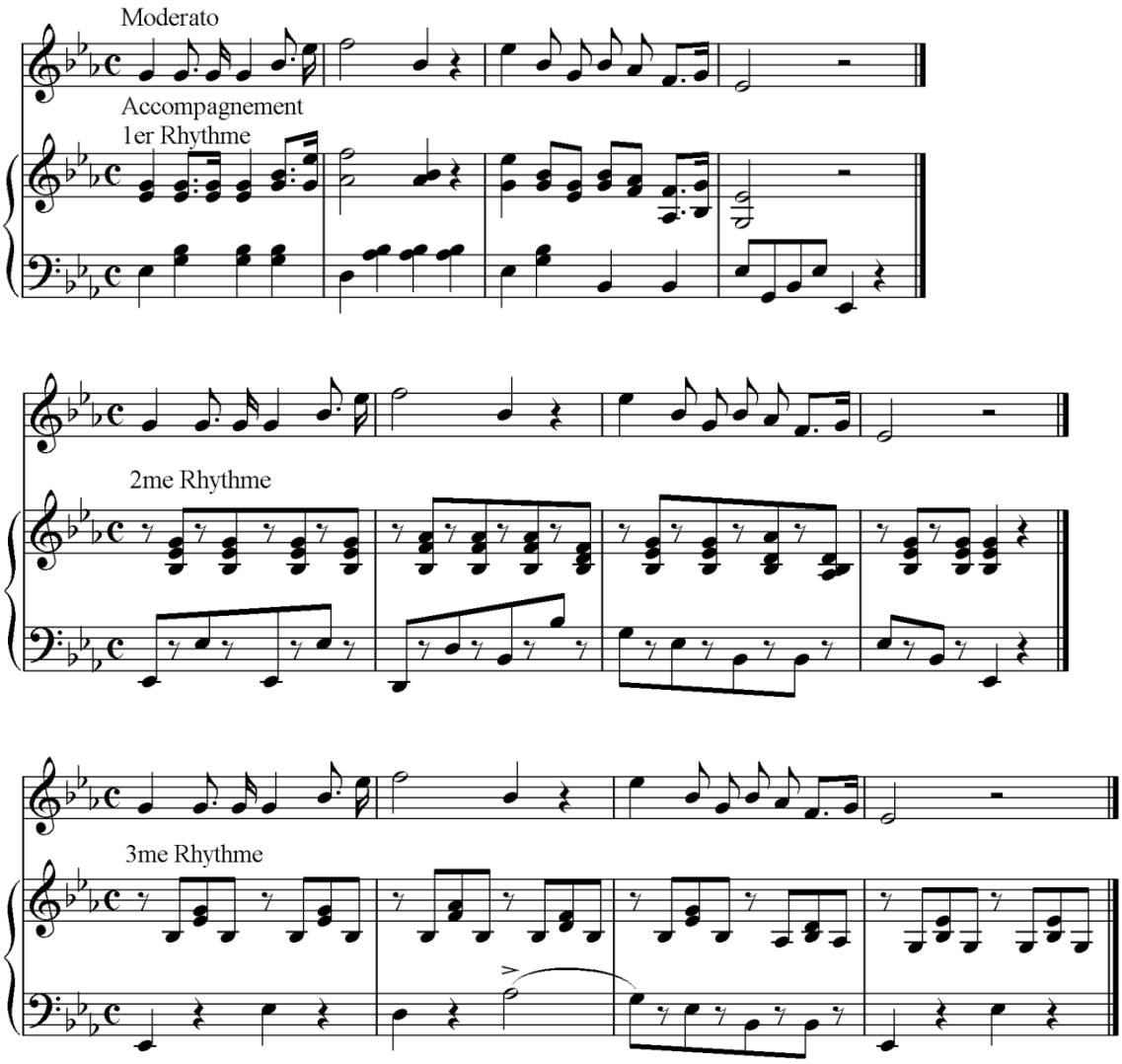


Appendix 2: Table of Italian Composers and Dates they were Active as *Romanciers*

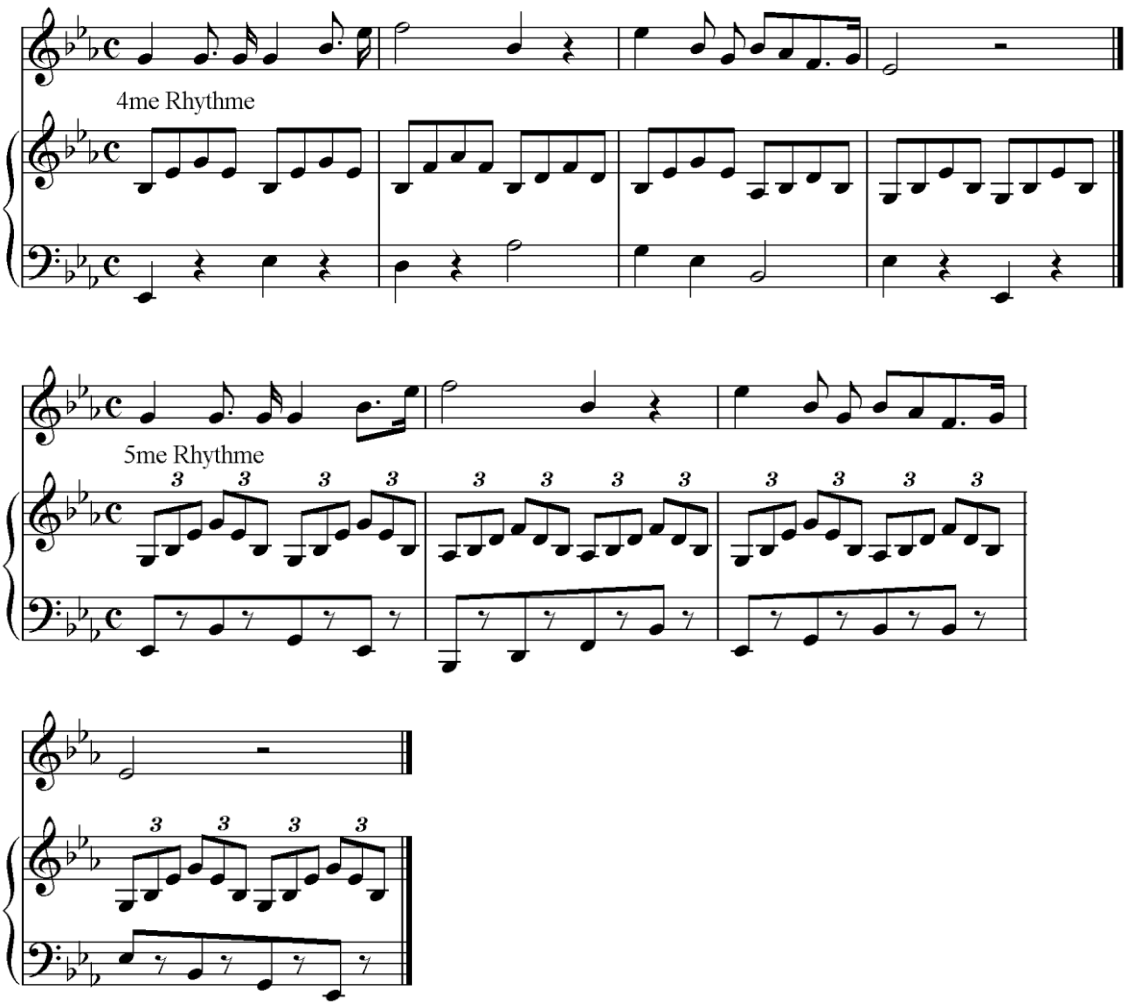
	1800-1804	1805-1809	1810-1814	1815-1819	1820-1824	1825-1829	1830-1834	1835-1839	1840-1844	1845-1850
Persiani, Gioseffo									↔	
Capecaltro, Vincenzo									↔	
Bazzoni, Giovanni									←	→
Pacini, Emilien									↔	
Urbani									↔	
Ronizi, Antonio									↔	
Mazzoni									↔	
Graziani, Luigi									↔	
Mecatti, Ercole									↔	
Tadolini, Giovanni									↔	
Gambogi, Peppe									←	→
Verdi, Giuseppe										↔
Castelli, Luigi										↔
Goridiginai										↔
Righini, Angelo										↔

Appendix 3: 'Rhythmes d'accompagnement pour les romances' from Adolphe Clair Le Carpentier, *Petit traité de composition mélodique appliqué spécialement aux valses, quadrilles et romances*. pp. 25 – 28

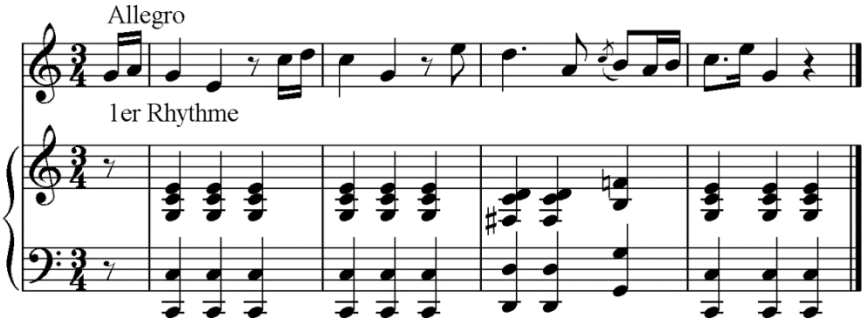
Mesure à quatre temps



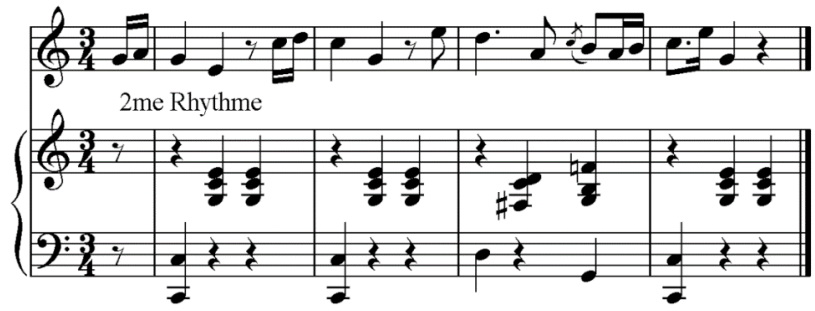
Appendix 3: ‘Rhythmes d’accompagnement pour les romances’

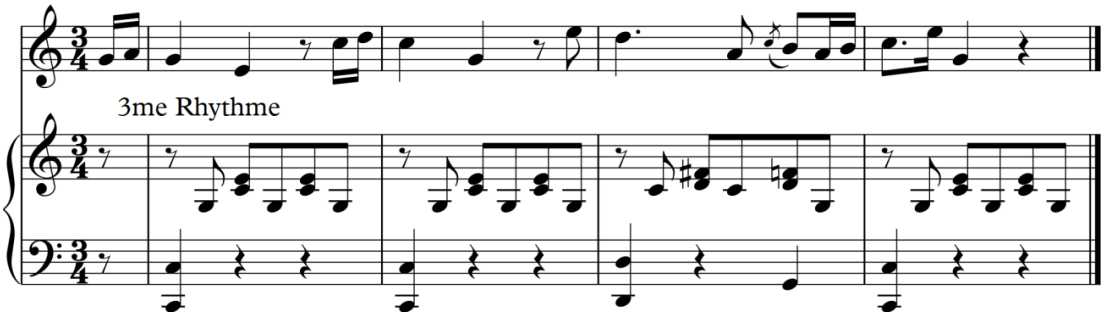


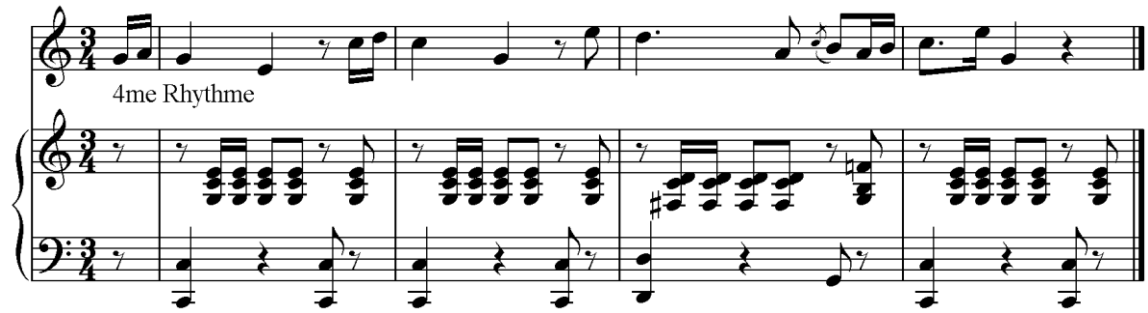
Mesure à trois-quatre



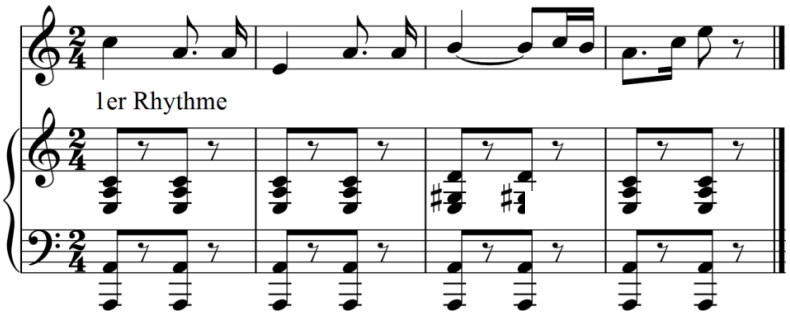
Appendix 3: 'Rhythmes d'accompagnement pour les romances'



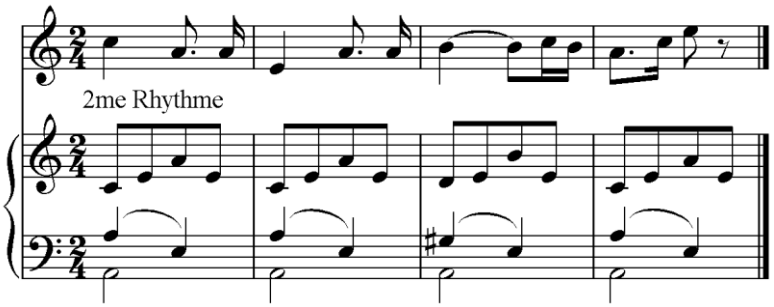


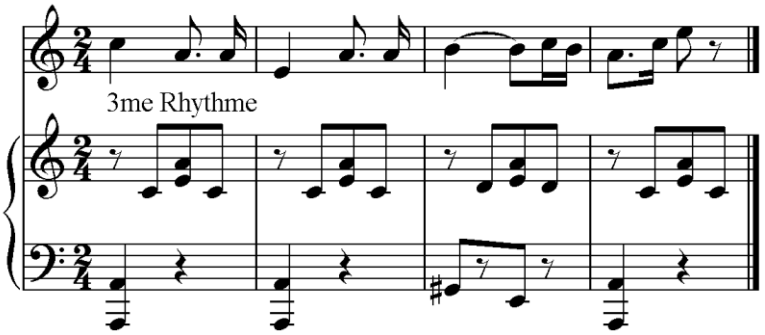


Mesure à deux-quatre

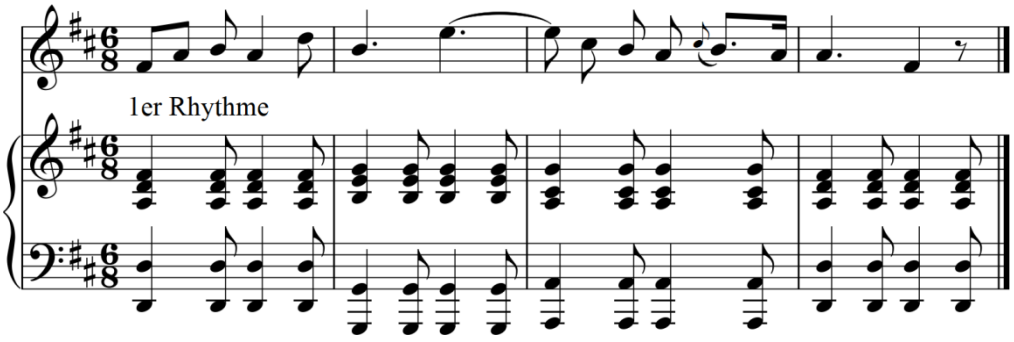


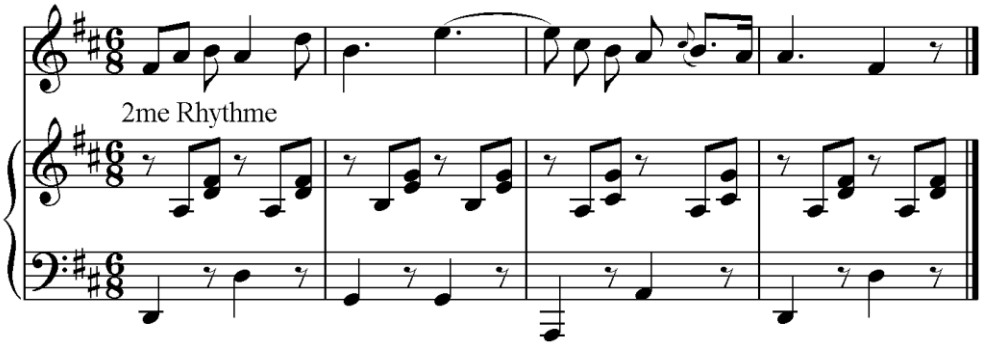
Appendix 3: ‘Rhythmes d’accompagnement pour les romances’



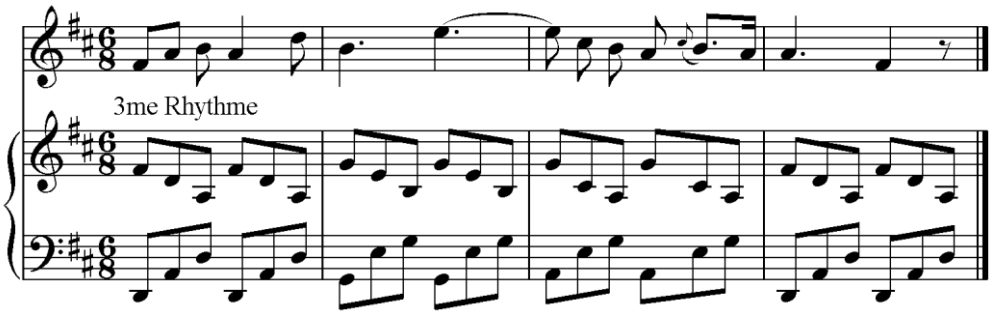


Mesure à six-huit





Appendix 3: 'Rhythmes d'accompagnement pour les romances'



Appendix 4: Editions and Arrangements of ‘Plaisir d’amour’

A: EDITIONS (All editions are for solo voice and piano, published in Paris and located in the Bibliothèque nationale de France (F Pn))

No.	Alternative Title (Editor of Series)	Publisher (Date)	Shelf Mark
1		n.p. (n.d.)	D.10417
2		n.p. (n.d.)	Vm^{7} 7680
3		n.p. (n.d.)	Vm^{7} 78979
4		n.p. (n.d.)	Vm^{7} 111882
5		Chabal (n.d.)	Vm^{7} 130931
6		E. Gautanet (n.d.)	No shelf mark
7	D’après d’édition originale et les manuscrits contemporains	n.p. (n.d.)	S.F.M.27
8	(M. Belbewn)	n.p. (n.d.)	Fol Vm.25(4031)
9	Ecole classique de chant (Garcier Viardot)	n.p. (n.d.)	Vma.489
10	Histoire et la chanson française du XVe au XIXeme siècle (Pierre Anjou)	n.p. (n.d.)	4^{o} Vm^{7}.a.2666
11	Les succès du chant (Albert Mericant)	n.p. (n.d.)	Vm^{7} 18045

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No.	Alternative Title (Editor of Series)	Publisher (Date)	Shelf Mark
12	D'œuvre du chant choisis (M. Pesse)	n.p. (n.d.)	Vm^{7} 21549(1 – 4)
13		A. Daverdain (1845)	4^{o} [108], D.L.1388, Vmh.304 and Cons.F.1274
14	Echos de France	Flaxland (1853)	Vm^{7} 2671
15		J. Heinz (1858)	Vm^{7} 78975
16		E. Chatol (1870)	Vm^{7} 78976
17		L. Conrard (1886)	Vm^{7} 78977
18		V. Daudilly (1889)	Vm^{7} 78978
19	(Accompaniment simplified by Teresa dal-Mutto)	Blanc (1904)	K.26076 and Vm^{7} 122202
20	(Harmony by Henri Fèvrier)	H. Gregh (1904)	H.G.1234(1)
21		Frères (1907)	Vm^{7} 130932
22		Hachette (1907)	Vm^{7} 130933
23		M. Fenart Roudarez (1910)	Vm.1(181)
24		E. Leduc; P. Betrand et cie (1911)	Fol Vm^{7} 6717

Appendix 4: ‘Plaisir d’amour’, Editions and Arrangements

No.	Alternative Title (Editor of Series)	Publisher (Date)	Shelf Mark
25		Enoch et Cie (1924)	Fol Vm^{7} 18601
26	(Camille Thuswauger)	C. Thuswauger (1925)	Vm^{7} 8813
27		C.-H. Bigolet (1926)	Fol Vm^{7} 19720
28		C.-H. Bigolet (1929)	Fol. Vm^{7} 22394
29		Francis Salabert (1930)	4^{o} Vm^{7}(10)
30		Durand et Cie (1932)	Fol Vm^{7} 26235
31	Histoire de la chanson française de XVe au XIXe siecle (Pierre Anjou)	n.p. (1942)	F.161
32	Les chansons de France	Francis Day (1942)	Fol Vm17.168
33		n.p. (1943)	Vmg.152 and Cons. G. 1887
34		Schlesinger (1946)	Vmg 3389 and Cons G.5490

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

B: ARRANGEMENTS (Arranged chronologically by instrument, published in Paris and located in the Bibliothèque nationale de France (F Pn), unless otherwise stated).

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
UNKNOWN INSTRUMENTATION				
1	50 chansons et mélodies célèbres de tous les pays	n.p. (n.d.)		4° 0.117
2	Arie antiche	n.p. (n.d.)		Aa 117(1)
3	(L. Denis)	n.p. (n.d.)		No shelf mark
4	Fantasie musicale pour fillettes	n.p. (n.d.)		Vm^{7} 112007
5	(Renée Philippart Gonalez)			Vma. ms. 1253
6	Recueil de romances	n.p. (n.d.)		Res. F. 1060
7	(M. Bellecour)	B. Rondanex (n.d.)		Vm^{25} (4009)
8	Le petit lyée du jeune (A.-C. Le Carpentier)	n.p. (1861)		Vm^{7} 9836
9	Hymn de Martini	n.p. (1869)		Vm^{7} 112007

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
10	(Robert Planguilte and Emile Andre)	L. Bathlot et Toubert (1894)		Vm^{7} 90664
11	(S. Wittman)	Evolte et Schaeften (1911)		4^{o} Vm^{15}(2277)
12	(Francis Darcieux)	J. Hanelle (1913)		Vm^{7} 7678(1)
13	Le Petit repertoire du Violinste (E. Nerini)	n.p. (1943)		4^{o} = Vm^{9} 227
14		Dermond (1943)		Fol. Vm^{12} 16845(5)
15		Georges Delrieu et Cie (1947)		Vmg 2895(29-30)
16	Rene Blin	P. Beuscher (1951)		Vmg. 4347(9)
SOLO KEYBOARD				
17		n.p. (n.d.)	Piano	No shelf mark
18		n.p. (n.d.)	Piano	Vm^{7} 3651

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
19	Mélodiques transcriptions par piano (Cramer)	n.p. (n.d.)	Piano	Vm[12] G233(6)
20	Œuvres diverses	n.p. (n.d.)	Piano or organ	D.14338
21	Second pot pourri (Jadin)	n.p. (n.d.)	Harpsichord or piano	A.34446
22	H.-L.-B. d'Aubel	Alexandre (n.d.)	Organ	Vm[11].30
23	(A. Zuzlluh)	H. Chevrier (n.d.)	Piano	K.43536
24	Chefs œuvres de la musique present en arrangements par le piano (J. Anliga)	Delrieu et Cie (n.d.)	Piano	Vmg. 539 (29) and Cons – G.2198 (29)
25	(Garton)	A Durand (n.d.)	Piano	Fol. Vm[12].1457
26	(J.-L. Baltmann)	Leduc (n.d.)	Piano or organ	Vm[7] 96
27	(A. Tuker)	Meissonnier (n.d.)	Piano	Vm[12] a.2697 (2)
28	1[ère] Divertissement ou pot pourri	Naderman (n.d.)	Harp	Vma.114(11)

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
29	Andante méditation (C.-N. Stamaty	n.p. (1855)	Piano	No shelf mark
30	Méditation pour piano (Camille Stamaty)	n.p. (1855)	Piano	Vm[12] 26827
31	(Camille Stamaty)	Heugel (1855)	Piano	No shelf mark
32	(H.-L.-B. d'Aubel)	Alexandre (1857)	Organ	K. 849-1
33	Improvisations de la romance (Hoemelle)	n.p. (1857)	Organ	Vm[11] 698
34	(L.-P. Gerville)	n.p. (1859)	Piano	No shelf mark and Vm[12] 1102
35	(H.-L.-B. d'Aubel)	Lebeau aîne, (1860)	Organ	K.8639
36		Schonenberger (1860)	Piano	L. 4669 (105)
37	Les premiéres annes: six morceaux (F. Wachi)	Chalot (1860)	Piano	Vm[7] 29677(3)
38	(Felix Dumont)	n.p. (1861)	Piano	A.38261 and Vm[12] 8636

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
39	Les chants célèbres (L-A. Papin)	n.p. (1861)	Piano	Vm^{7} 3532
40	Fantasie élégante pour piano (Henri Viel)	n.p. (1861)	Piano	Vm^{12} 29154(2)
41	L'orgue des salons	n.p. (1862)	Organ	S.o.[I]
42	De cameron du jeune pianiste (A. Thys)	n.p. (1862)	Piano	A.48632(5) and Vm^{12} 28262(5)
43	A.-J.-G Battmann	n.p. (1865)	Piano	Vm^{12} 2373
44	Les soirées enfantines faciles (Joseph O'Reilly)	n.p. (1865)	Piano	Vm^{12} 22014 (9)
45	Transcription variée par piano (Charles Neusteadt)	n.p. (1866)	Piano	Vm^{12} 21626
46	(J.-B. Duvernoy)	n.p. (1868)	Piano	A.38.583
47	(J.-B. Duvernoy)	n.p. (1869)	Piano	A.38.582 and Vm^{12} 9120
48	Les concerts improvisent huit solos de concours pour piano (Spamer)	n.p. (1869)	Piano	A.48. 101(1-8)

Appendix 4: ‘Plaisir d’amour’, Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
49	Th. Spamer	Flaxland (1869)	Piano	Vm^{12} 26716
50	(Felix le Couppey)	J. Maho (1871)	Piano	Vm^{7} 3120(4)
51	(J.-L. Battmann)	A. Leduc (1873)	Piano or organ	K. 42459
52	Fantasie (Jules Uzès)	n.p. (1873)	Piano	Vm^{12} 28615
53	(Maurice Pee)	n.p. (1876)	Piano	Vm^{12}. 17308
54	(Thuiller)	n.p. (1876)	Piano	Vm^{12} 28128
55	Transcription de salon (H. Ketten)	H. Lemoine (1882)	Piano	D.6365(5) and Vm^{12} 14851
56	(Leo Maresse)	n.p. (1886)	Piano	Vm^{12} 19123
57	(Ch. J. Hess)	n.p. (1890)	Piano	Vm^{12} 13328
58	(Jules Lattin)	Puchaute (1896)	Piano	Vm^{10} 292
59	Mélodies de Martini pour piano	Edouard Jouve (1900)	Piano	Vm^{12} 6663
60	(Choisnel)	A. Durand & fils (1910)	Piano	K. 13. 566

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
61		C.-H. Bigolet (1932)	Piano	Fol Vm^{12}. 13081
62	(A. Zurflub)	A. Zurflub (1934)	Piano	Fol Vm^{12} 14362
63		(1945)	Piano	Vmg.644(30)
64	Les concerts Improvises solo de concours pour piano (N. Spamer)	Lyon: n.p. (1969)	Piano	Vm^{12} 26716
65	(Tony Perdone)	Topicapi (1975)	Piano	Vmg.19144
UNACCOMPANIED VOICE(S)				
66	(Hector Berlioz)	n.p. (n.d.)	Solo soprano and choir of four voices	D.16513
67	(Francis Darcieux)	H. Lemoine (n.d.)	Choir of four voices	K.16547 and 4o Vm^{7}a.2228

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
68	H.-L.-B d'Aubel			No shelf mark
		Lebeau aîne (1860)		No shelf mark
			Choir of three voices	K.13809(2)
69		n.p. (1867)	Solo voice	8º.27 (2)
70	(J.-B. Wekerlin)	Durand et Schoenewerk (1877)	Mezzo soprano and choir	Vm^{7} 110820 (12)
71		J. Hamelle (1909)	Baritone or conaltro	No shelf mark
72		C.-H. Bigolet (1929)	Solo voice	4º Vm^{1}(10)
73	(Francis Darcieux)	Henri Lemoine et Cie (1932)	Four voices	4º Vm^{7}.a.1708
74		n.p. (1943)	One voice	Vmh. 21. Cons. F.1274
VOICES AND ACCOMPANIMENT				
75		A. Leduc (n.d.)	Bass voice and piano	Fol Vm^{9} c.42(4)

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
76		Betrand et Cie (1911)	Vocal duo and piano	Vm^{7} – a 105
77	My Love Loves Me (Adapted by Jay Livingstone and Ray Evans, and Inspired by the paramount picture Hieress)	London: Chappell (1954)	Voice and piano with ukulele accompaniment	Vmg.5942 Cons.(G.9614)
STRINGS (ACCOMPANIED AND SOLO)				
78	Les classiques de l'enfance transcriptions (W. Lenz)	n.p. (n.d.)	Violin and piano	Vm^{7} 3140(18)
79	Collection de trois classiques (Rudd)	n.p. (n.d.)	Violin, cello and piano	4^{o} Vm^{15} 9997
80	(Louis Guichard)	Chapelier (n.d.)	Violin and piano	No shelf mark
81	Les classiques du violin et celle (J. Loëb)	Heugel (n.d.)	Violin, cello and piano	Vm^{9}b. 685(41)
82	Les classiques du violincelle	A. Leduc (n.d.)	Cello and piano	Fol. Vm^{9}b. 640(39)

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
83	Les classiques du violin (Georges Catherine)	A. Leduc et Cie (n.d.)	Violin and piano	Fol.Vm^{9} 1830
84	Fantasie sur la romance célèbre (J. Mounts)	Richault (n.d.)	Violin, viola and cello	Vm^{18}. 308
85	Méthode simple et pratique pour étudier seul la guitare (Francis)	Salabert (n.d.)	Guitar	Vmg.3377 and Cons.F.2891
86	F.-E. Montel	M. Senart et B. Rondanez (n.d.)	Violin or cello	Fol. Vm^{6} (1117)
87	Fantasie sur l'air Plaisir d'amour (Charles Mansui)	Simoni (n.d.)	Cello and piano	Vm^{18} 939
88	(Pierre-Julien Nargeot)	Pleyel (1830)	Violin and piano	Pleyel Catalogue, Volume 3 (Not F Pn)
89	Recueil de mélodies célèbres	n.p. (1856 – 59)	Cello and piano	Vm^{16} 920(2)
90	Les mélodistes	(1857)	Violin	Vm^{15} 6389(3)

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
91	Le detassement de l'étude cent mélodies et arias	n.p. (1861)	Violin	Vm[15] 6237(16)
92	Les poules quarante morceaux faciles	n.p. (1867)	Violin	Vm[15] 6437(24)
93		Richault (1867)	Violin and piano	K.3719(2)
94	Romance célèbre de Martini Op. 4, no. 2 (Albert Vizentini)	G. Brandus et S. Dufour (1870)	Violin and piano	K.6503(2) and Vm[15]. 5979
95	(A. Herman)	n.p. (1887)	Violin	K.48936(10)
96	Morceaux gradués pour piano et violin aux des thèmes (Ad. Herman)	L. Grus (1887)	Violin and piano	Vm[15]. 2769(10)
97	(D. Hostié)	n.p. (1890)	Violin and piano	K.49588
98	(L. van Waefelghem)	Durand et Schoenewerk (1890)	Viola and piano	Vm[15].7085(2) & G.10.285
99		E. Gauet (1891)	Violin or mandolin	Vm[15].359
100	(F. Danbe)	n.p. (1896)	Violin and piano	Vm[15]. 1328

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
101	Airs et mélodies célèbres arrangés très facile (D. Hostie and J. Jacob)	O. Borzemann (1898)	Two violins	Vm^{7} 2843
102	(Louis Suchand)	Chapelein (1909)	Violin and piano	Fol. Vm^{9}.217
103	(Maurince de Boucher)	Costallat (1909)	Violin or cello and piano	K.19448 and fol. Vm^{7}.776
104	(Paul Le Maitre)	A. Durand & fils (1910)	Violin and piano	K.13565 and Fol. Vm^{9}.300
105	F.-G. Montel	M. Jenert, B. Roncanes et Cie (1910)	Cello and piano	Fol. Vm.^{6}(1137)
106	(E.-G. Montel)	Senart (1910)	Cello and piano	K.132
107		P. Betrand et Cie (1911)	Violin and piano	Fol.Vm^{9}.557
108		A. Leduc (1911)	Violin or cello and piano	A.L.14.779 and K.4368
109		E. Leduc & P. Betrand et cie (1911)	Violin or cello and piano	Fol. Vm^{7} 6718

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
110	(Aug Zurfluh)	P. Pegot (1911)	Violin	Fol.Vm.^{14}(257)
111	(Ch. Steiger)	E. Gallet (1916)	Duo for mezzo soprano and baritone and violin	K.16546 and Fol Vm^{7}.a.236
112		Durand et Cie (1922)	Violin or mandolin	4o Vm^{13}.45
113	(M. Doeing)	Marcel Labbé (1928)	Voice and piano with violin duo accompaniment	Vm^{7} 22584
114	(E. Nanny)	A. Leduc (1929)	Contrebass and piano	K.6749
115	Le petit répertoire du violoniste (E. Nepini)	n.p. (1943)	Violin	F.555
116	(René Guillaume)	P. Beuscher (1951)	Violin	Vmg.4348(9) and Cons. G.7057(9)
117	Caracterisques par le violin (Richard Hammer)	Richault (1861)	Violin and piano	Vm^{15}. 2597(2)

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
118	Herman	Lambert (1862)	Violin and piano	Vm[15] 2742
119	D'œuvres classiques pour la guitare (Juan Morac)	Durand (1965)	Guitar	Vmg.10652
WIND (ACCOMPANIED AND SOLO)				
120		n.p. (n.d.)	Flute	Vm[9] 2340
121	Airs favorites	n.p. (n.d.)	Flute	Vm[9] 1979
122	(Hector Berlioz)	n.p. (n.d.)	Flutes and clarinets	D.16511
123	Fantasie (Tulou)	n.p. (1858)	Flute and piano	Vm[9] 3117
124	Quarante morceaux faciles sur les thèmes (Sinsailliez)	n.p. (1867)	Cornet	Vm[9] 1449(3)
125	Romance transcrite par le cornet à pistons	J. Maekar (1872)	Cornet and piano	Vm[9]. g63
126	Morceaux facile sur les thèmes les plus célèbres	n.p. (1887)	Cornet	No shelf mark
127	(J. Deneux)	n.p. (1891)	Flute and piano	Vm[9] 1890

Appendix 4: 'Plaisir d'amour', Editions and Arrangements

No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
128	(Jules Demeuse)	E. Froment (1891)	Flute and piano	K.45431(4)
129	Airs et mélodies célèbres, no. 22 (G. Gariboldi)	n.p. (1893)	Flute and piano	Vm[8] 2178(22)
130	Morceaux originaux et transcriptions (C.-A. Lamoitie)	n.p. (1893)	Cor anglais and piano	K.46667(3)
131	(Jules Viard)	E. Gaudet (1934)	Alto saxophone	A.c.e3 336
132	(Jules Viad)	E. Gaudet (1935)	Alto Saxophone and Piano	Fol. Vm10 h.109
133		Leduc (1939)	Alto saxophone and piano	Vm[10] h.132(58)
134	(Julian Poiret)	Maçon & R. Martin (1975)	Cornet, bugle, or trumpet and piano	Vmg. 18774
CHAMBER AND ORCHESTRAL				
135		n.p. (n.d.)	String quartet	K.4362

Appendix 4: ‘Plaisir d’amour’, Editions and Arrangements

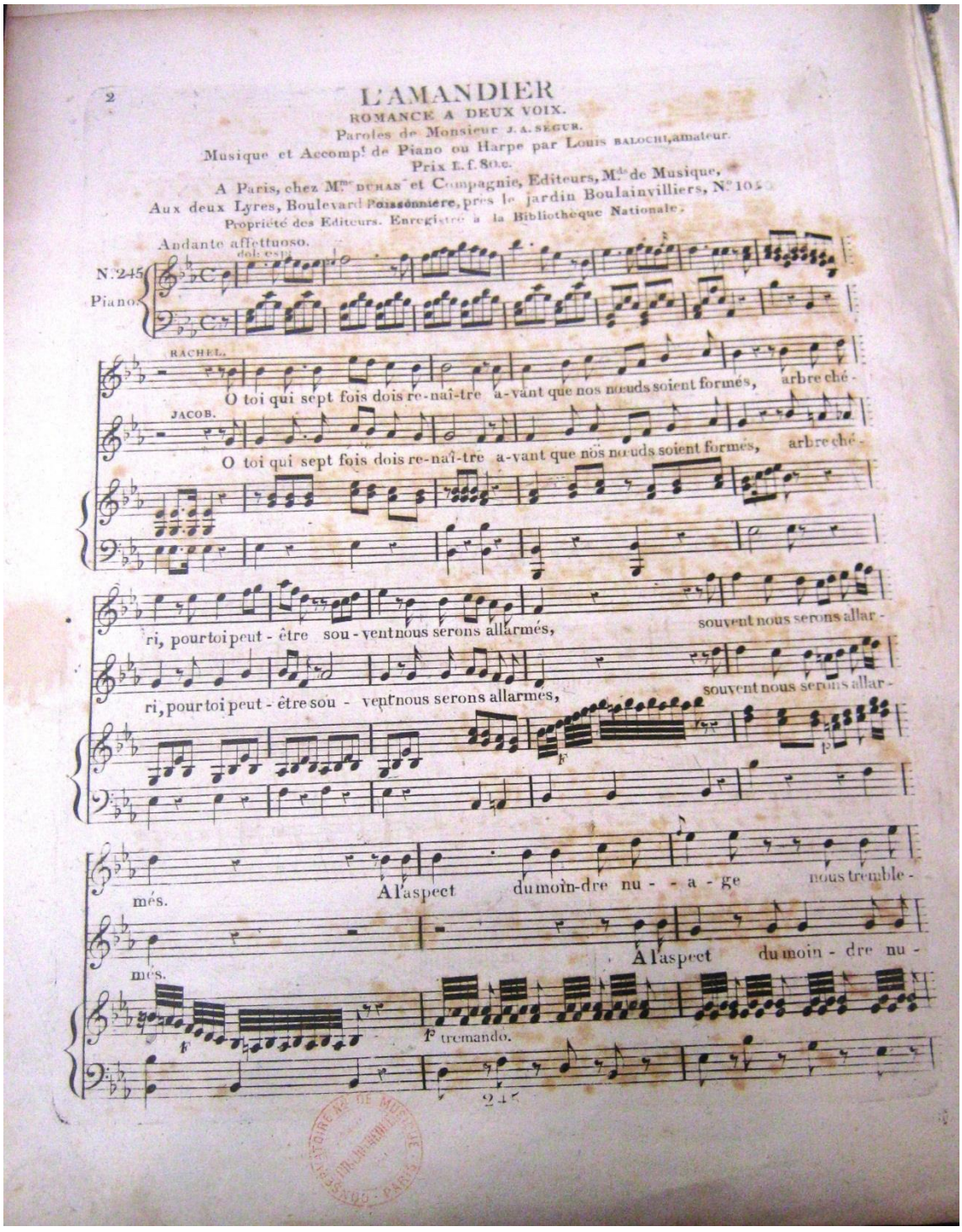
No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
136	(Hector Berlioz)	Unpublished (n.d.)	Orchestra	Ms.17687
137		n.p. (n.d.)	Violin, viola, cello and bass	D.16512
138	Fantasie sur Plaisir d’amour de Martini (G. Vogt)	Unpublished (n.d.)	Solo oboe and orchestra	Ms.16780
139	(Gabriel Grovlez)	Unpublished (n.d.)	Solo viola and orchestra	Ms.11411
140	Air de Martini (G. Vogt)	Unpublished (n.d.)	Solo oboe and orchestra	Ms.16754
141	(Hector Berlioz)	Breitkoff & Haztel (n.d.)	Orchestra	Aa55 (18)

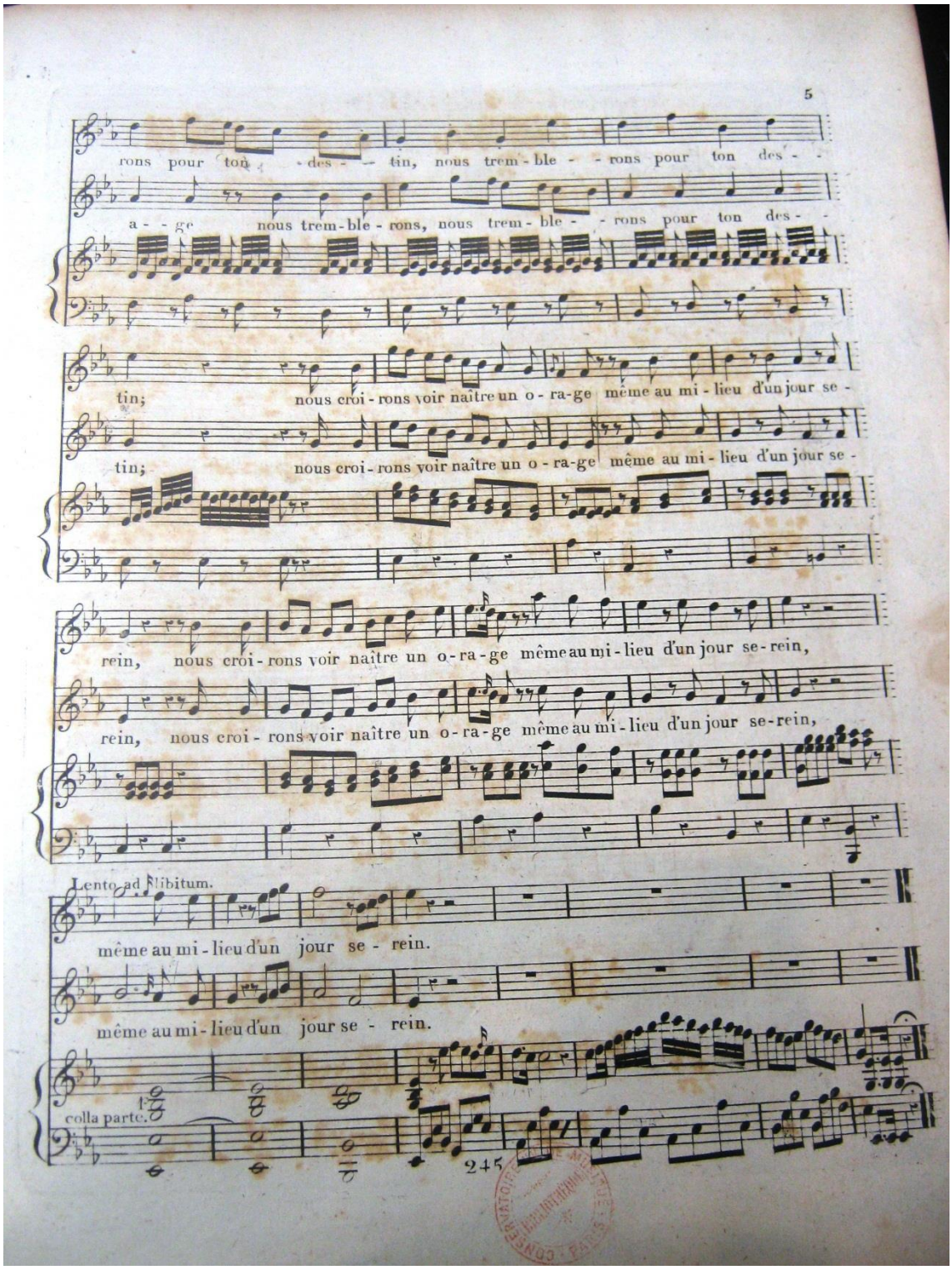
Appendix 4: 'Plaisir d'amour', Editions and Arrangements

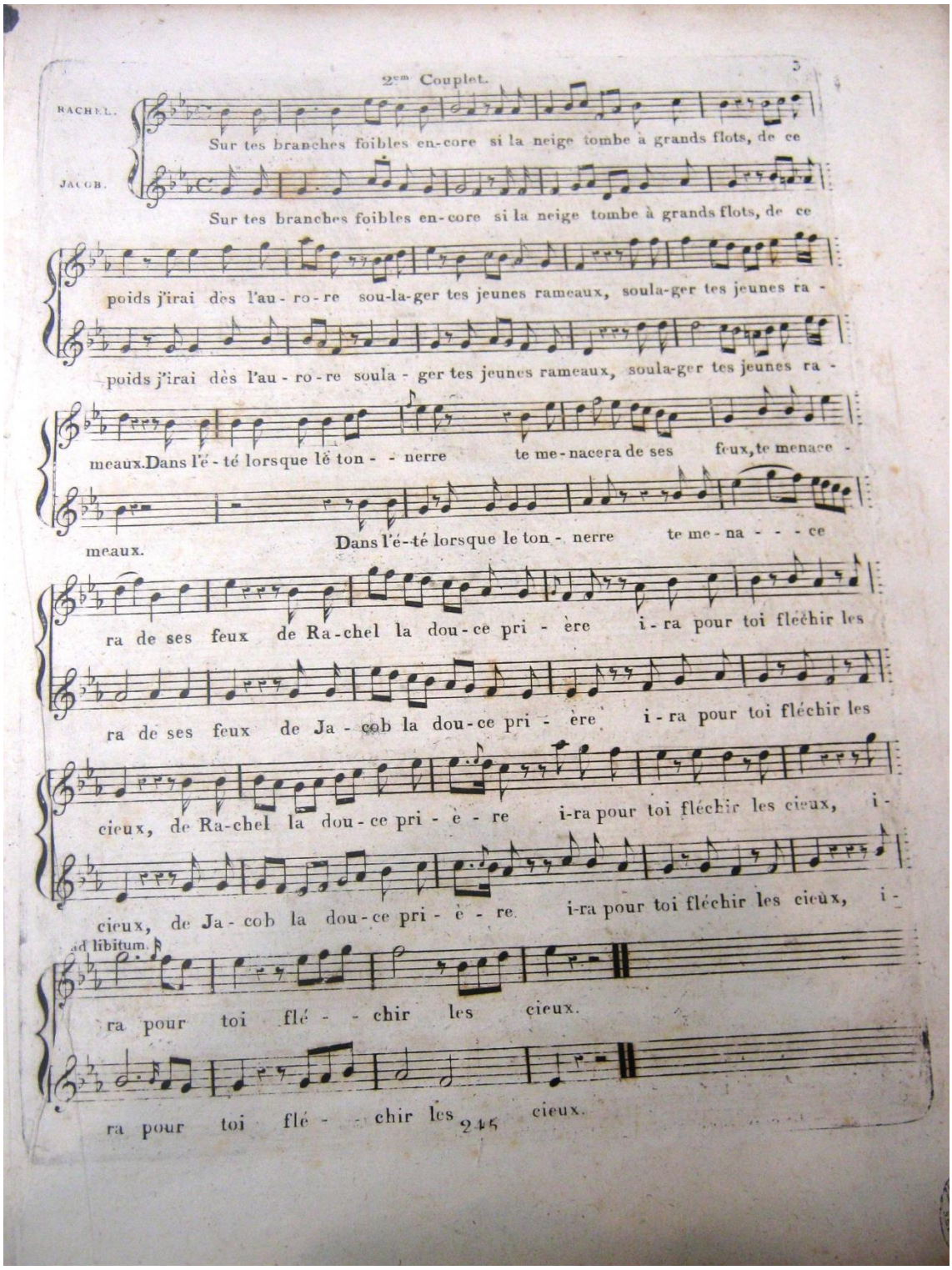
No	Alternative Title (Arranger)	Publisher (Date)	Instrumentation	Shelf Mark
142	(G. Vogt)	Sieber et fils (n.d.)	Solo oboe or clarinet and orchestra (oboe, clarinet, piano, violins (1st & 2nd), bass, flute, two bassoons and cornet)	Vm26 674
143	(Hector Berlioz)	Richault (1859)	Orchestra	D.919 & Cons. D.g1g
144		E. Leduc & P. Betrand et cie (1911)	Duo with piano accompaniment	Fol Vm7 – a. 106
145	(Francis Salabert)	F. Salabert (1913)	Orchestra	4o Vm7 15.2218(63)

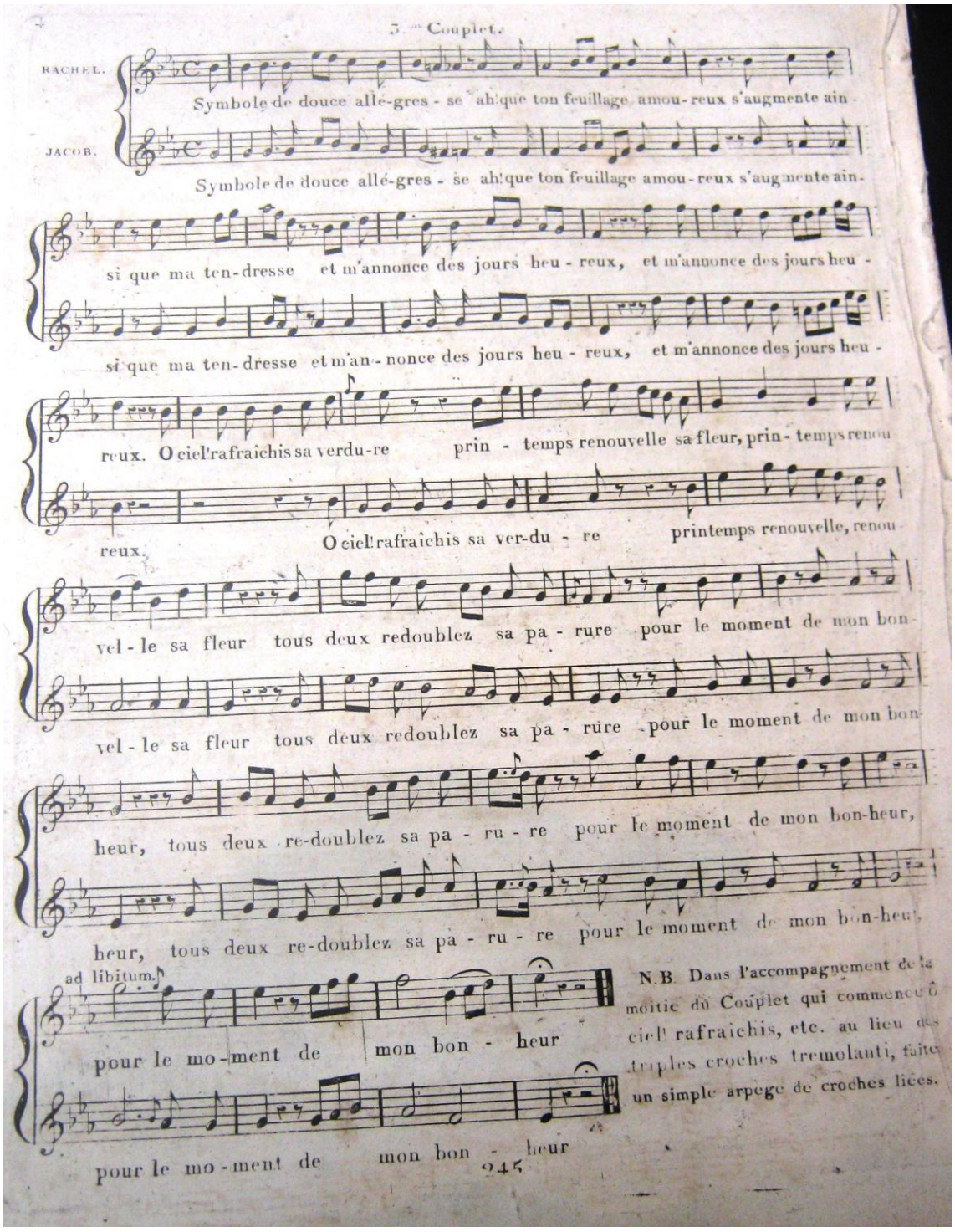
Appendix 5: Romance Scores

Luigi Balochi – *L'amandier*

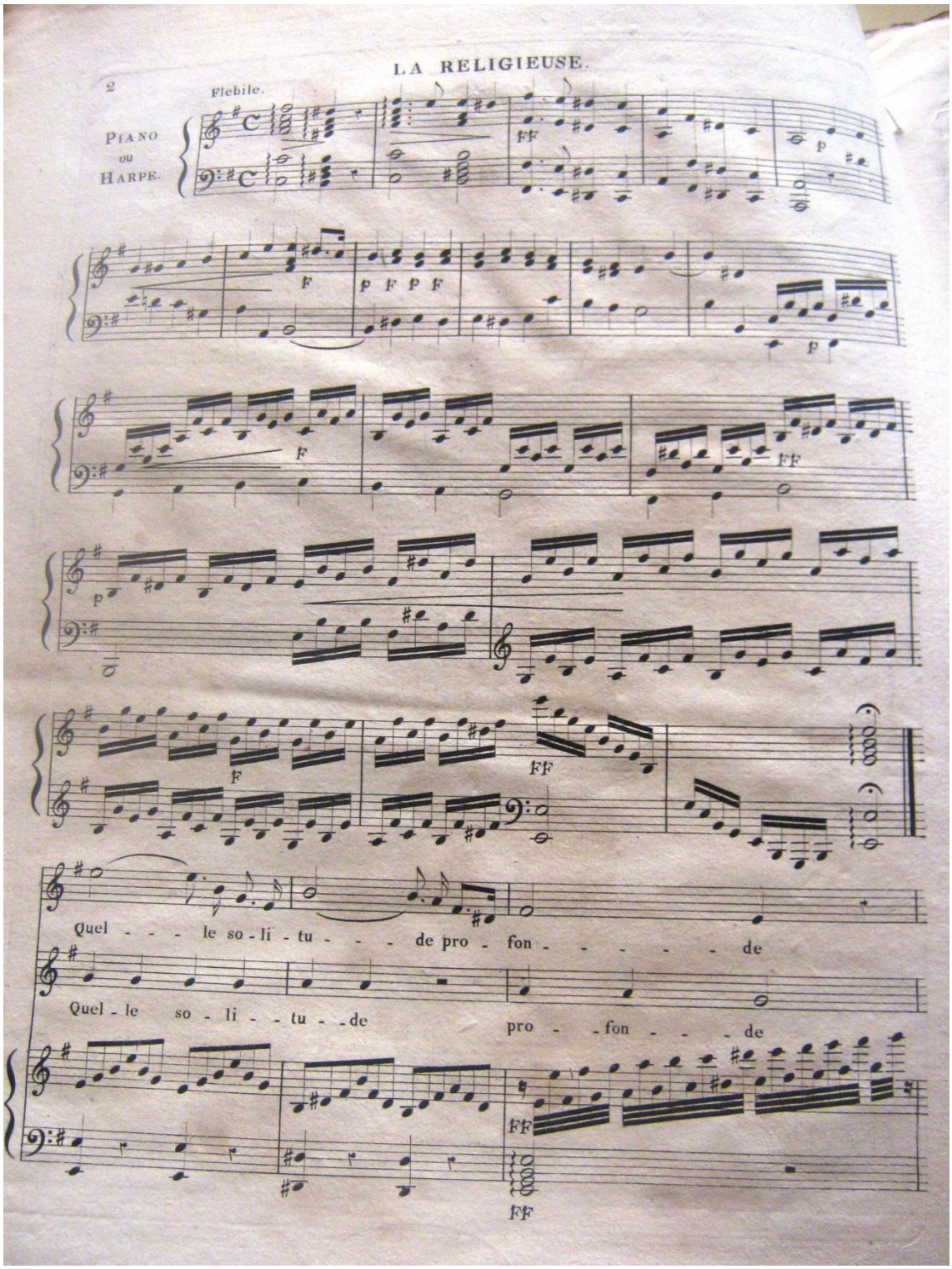


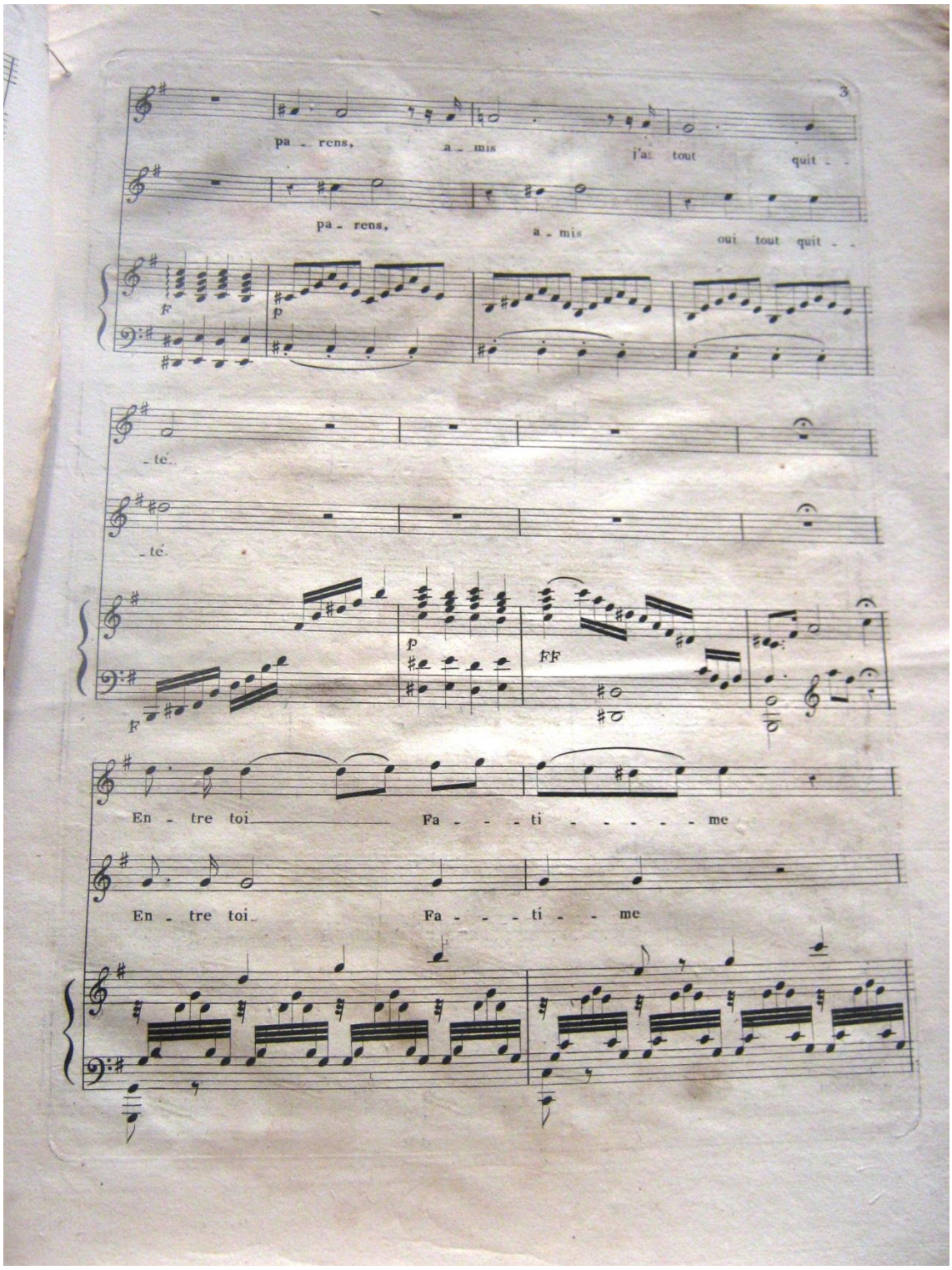

5
rons pour ton des - tin, nous trem - ble - rons pour ton des -
a - ge nous trem - ble - rons, nous trem - ble - rons pour ton des -
tin; nous croi - rons voir naître un o - ra - ge même au mi - lieu d'un jour se -
tin; nous croi - rons voir naître un o - ra - ge même au mi - lieu d'un jour se -
rein, nous croi - rons voir naître un o - ra - ge même au mi - lieu d'un jour se - rein,
rein, nous croi - rons voir naître un o - ra - ge même au mi - lieu d'un jour se - rein,
Lento ad libitum.
même au mi - lieu d'un jour se - rein.
même au mi - lieu d'un jour se - rein.
colla parte.
245

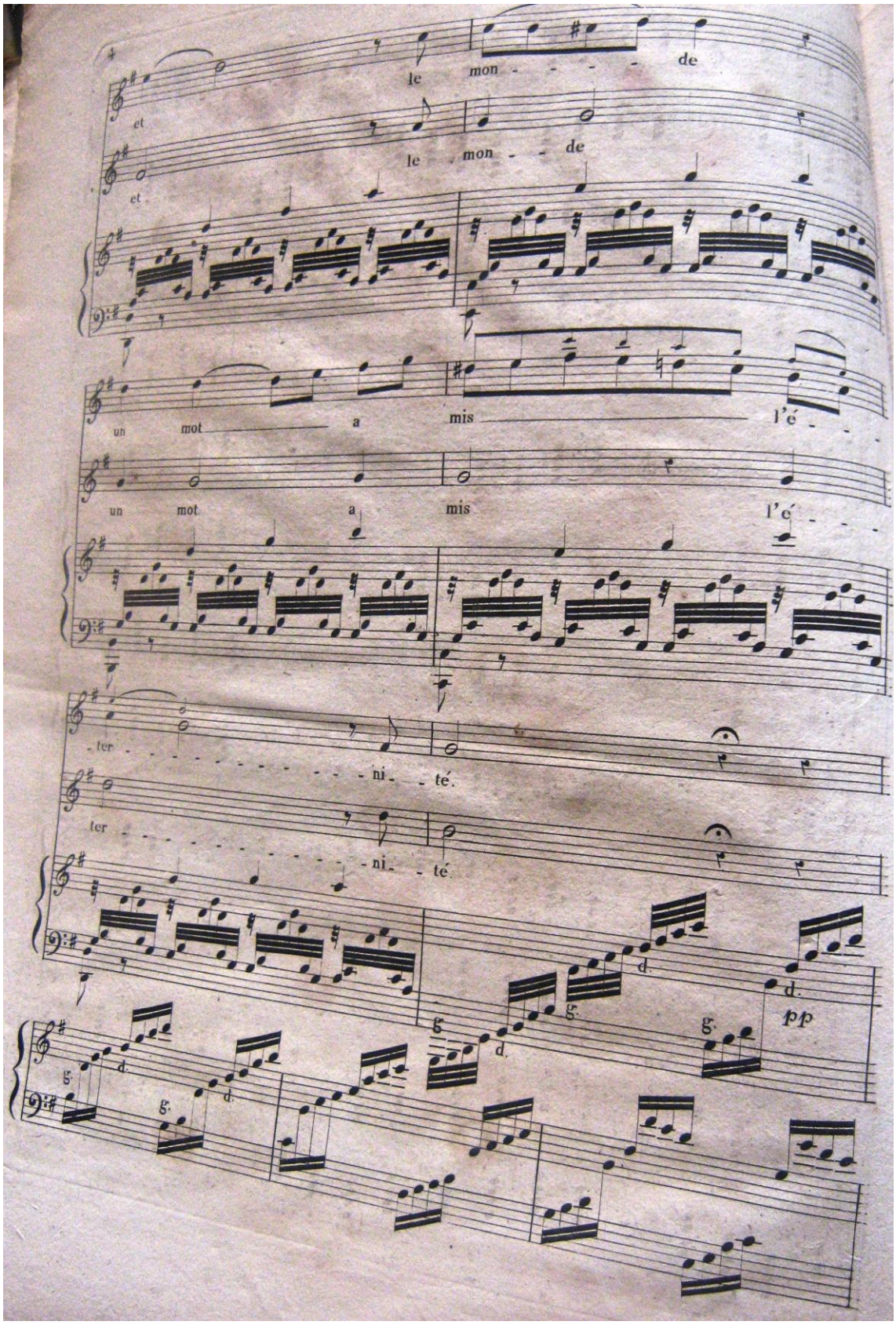

2em Couplet.
RACHEL.
JACOB.
Sur tes branches foibles en-core si la neige tombe à grands flots, de ce
Sur tes branches foibles en-core si la neige tombe à grands flots, de ce
poids j'irai dès l'au-ro-re sou-la-ger tes jeunes rameaux, soula-ger tes jeunes ra -
poids j'irai dès l'au-ro-re soula-ger tes jeunes rameaux, soula-ger tes jeunes ra -
meaux. Dans l'é-té lorsque le ton - - nerre te me-nacera de ses feux, te menace -
meaux. Dans l'é-té lorsque le ton - nerre te me-na - - - ce
ra de ses feux de Ra-chel la dou-ce pri - ère i-ra pour toi fléchir les
ra de ses feux de Ja-cob la dou-ce pri - ère i-ra pour toi fléchir les
cieux, de Ra-chel la dou-ce pri - è - re i-ra pour toi fléchir les cieux, i -
cieux, de Ja-cob la dou-ce pri - è - re. i-ra pour toi fléchir les cieux, i -
ad libitum.
ra pour toi flé - - chir les cieux.
ra pour toi flé - - chir les cieux.
245

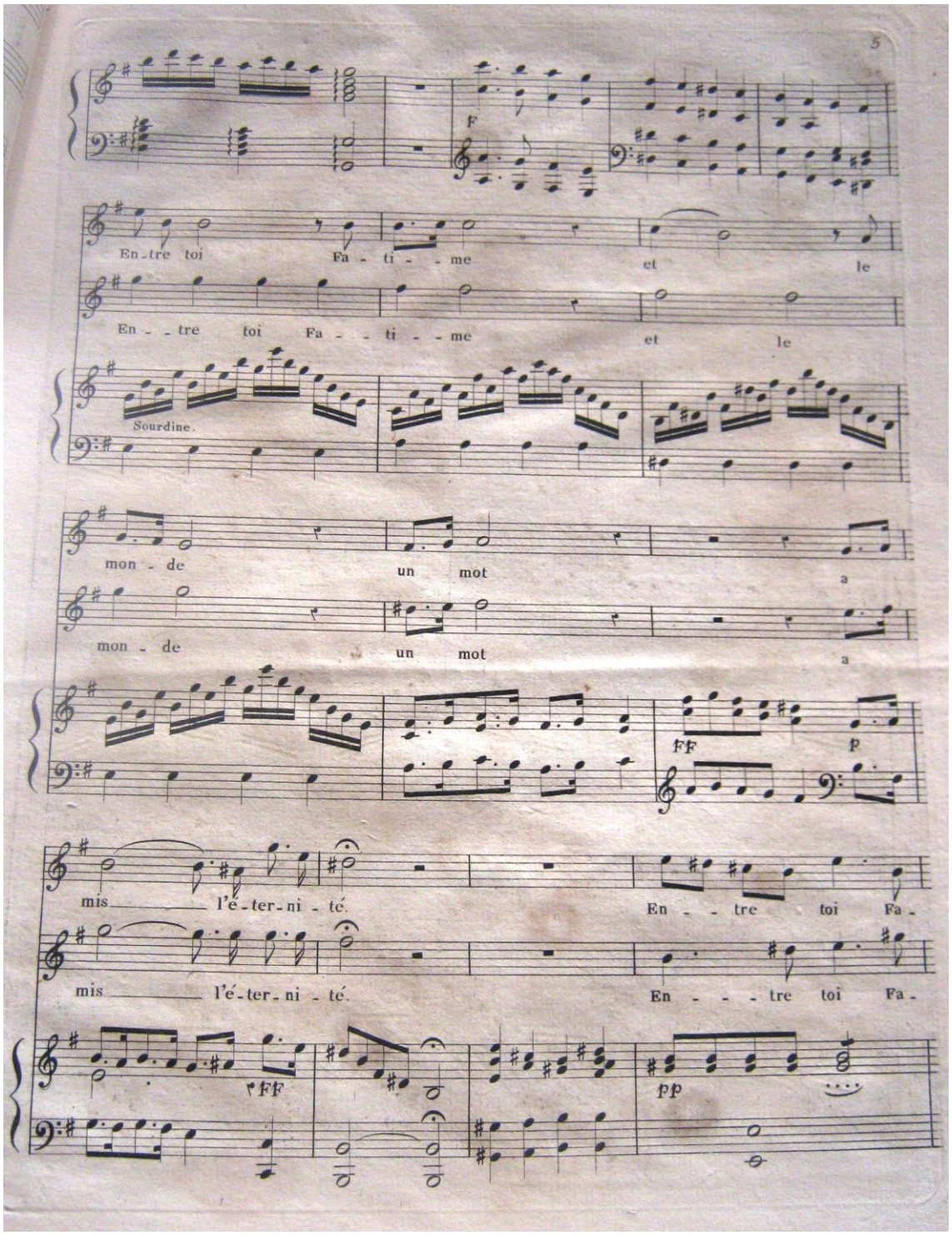

3.me Couplet.
RACHEL.
JACOB.
Symbole de douce allé-gres - se ah! que ton feuillage amou-reux s'augmente ain -
Symbole de douce allé-gres - se ah! que ton feuillage amou-reux s'augmente ain-
si que ma ten-dresse et m'annonce des jours heu - reux, et m'annonce des jours heu -
si que ma ten-dresse et m'an-nonce des jours heu - reux, et m'annonce des jours heu -
reux. O ciel! rafraîchis sa verdu-re prin - temps renouvelle sa fleur, prin - temps renou
reux. O ciel! rafraîchis sa ver-du - re printemps renouvelle, renou -
vel - le sa fleur tous deux redoublez sa pa - rure pour le moment de mon bon -
vel - le sa fleur tous deux redoublez sa pa - rure pour le moment de mon bon -
heur, tous deux re-doublez sa pa - ru - re pour le moment de mon bon-heur,
heur, tous deux re-doublez sa pa - ru - re pour le moment de mon bon-heur,
ad libitum.
pour le mo-ment de mon bon - heur
pour le mo-ment de mon bon - heur
N.B. Dans l'accompagnement de la moitié du Couplet qui commence ô ciel! rafraichis, etc. au lieu des triples croches tremolanti, faites un simple arpege de croches liées.
945

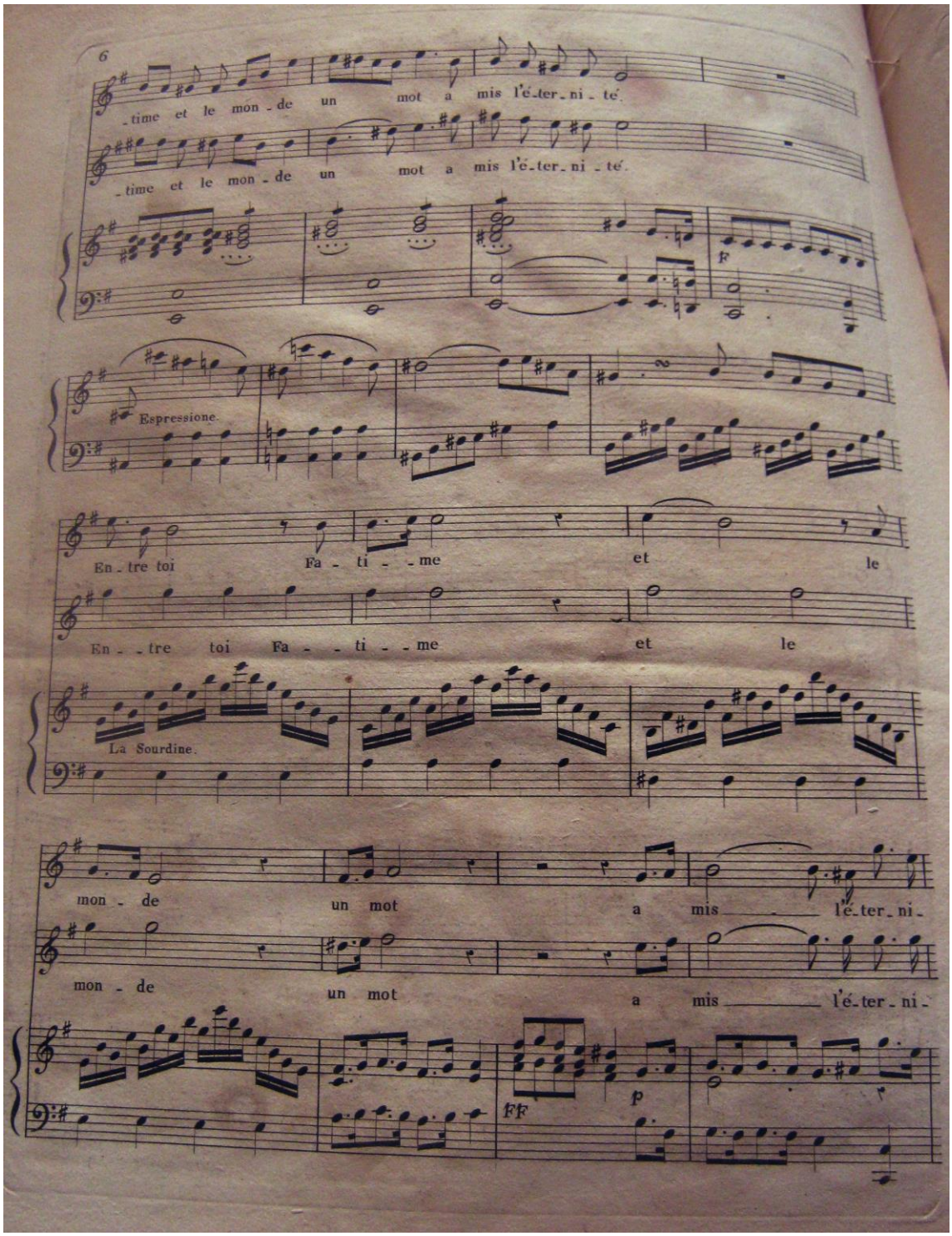
Felice Bambini – *La religeuse*

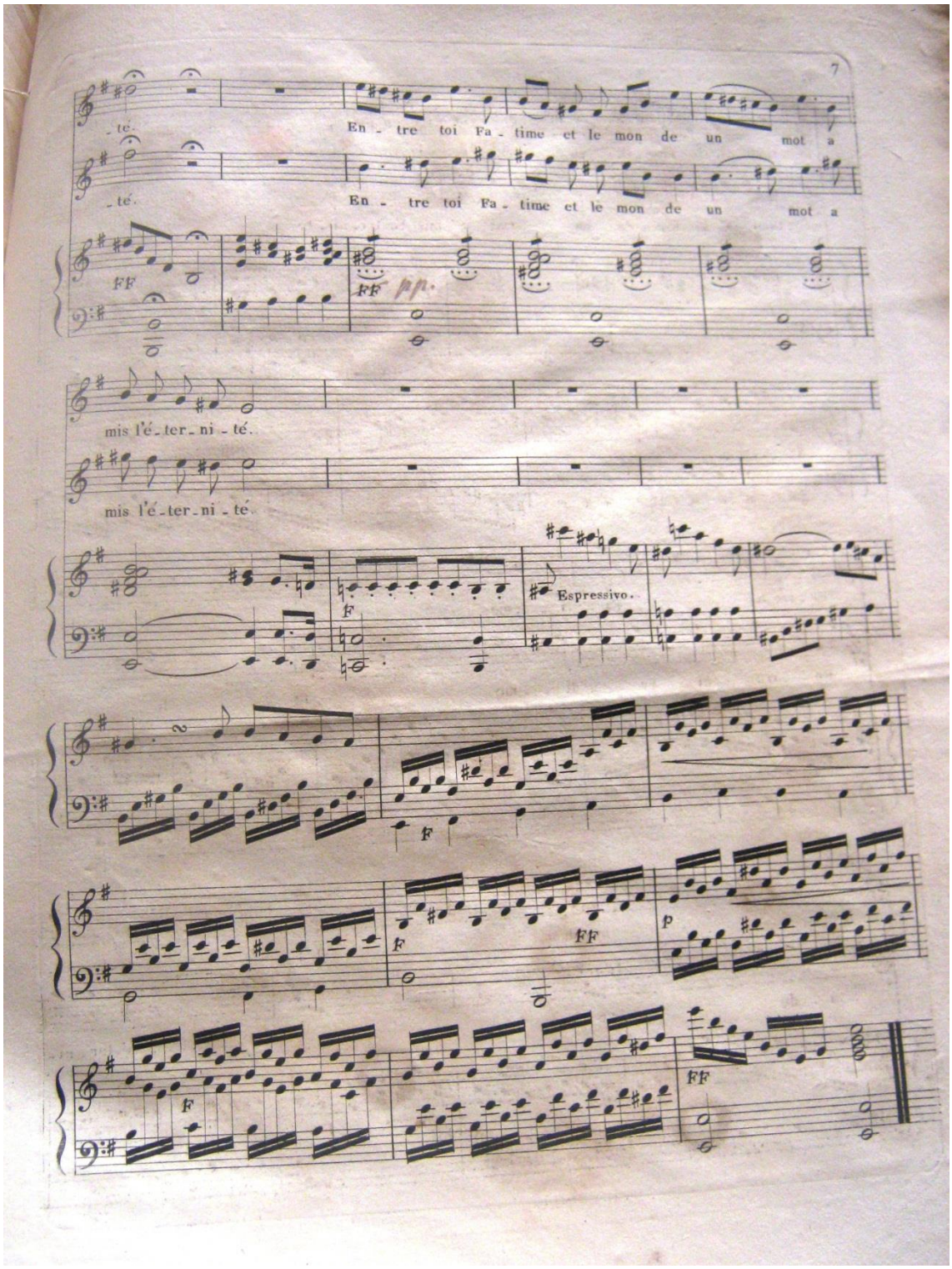



3
pa - rens, a - mis j'ai tout quit - -
pa - rens, a - mis oui tout quit - -
- té.
- té.
En - tre toi Fa - - - ti - - - - - me
En - tre toi Fa - - - ti - - me


le mon - - - - de
et
le mon - - de
et
un mot a mis l'é - - -
un mot a mis l'é - - -
- ter - - - - - - - - - - - - ni - - té.
ter - - - - - - - - - - - - ni - - té.
pp

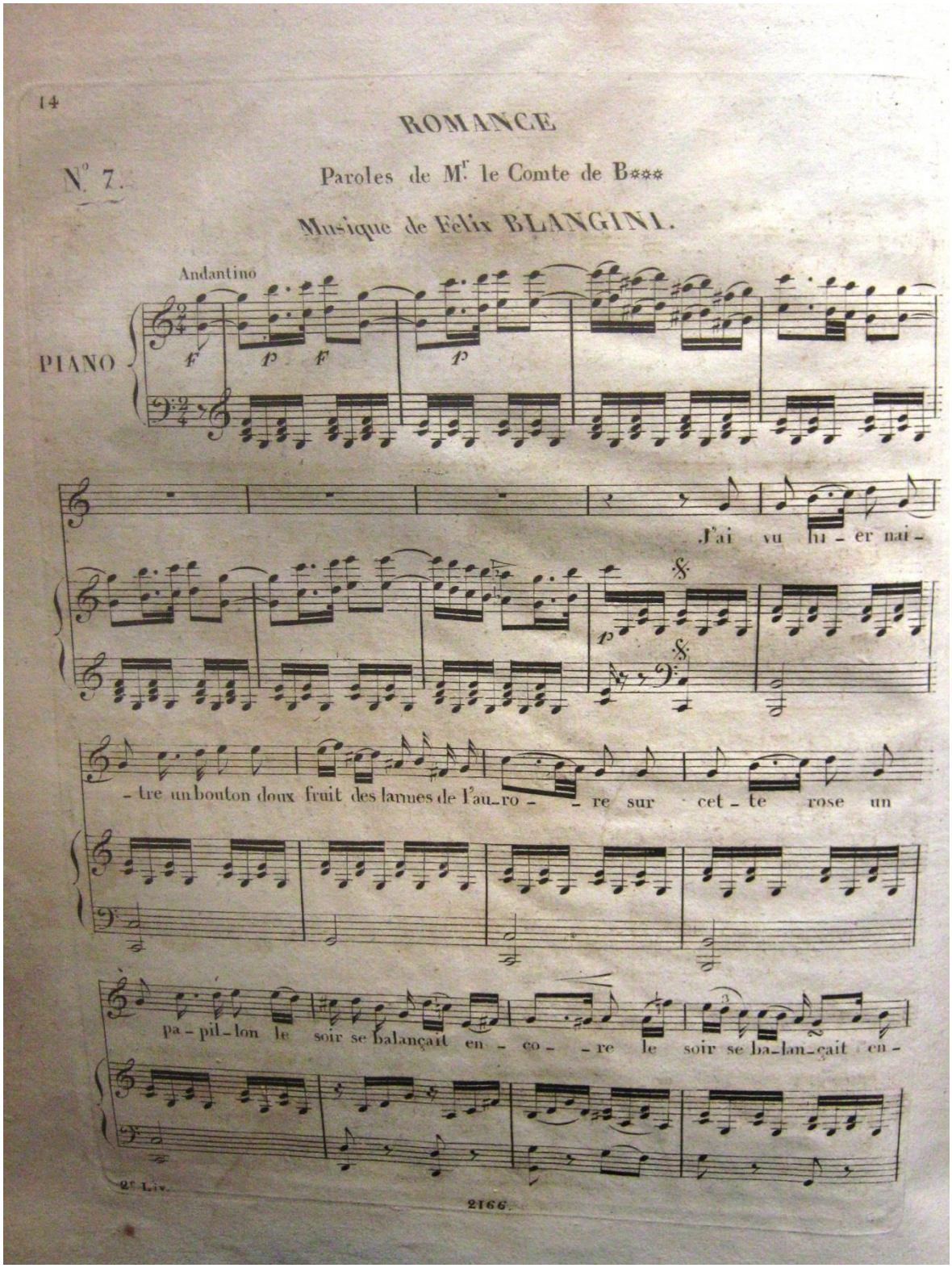

5
p
En-tre toi Fa-ti-me et le
En-tre toi Fa-ti-me et le
Sourdine.
mon-de un mot a
mon-de un mot a
FF
p
mis l'é-ter-ni-té. En-tre toi Fa-
mis l'é-ter-ni-té. En-tre toi Fa-
FF
pp

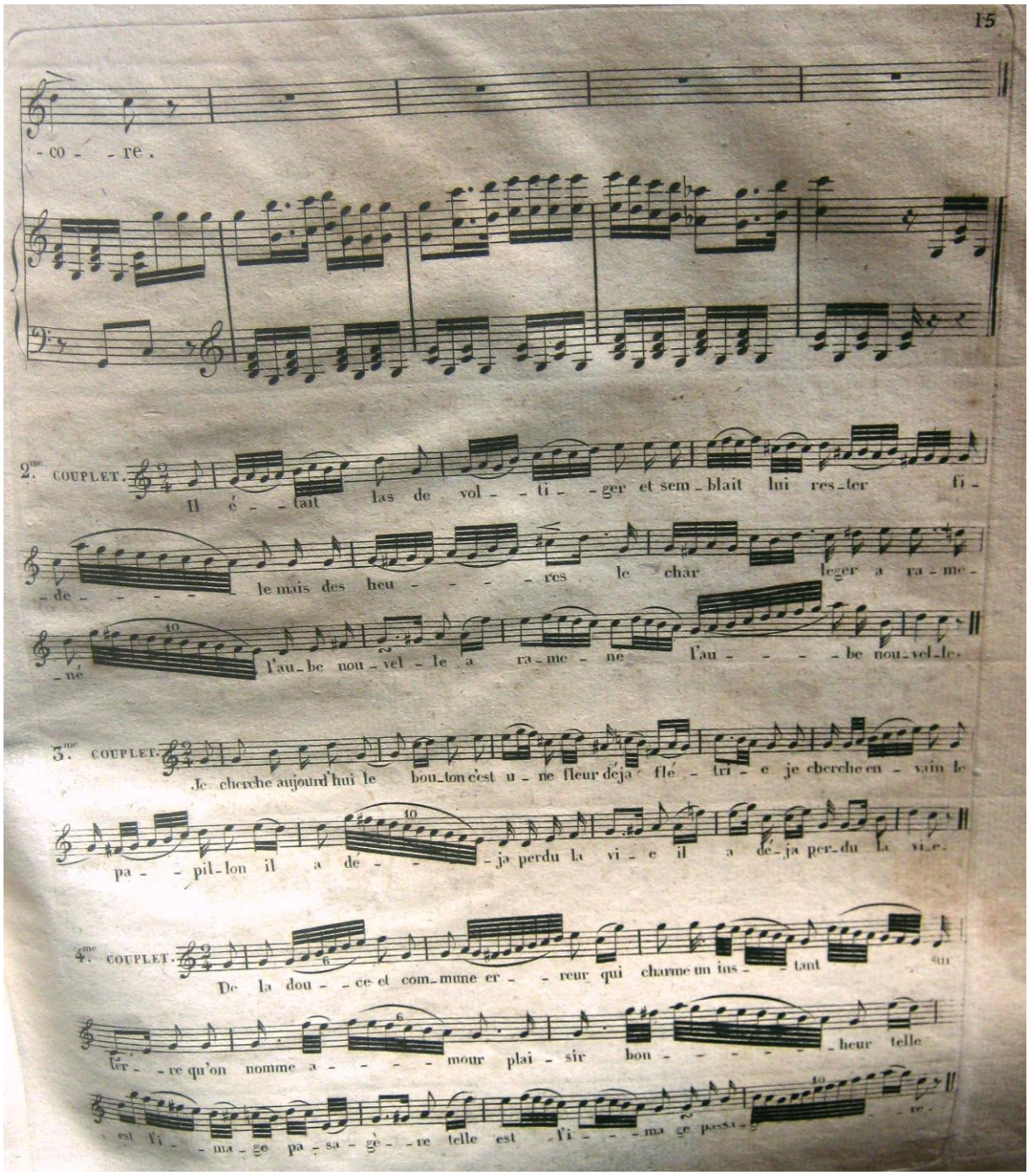

6
-time et le mon-de un mot a mis l'é-ter-ni-té.
-time et le mon-de un mot a mis l'é-ter-ni-té.
Espressione.
En-tre toi Fa-ti--me et le
En--tre toi Fa--ti--me et le
La Sourdine.
mon-de un mot a mis l'é-ter-ni-
mon-de un mot a mis l'é-ter-ni-
FF
p


7
té.
En - tre toi Fa - time et le mon de un mot a
té.
En - tre toi Fa - time et le mon de un mot a
mis l'é - ter - ni - té.
mis l'é - ter - ni - té.
Espressivo.

Felice Blangini – *Seize nouvelles romances*

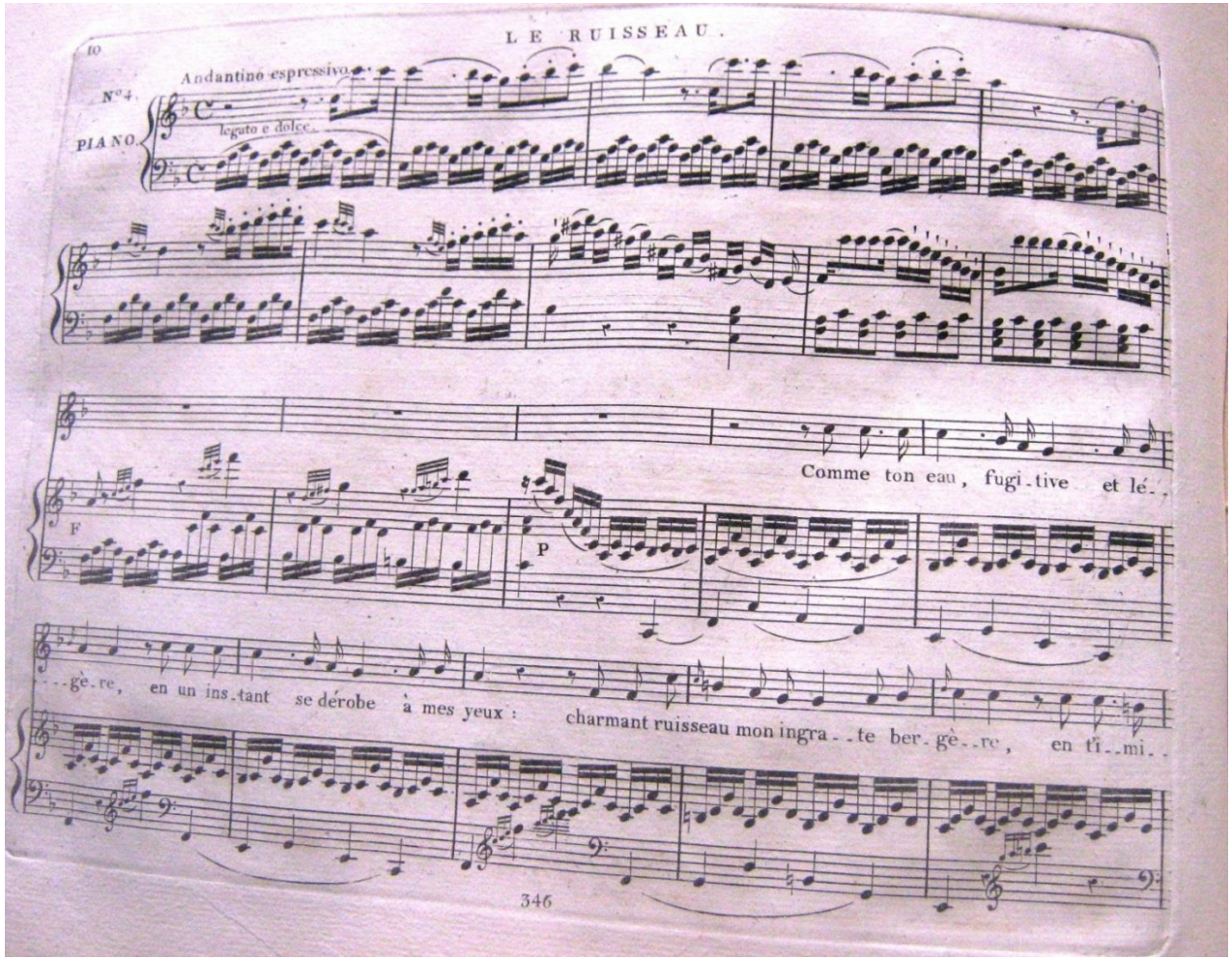
No. 7 – 'J'ai vu hier naître'

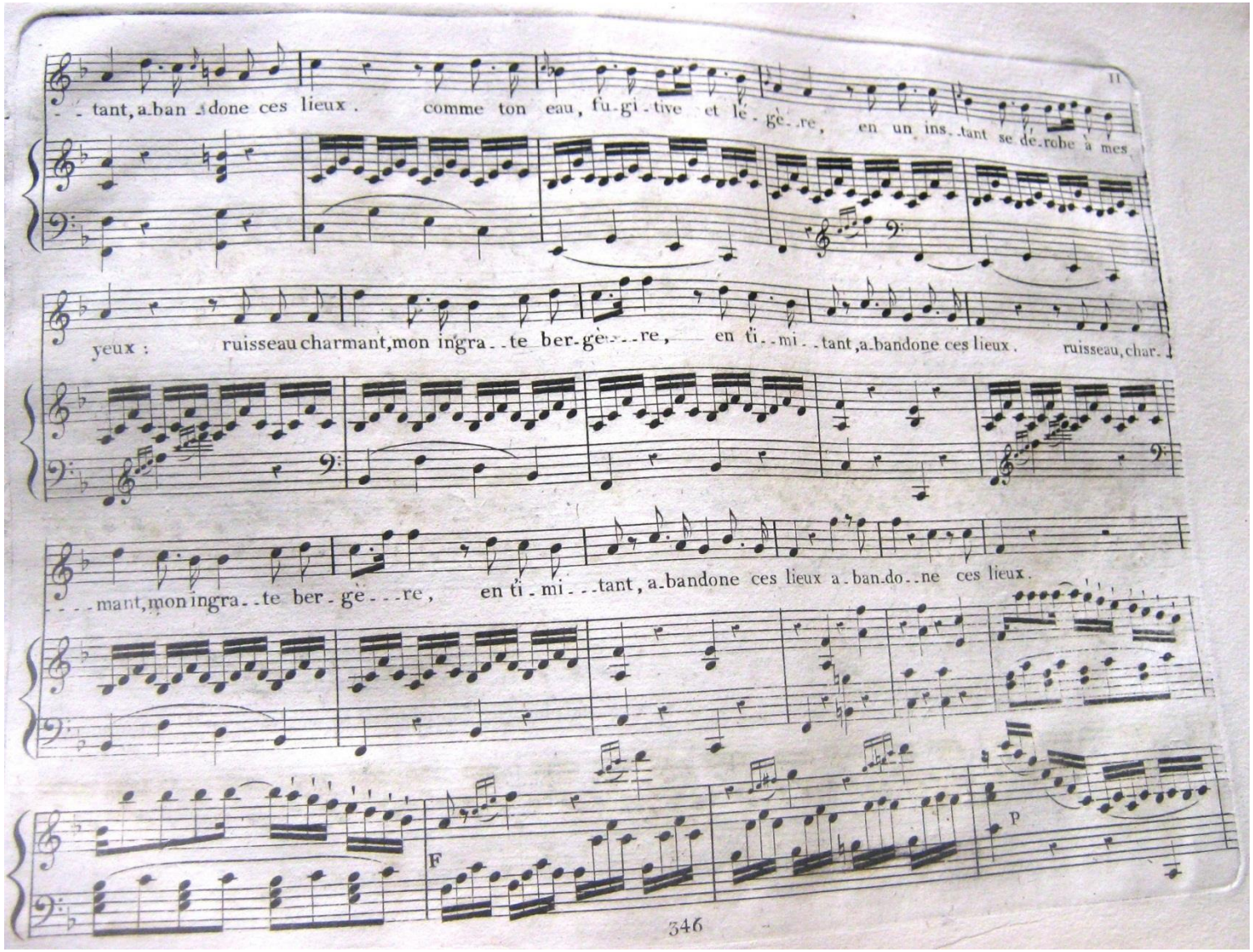


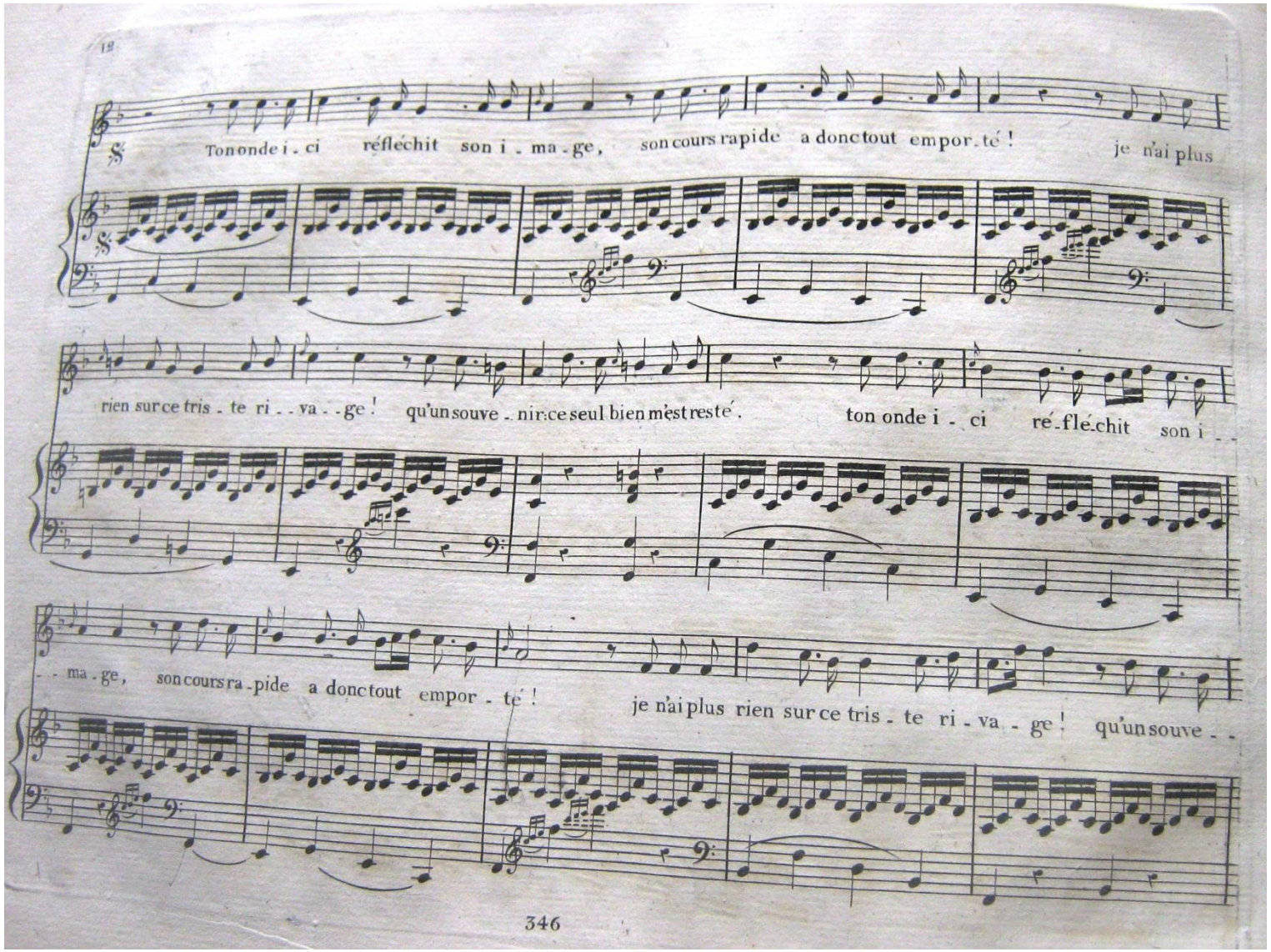

15
- co - re.
2me. COUPLET.
Il é - tait las de vol - ti - ger et sem - blait lui res - ter fi -
- de - le mais des heu - res le char leger a ra - me -
- ne l'au - be nou - vel - le a ra - me - ne l'au - be nou - vel - le.
3me. COUPLET.
Je cherche aujourd'hui le bou - ton c'est u - ne fleur déja flé - tri - e je cherche en - vain le
pa - pil - lon il a dé - ja perdu la vi - e il a dé - ja per - du la vi - e.
4me. COUPLET.
De la dou - ce et com - mune er - reur qui charme un ins - tant
ter - re qu'on nomme a - mour plai - sir bon - heur telle
est fi - ma - ge pa - sa - gè - re telle est l'i - ma ge pas - sa -

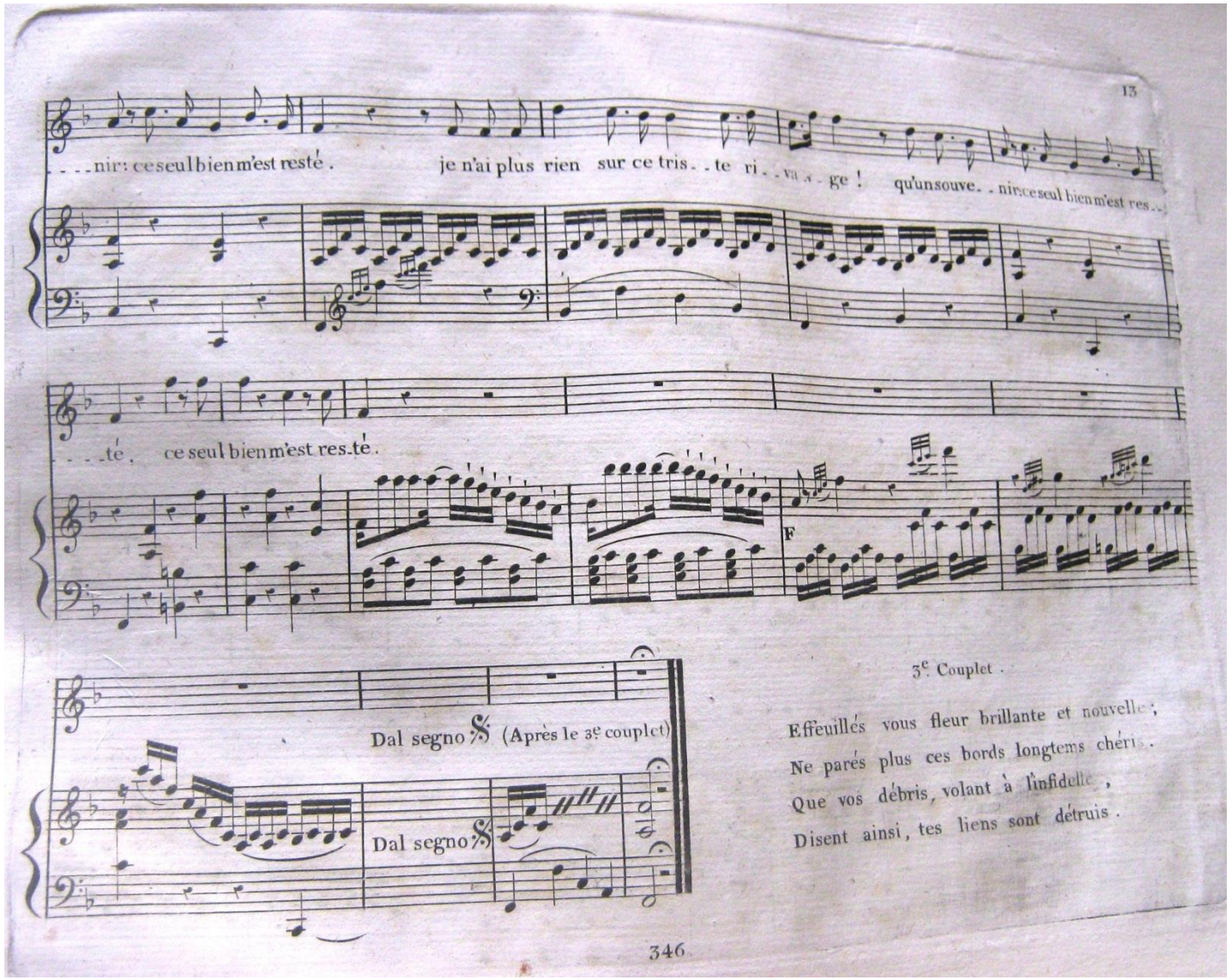
Giacomo-Gotifredo Ferrari – *Quatrième recueil de romances*

No.4 – 'Le ruisseau'



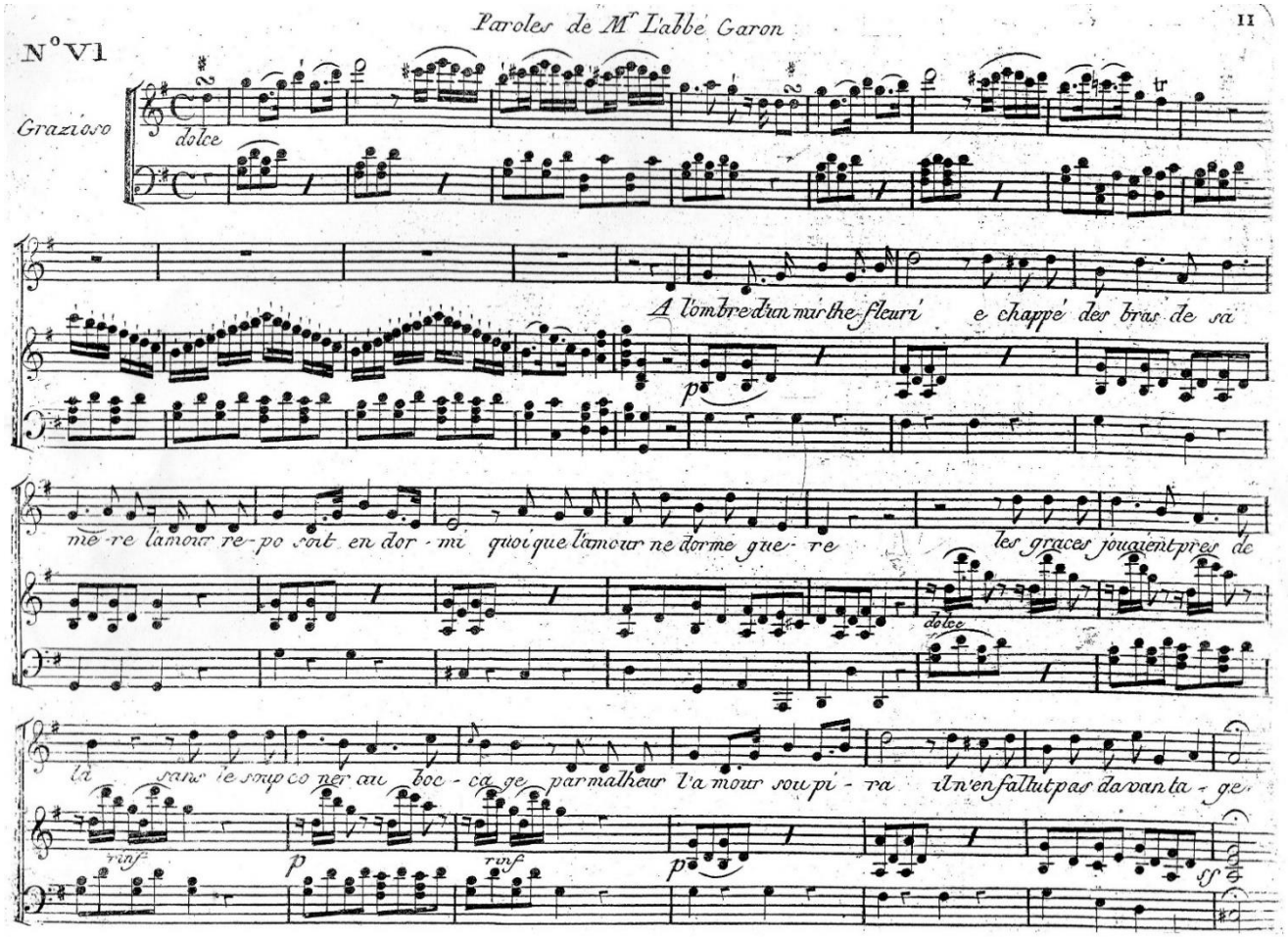

tant, a-ban-done ces lieux . comme ton eau, fu-gi-tive et lé-gè-re, en un ins-tant se dé-robe à mes
yeux : ruisseau charmant, mon ingra-te ber-gè-re, en ti-mi-tant, a-bandone ces lieux . ruisseau, char-
mant, mon ingra-te ber-gè-re, en ti-mi-tant, a-bandone ces lieux a-ban-do-ne ces lieux.
F
P
346

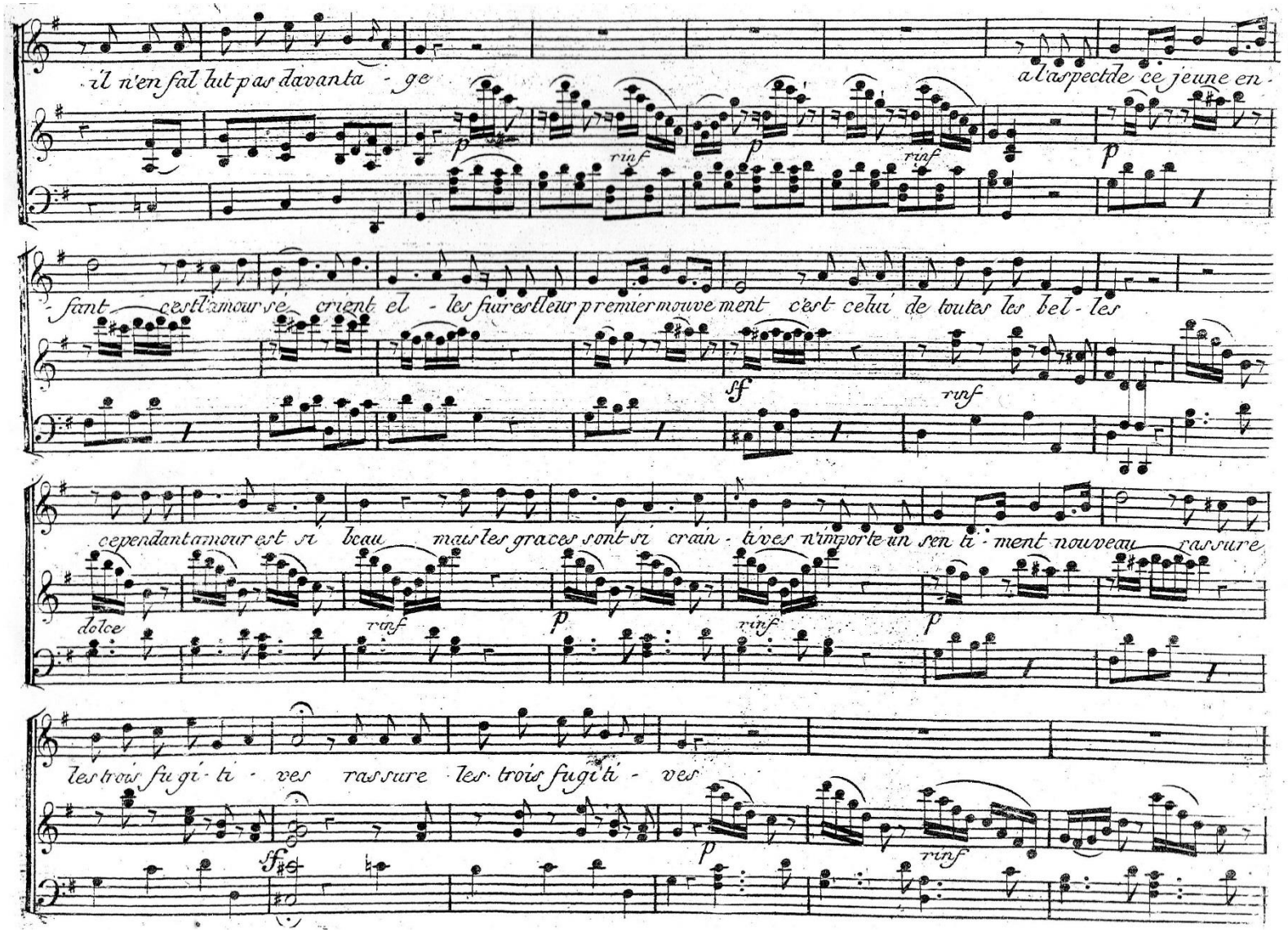

12
Tonondeici réfléchit son i - ma - ge, son cours rapide a donc tout empor - té ! je n'ai plus
rien sur ce tris - te ri - - va - - ge ! qu'un souve - nir ce seul bien m'est resté. ton onde i - ci ré - flé - chit son i - -
- - ma - ge, son cours ra - pide a donc tout empor - té ! je n'ai plus rien sur ce tris - te ri - va - ge ! qu'un souve - -
346

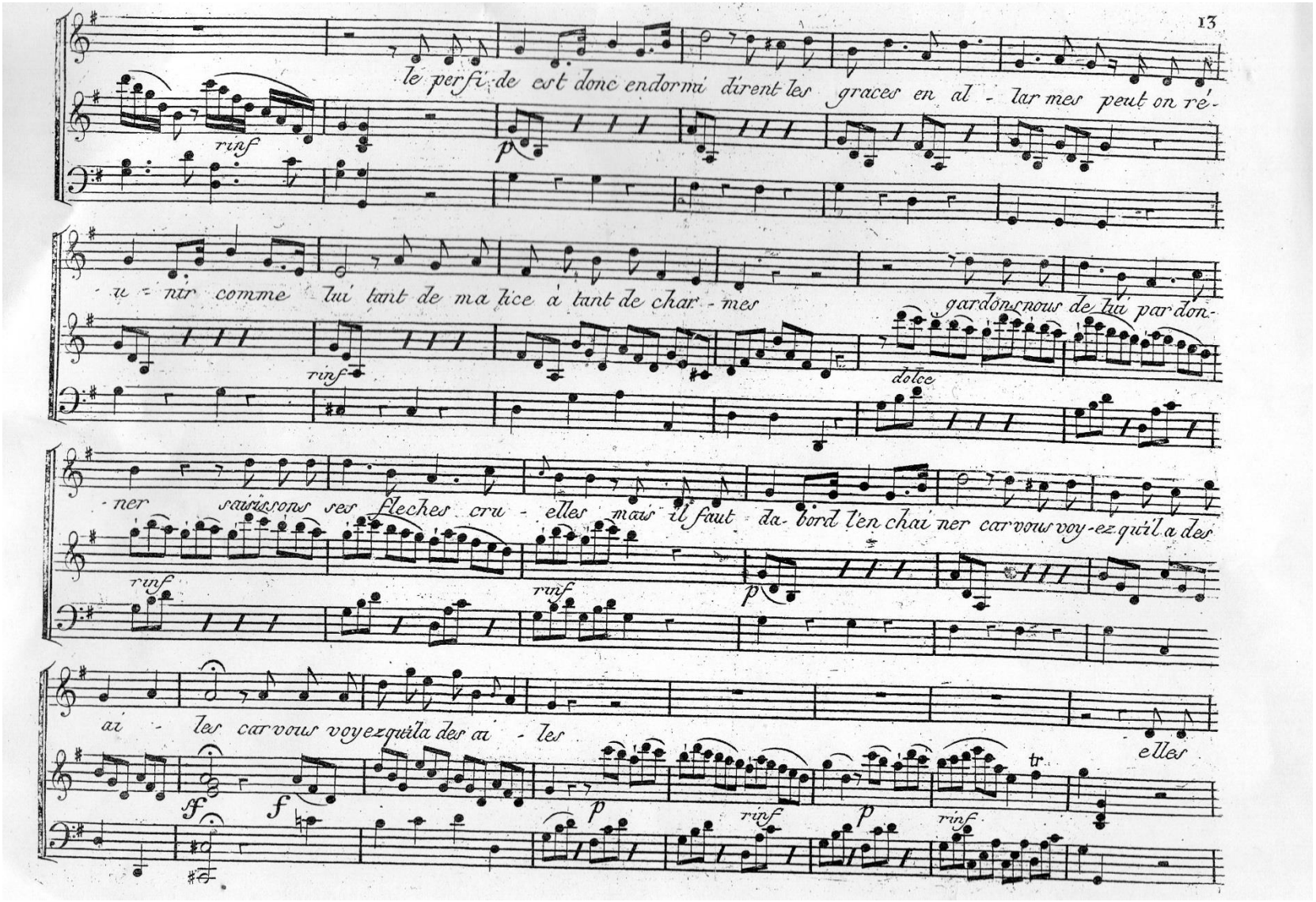

13
...nir: ce seul bien m'est resté. je n'ai plus rien sur ce tris..te ri..va..ge ! qu'un souve..nir: ce seul bien m'est res..
...té. ce seul bien m'est res..té.
F
Dal segno 𝄋 (Après le 3e couplet)
Dal segno 𝄋
3e. Couplet.
Effeuillés vous fleur brillante et nouvelle;
Ne parés plus ces bords longtems chéris.
Que vos débris, volant à l'infidelle,
Disent ainsi, tes liens sont détruis.
346

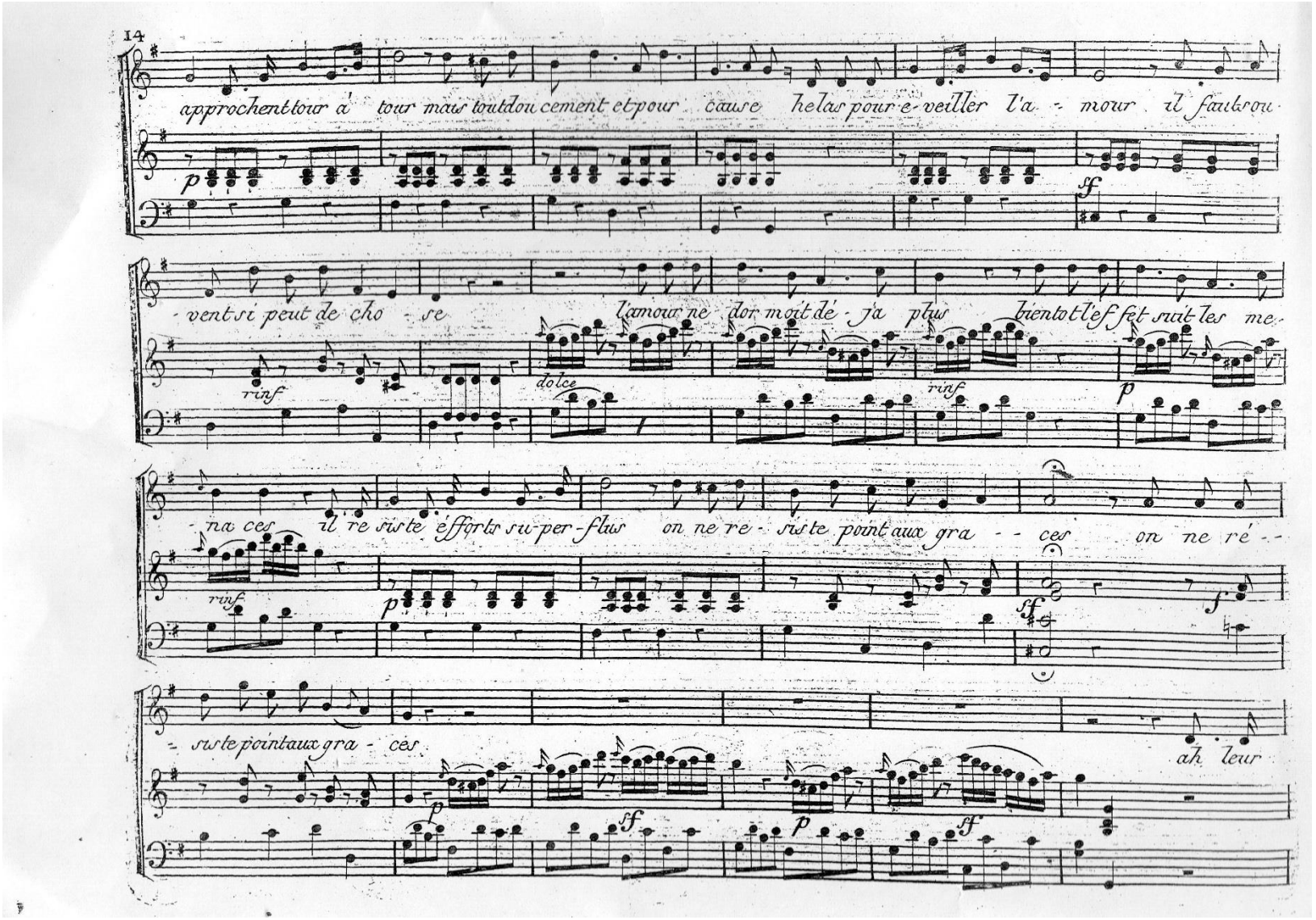
Giacomo-Gotifredo Ferrari – *Six romances avec accompagnement de forte-piano*

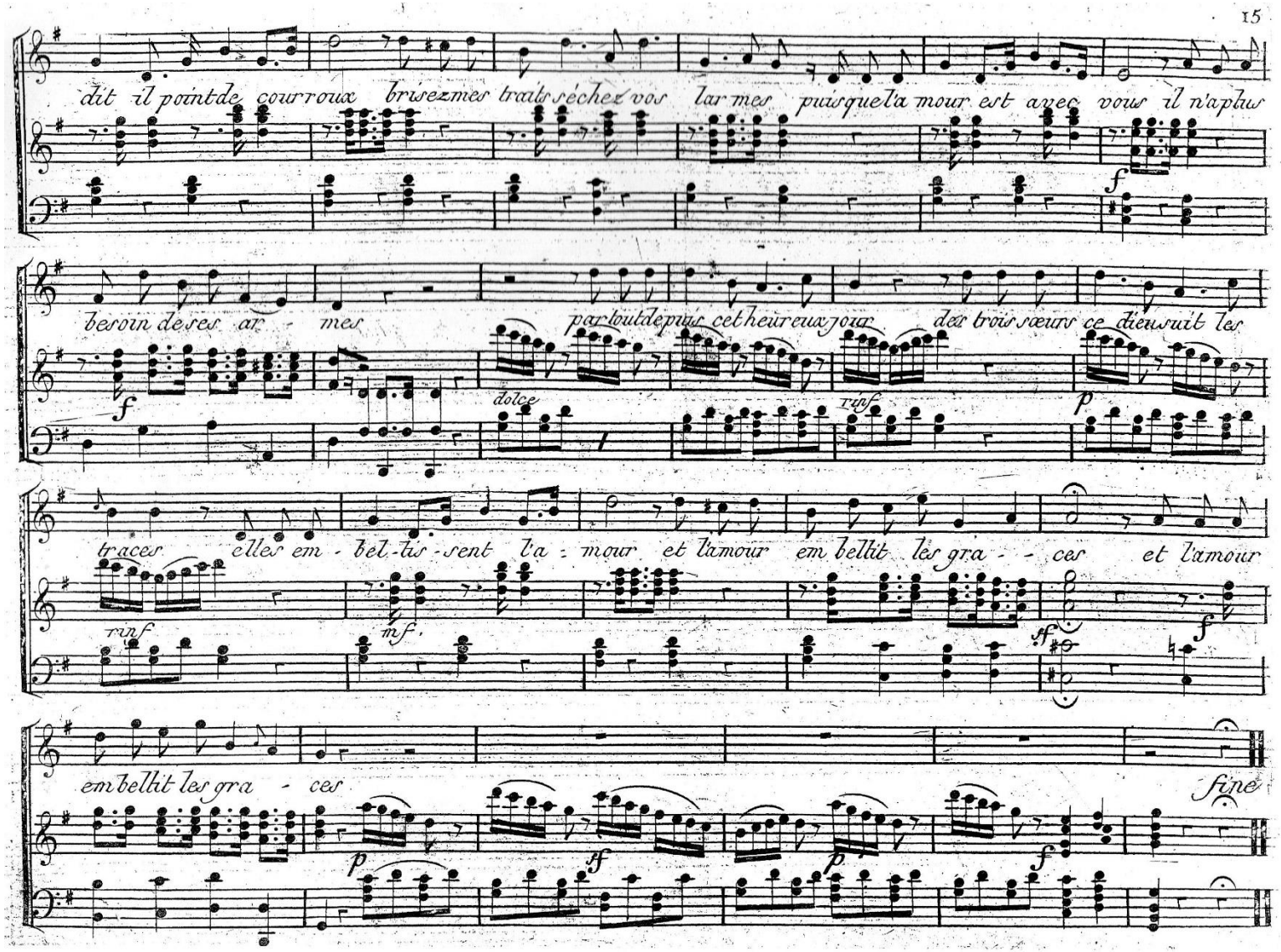
No. 6 – 'A l'ombre d'un mur the fleuri'



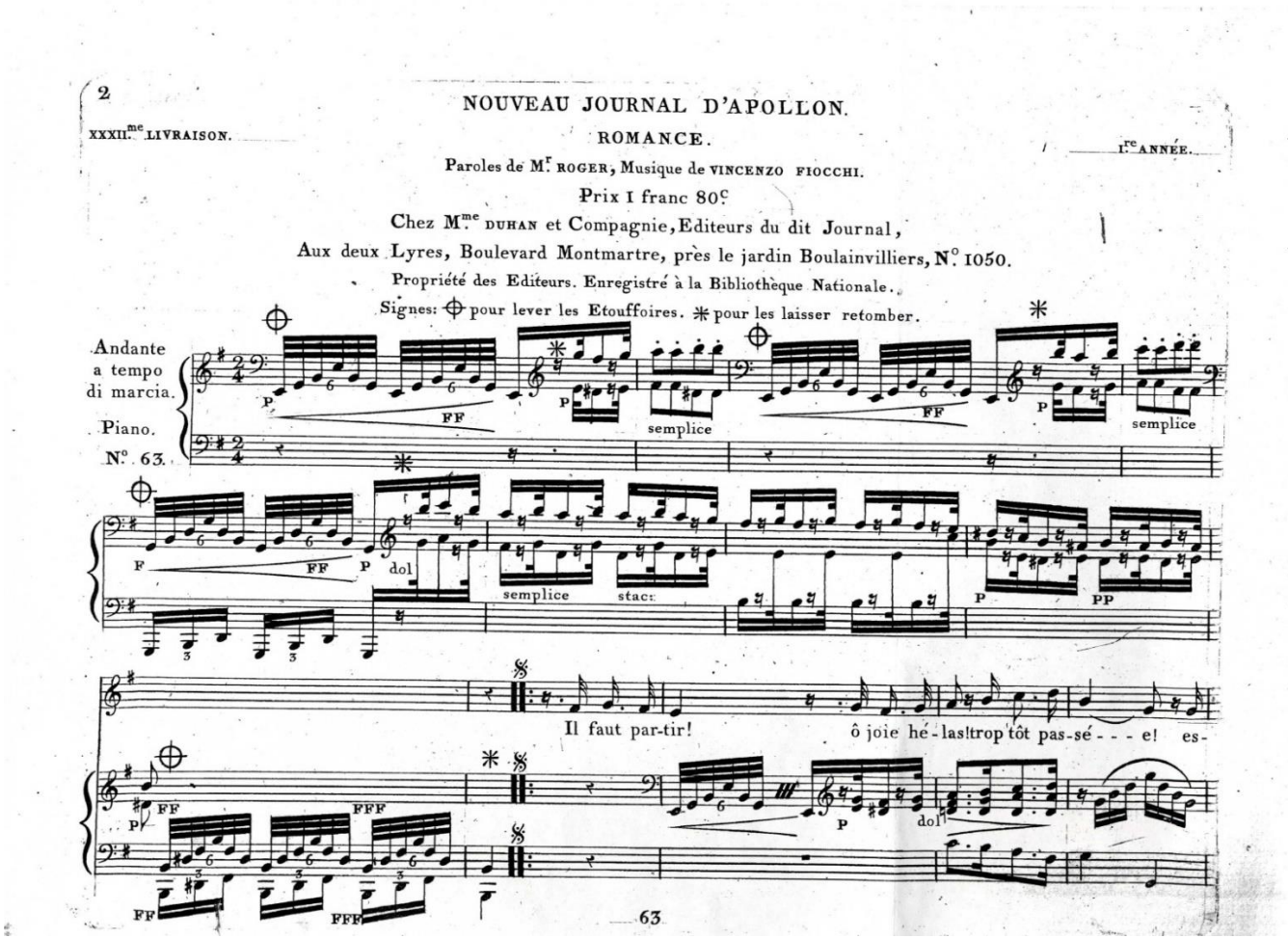

il n'en fal lut pas davanta - ge
a l'aspect de ce jeune en -
- fant c'est l'amour se crient el - les fuir est leur premier mouve ment c'est celui de toutes les bel - les
cependant amour est si beau mais les graces sont si crain - tives n'importe un sen ti - ment nouveau rassure
dolce
les trois fugi - ti - ves rassure les trois fugi ti - ves

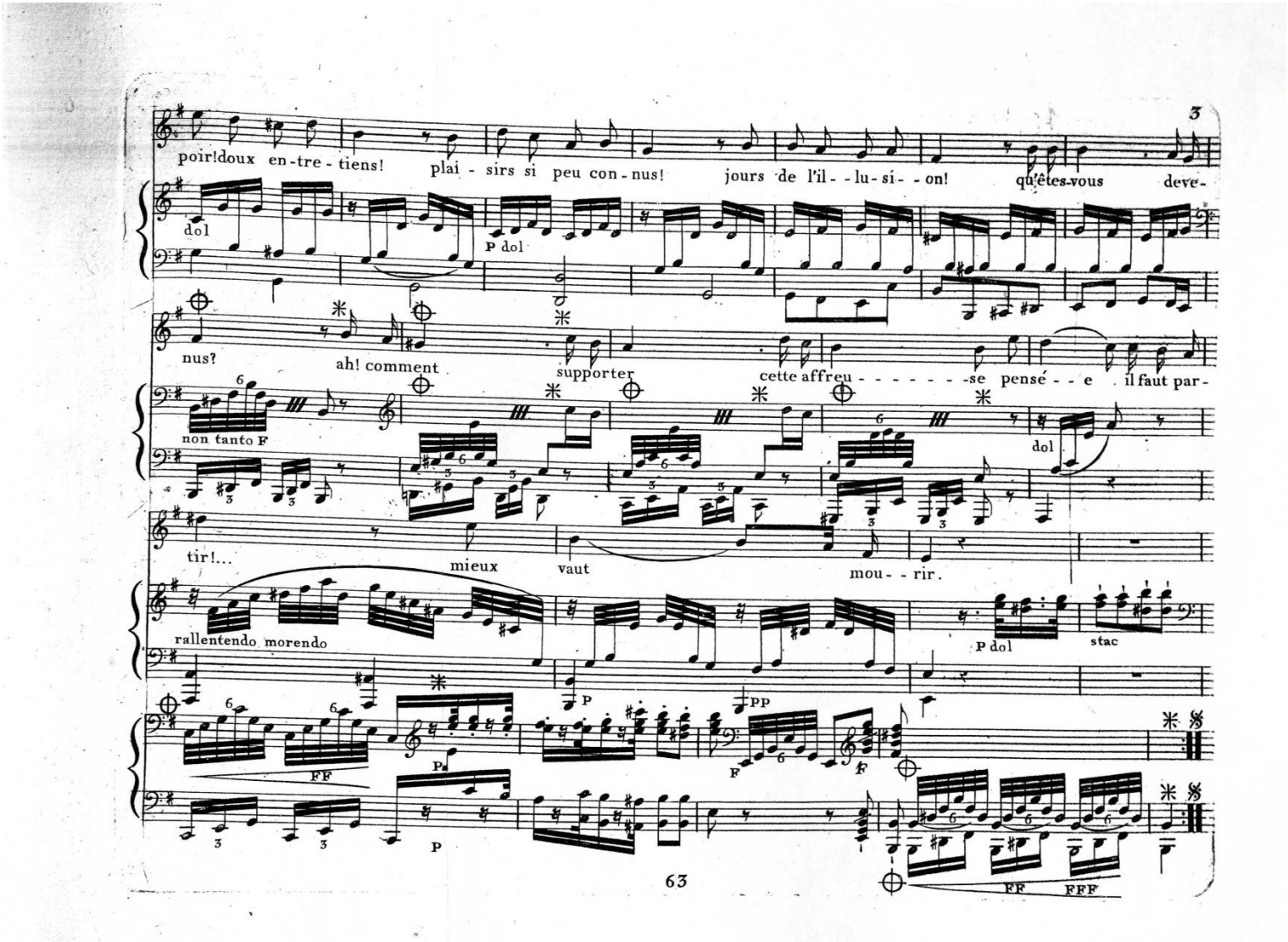

13
le perfi de est donc endormi dirent les graces en al - lar mes peut on ré-
rinf
p
- u - nir comme lui tant de ma lice à tant de char - mes
gardons nous de lui par don-
rinf
dolce
- ner saisissons ses fleches cru - elles mais il faut da bord l'en chai ner car vous voy-ez qu'il a des
rinf
rinf
p
ai - les car vous voyez qu'il a des ai - les
elles
ff
f
p
rinf
p
rinf
tr


14
approchent tour à tour mais tout doucement et pour cause helas pour éveiller l'amour il faut sou
vent si peut de chose
l'amour ne dort moit déjà plus bientot l'effet suit les me
dolce
rinf
rinf
na ces il reziste éfforts superflus on ne reziste point aux graces on ne ré
rinf
siste point aux graces
ah leur


15
dit il point de courroux brisez mes traits sèchez vos larmes puisque l'amour est avec vous il n'a plus
besoin de ses ar - mes
par tout depuis cet heureux jour des trois sœurs ce dieu suit les
dolce
traces elles em - bel-lis-sent l'a - mour et l'amour em bellit les gra - - ces et l'amour
em bellit les gra - ces
fine

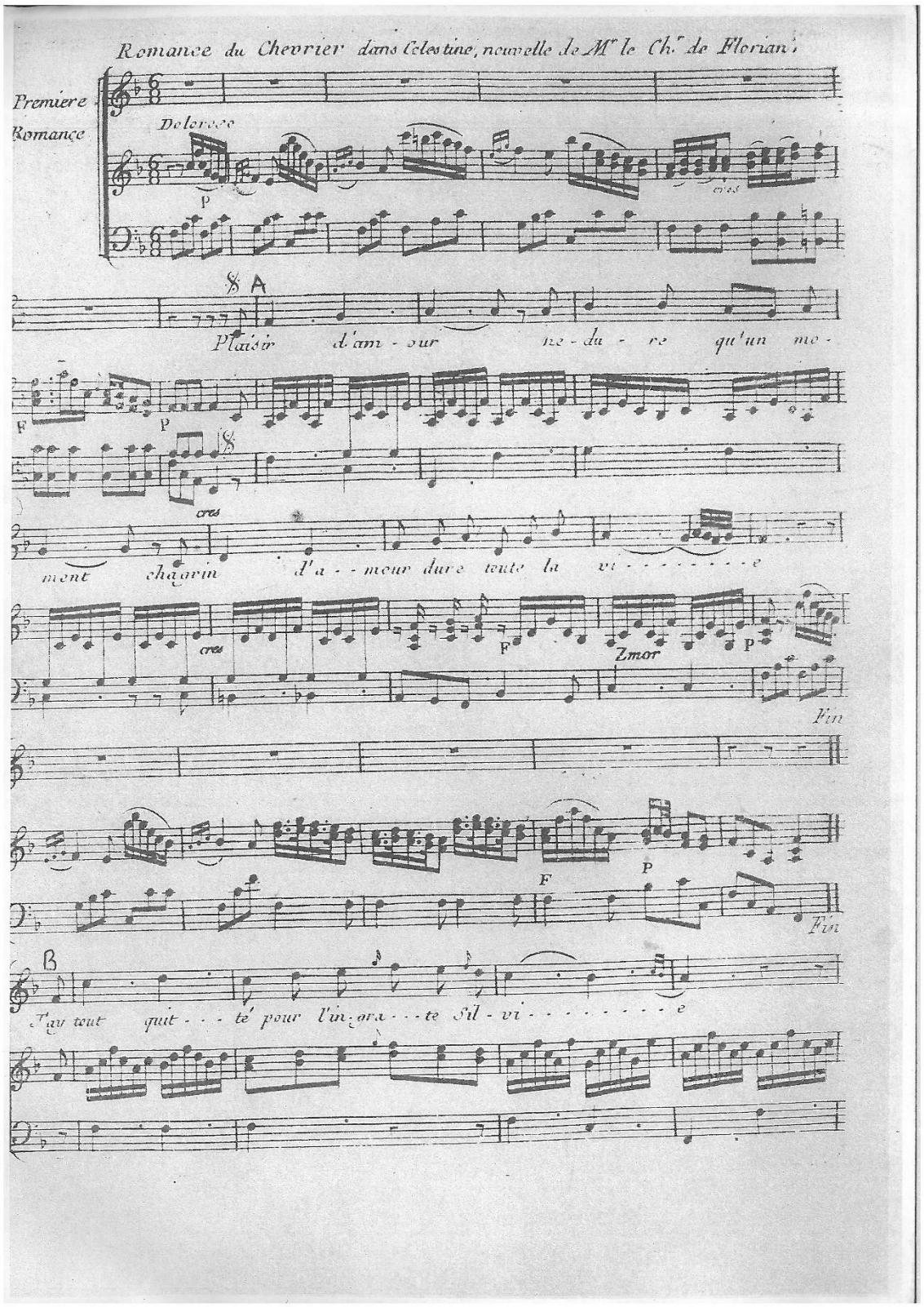
Vincenzo Fiocchi – *Il faut partir*

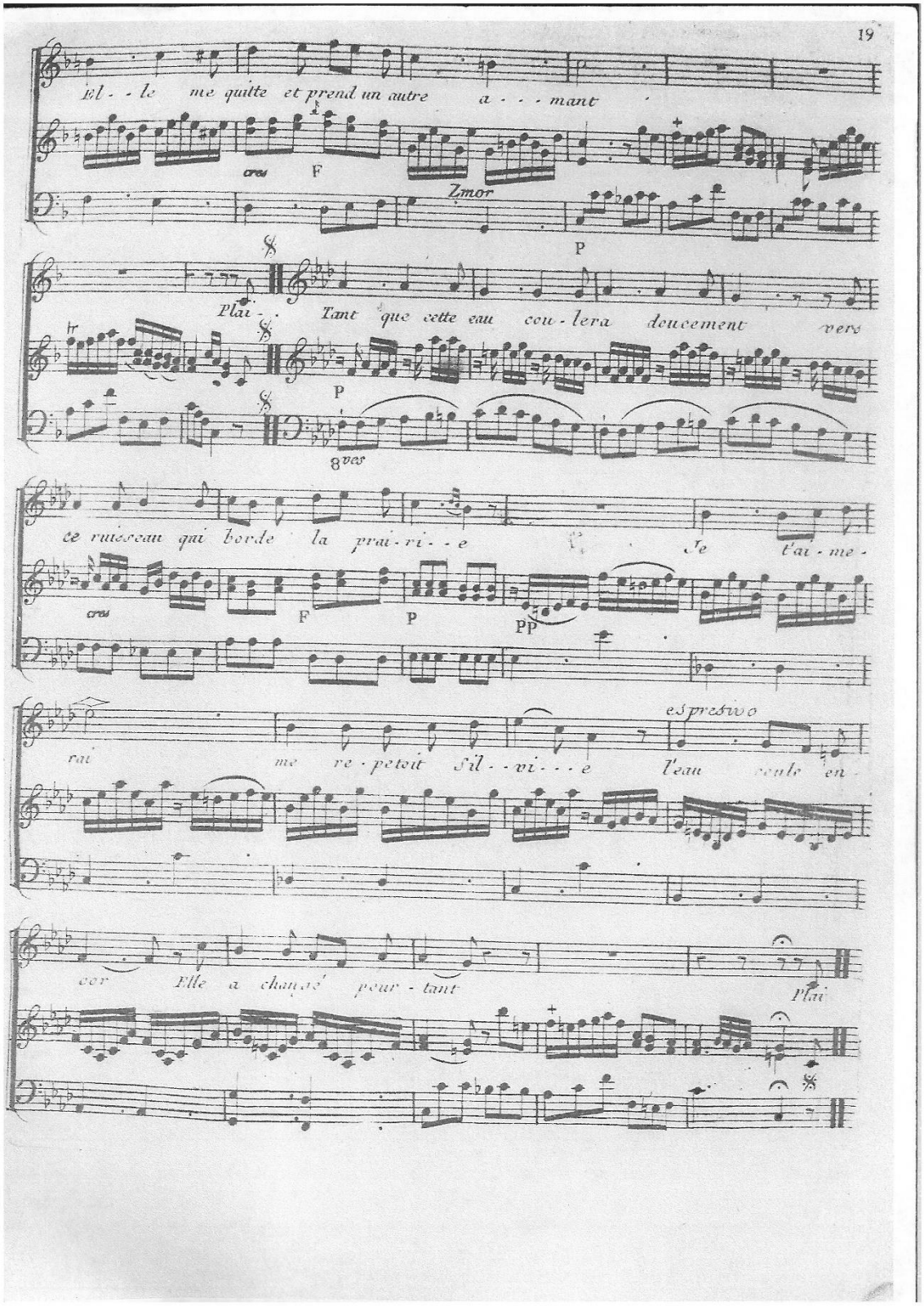



3
poir!doux en-tre-tiens! plai-sirs si peu con-nus! jours de l'il--lu-si--on! qu'êtes-vous deve-
dol
P dol
nus? ah! comment supporter cette affreu-------se pensé--e il faut par-
non tanto F
dol
tir!... mieux vaut mou--rir.
rallentendo morendo
P dol
stac
P
pp
FF
P
F
F
P
FF FFF
63

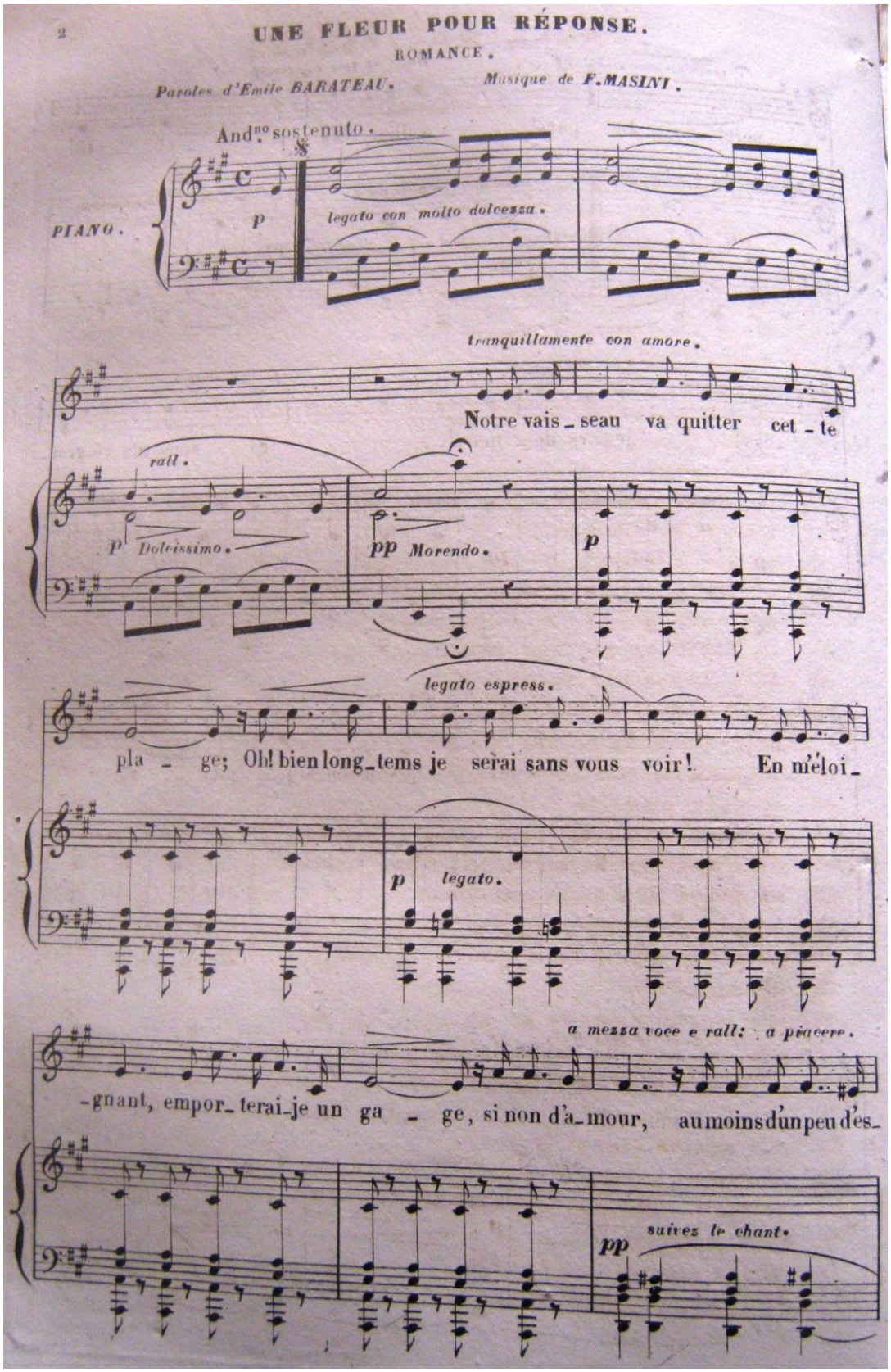
Jean-Paul Martini – *Trois romances nouvelles*

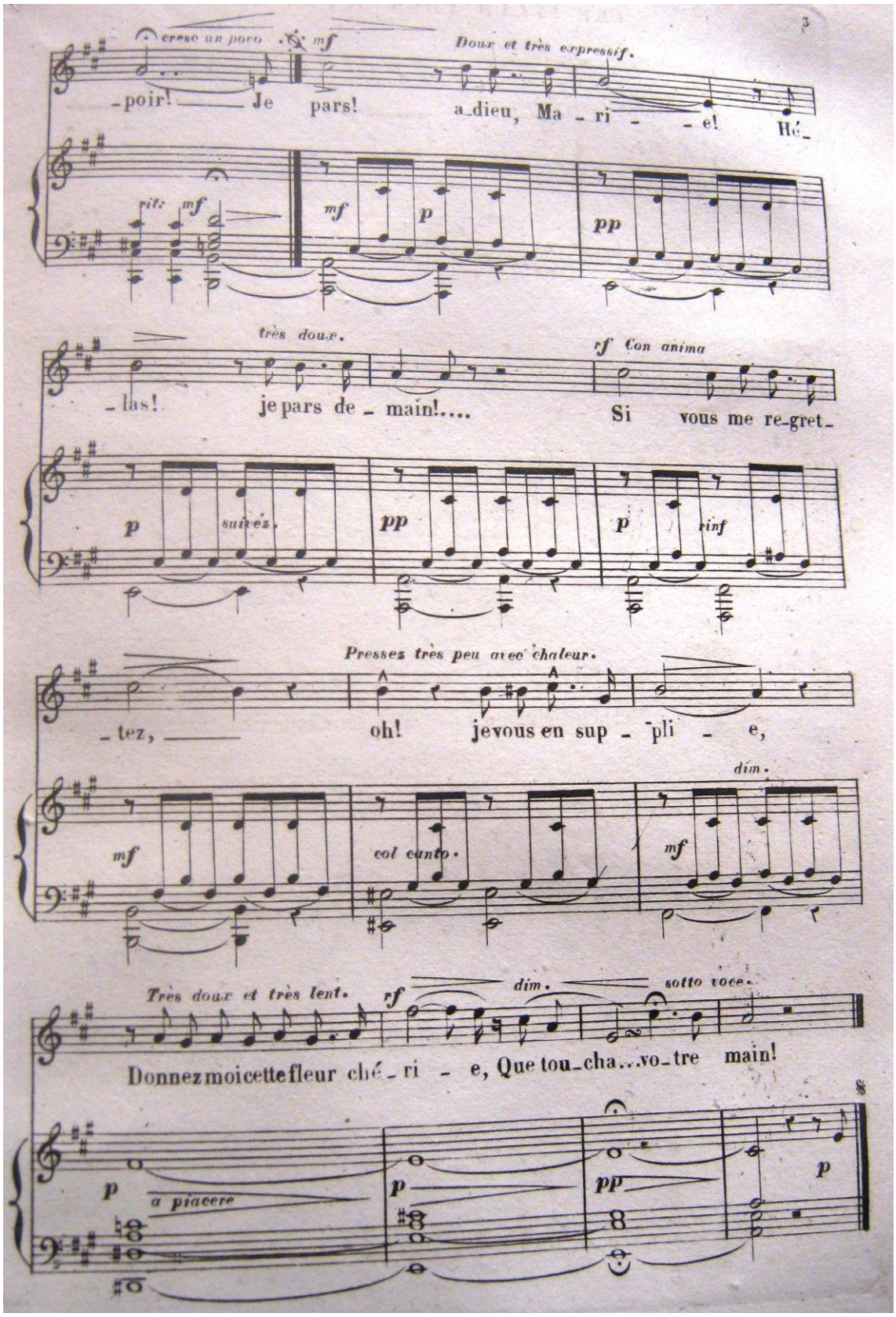
No. 1 – 'Plaisir d'amour'

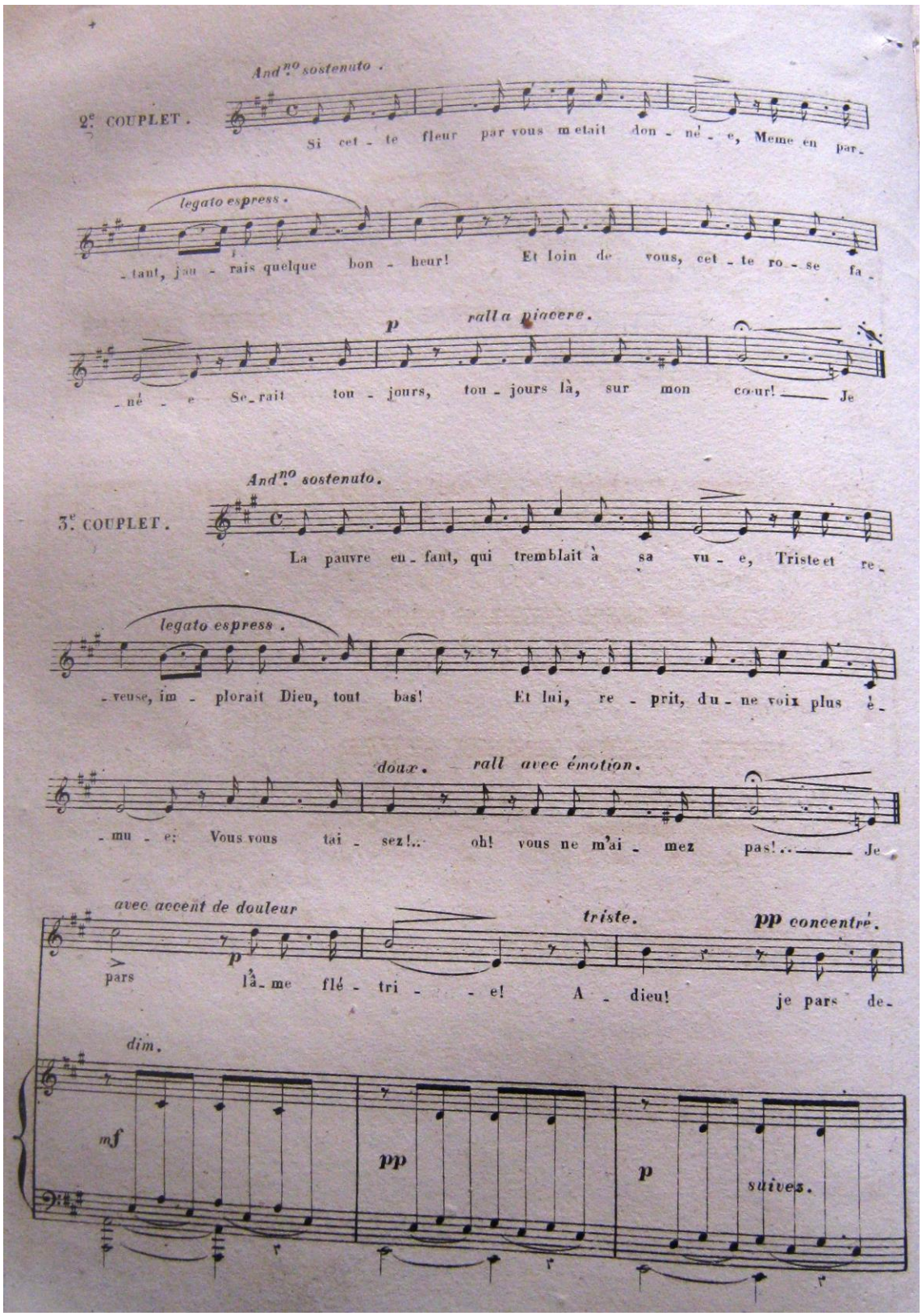


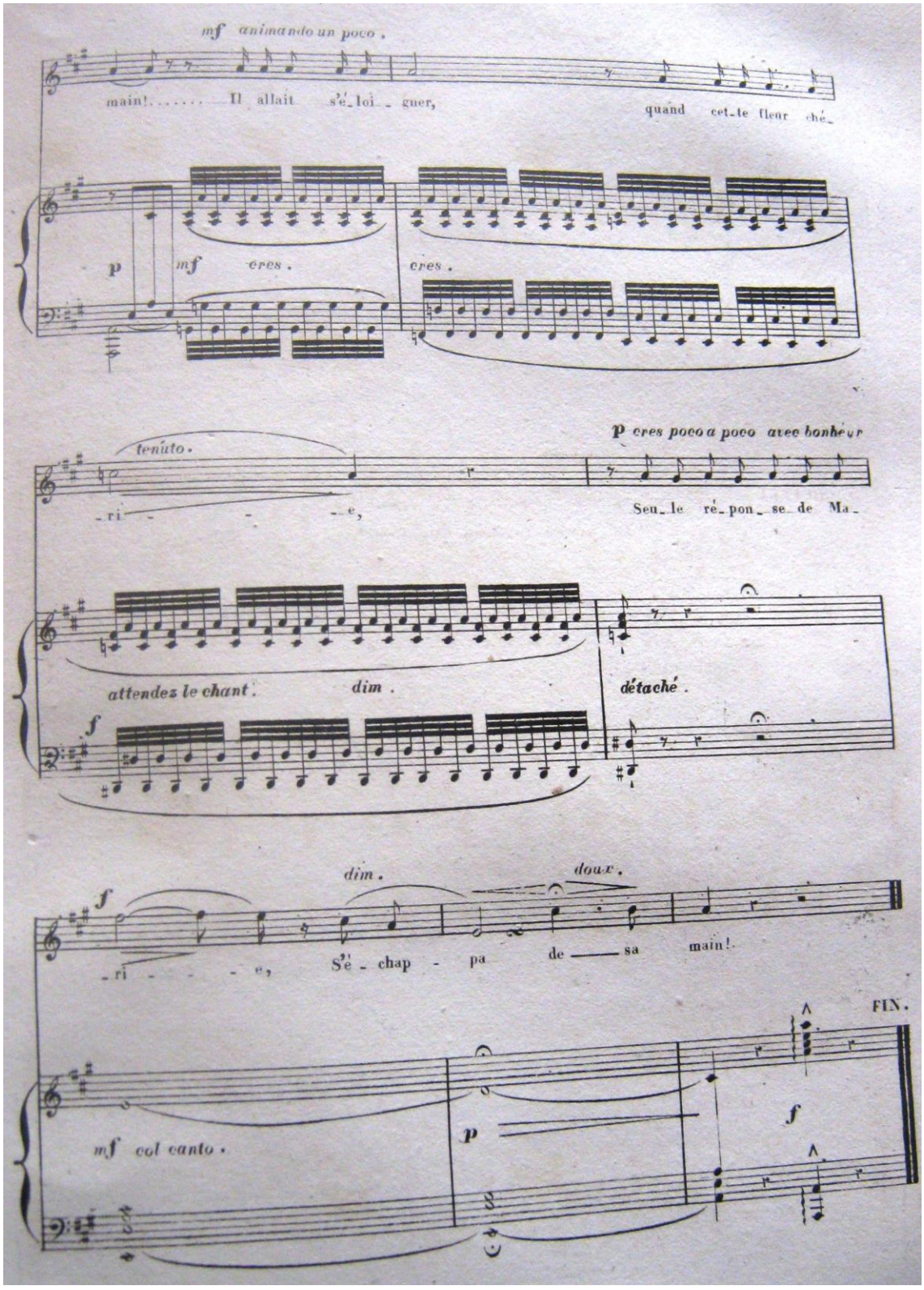

19
Elle me quitte et prend un autre a - - - mant
cres
F
Zmor
P
Plai - - Tant que cette eau cou - lera doucement vers
P
8ves
ce ruisseau qui borde la prai - ri - e Je t'ai - me -
cres
F
P
PP
espressivo
rai me re - petoit Sil - - vi - - - e l'eau roule en -
cor Elle a changé pour - tant
Plai

Francesco Masini – *Une fleur pour réponse*



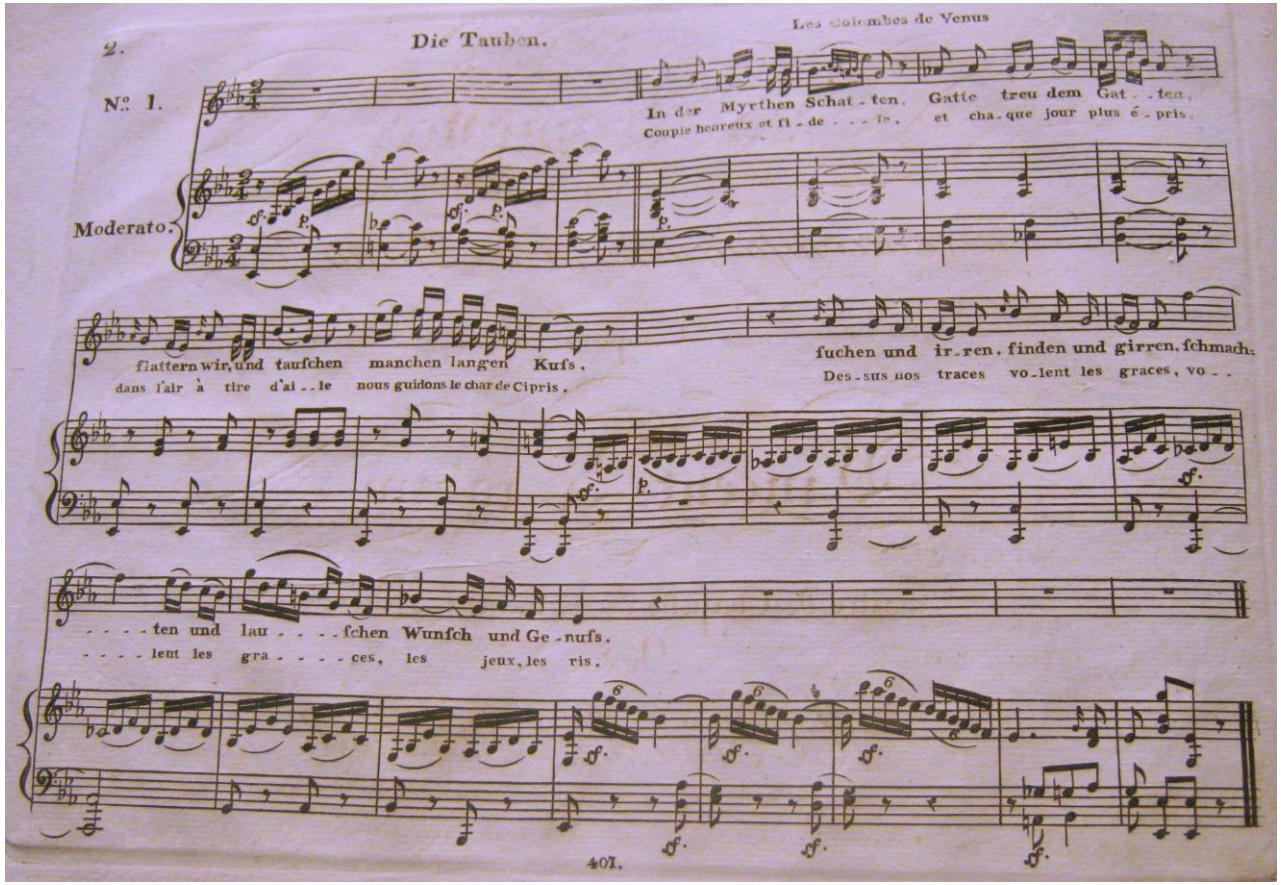

cresc un poco
mf
Doux et très expressif.
-poir! Je pars! a-dieu, Ma - ri - - e! Hé-
rit: mf
mf
p
pp
très doux.
rf Con anima
- las! je pars de - main!.... Si vous me re-gret-
p
suivez.
pp
p
rinf
Pressez très peu avec chaleur.
- tez, oh! je vous en sup - pli - e,
dim.
mf
col canto.
mf
Très doux et très lent.
rf
dim.
sotto voce.
Donnez moi cette fleur ché - ri - e, Que tou-cha...vo-tre main!
8
p
a piacere
p
pp
p

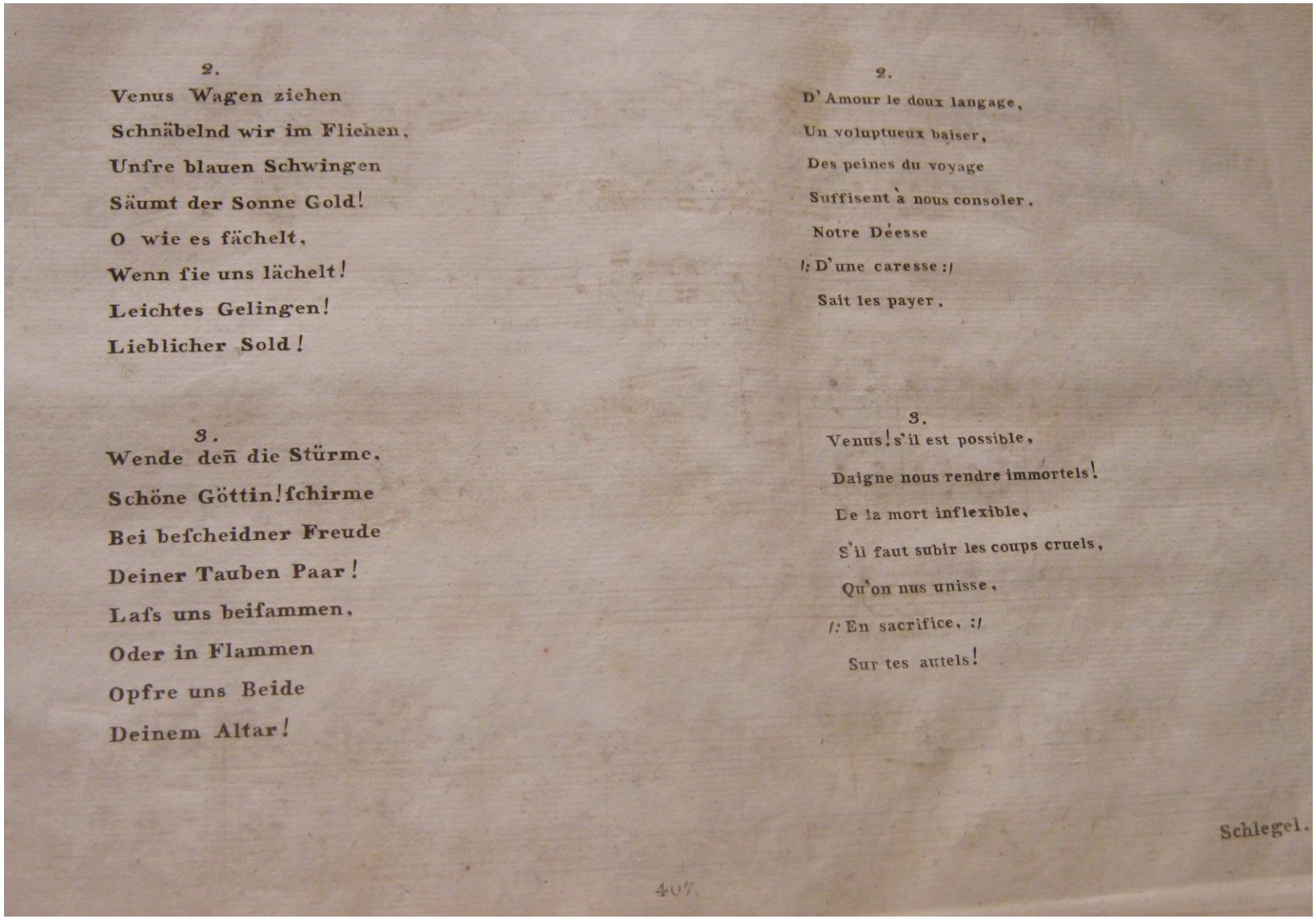

2e. COUPLET.
And.no sostenuto.
Si cet - te fleur par vous m'etait don - né - e, Meme en par -
legato espress.
- tant, j'au - rais quelque bon - heur! Et loin de vous, cet - te ro - se fa -
p
rall a piacere.
- né - e Se - rait tou - jours, tou - jours là, sur mon cœur! Je
3e. COUPLET.
And.no sostenuto.
La pauvre en - fant, qui tremblait à sa vu - e, Triste et re -
legato espress.
- veuse, im - plorait Dieu, tout bas! Et lui, re - prit, d'u - ne voix plus é -
doux.
rall avec émotion.
- mu - e: Vous vous tai - sez!.. oh! vous ne m'ai - mez pas!.. Je
avec accent de douleur
triste.
pp concentré.
pars
p
là - me flé - tri - - e! A - dieu! je pars de -
dim.
mf
pp
p
suivez.


mf animando un poco.
main! ..... Il allait s'é_loi_gner,
quand cet_te fleur ché_
p
mf cres.
cres.
tenúto.
p cres poco a poco avec bonheur
_ri_ _ _ _e,
Seu_le ré_pon_se de Ma_
attendez le chant.
dim.
détaché.
f
dim.
doux.
f
_ri_ _ _ _e,
S'é_chap_pa de sa main!
FIN.
mf col canto.
p
f

Vincenzo Righini - *Six romances avec accompagnement de piano forte*

No. 1 – 'Die Tauben' / 'Les colombes de Venus'





2.
Venus Wagen ziehen
Schnäbelnd wir im Fliehen,
Unfre blauen Schwingen
Säumt der Sonne Gold!
O wie es fächelt,
Wenn fie uns lächelt!
Leichtes Gelingen!
Lieblicher Sold!

3.
Wende deñ die Stürme,
Schöne Göttin! fchirme
Bei befcheidner Freude
Deiner Tauben Paar!
Lafs uns beifammen,
Oder in Flammen
Opfre uns Beide
Deinem Altar!

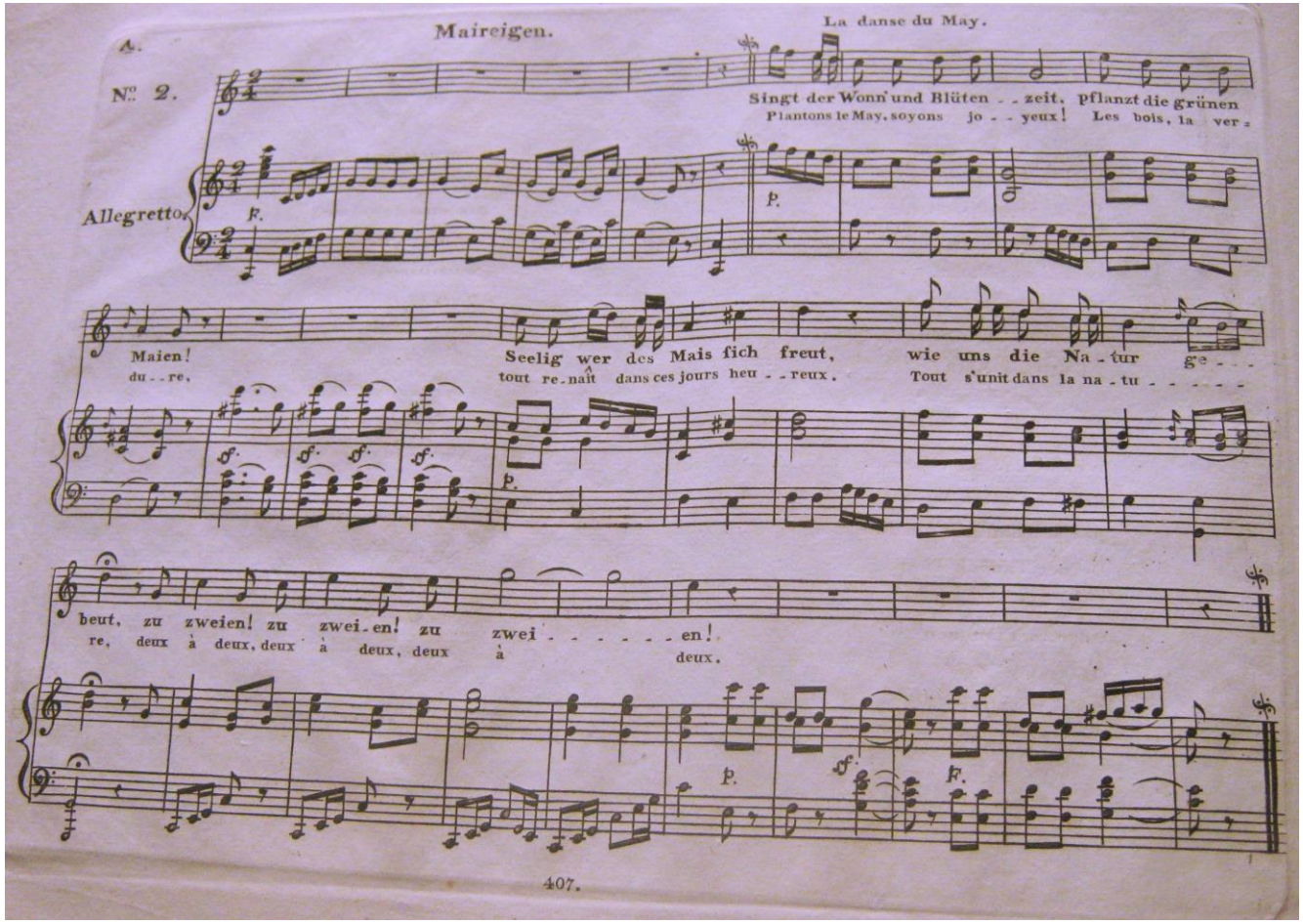
2.
D'Amour le doux langage,
Un voluptueux baiser,
Des peines du voyage
Suffisent à nous consoler.
Notre Déesse
/: D'une caresse :/
Sait les payer.

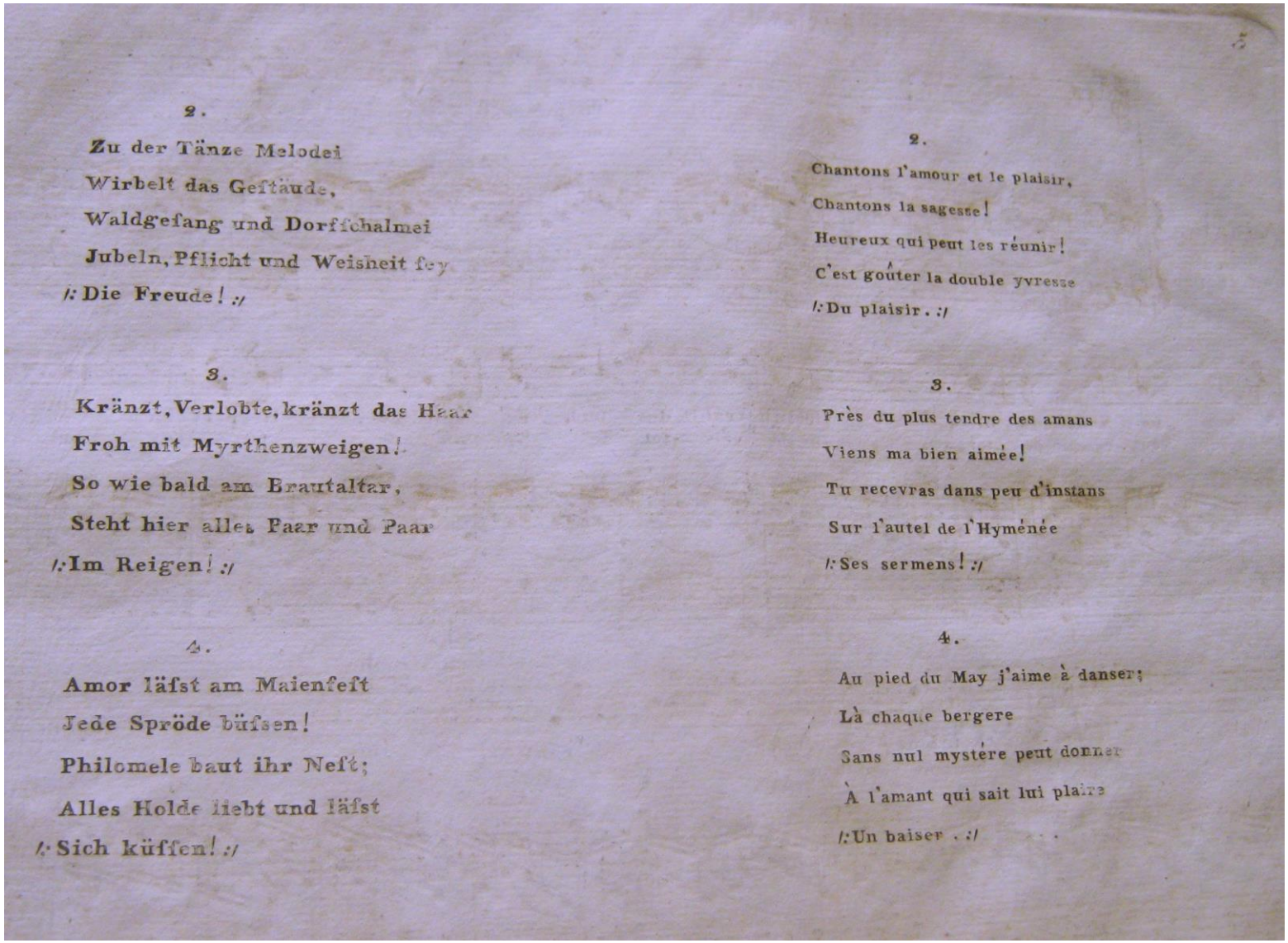
3.
Venus! s'il est possible,
Daigne nous rendre immortels!
De la mort inflexible,
S'il faut subir les coups cruels,
Qu'on nus unisse,
/: En sacrifice, :/
Sur tes autels!

Schlegel.

407.

No. 2 – ‘Maireigen’ / ‘La danse du May’





2.

Zu der Tänze Melodei
Wirbelt das Geſtäude,
Waldgeſang und Dorfſchalmei
Jubeln, Pflicht und Weisheit ſey
/: Die Freude! :/

3.

Kränzt, Verlobte, kränzt das Haar
Froh mit Myrthenzweigen!
So wie bald am Brautaltar,
Steht hier alles Paar und Paar
/: Im Reigen! :/

4.

Amor läſst am Maienfeſt
Jede Spröde büſsen!
Philomele baut ihr Neſt;
Alles Holde liebt und läſst
/: Sich küſſen! :/

2.

Chantons l'amour et le plaisir,
Chantons la sagesse!
Heureux qui peut les réunir!
C'est goûter la double yvresse
/: Du plaisir. :/

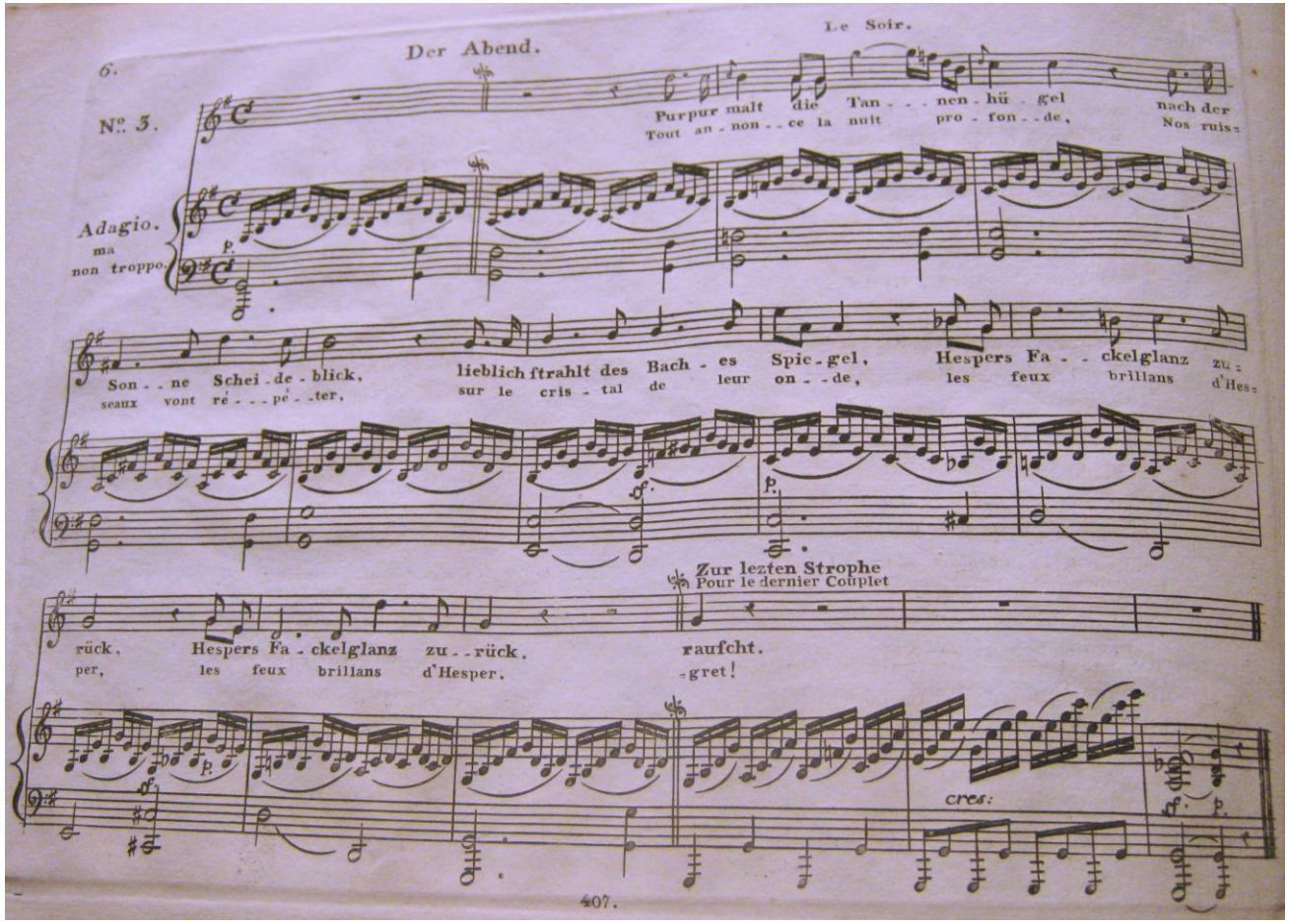
3.

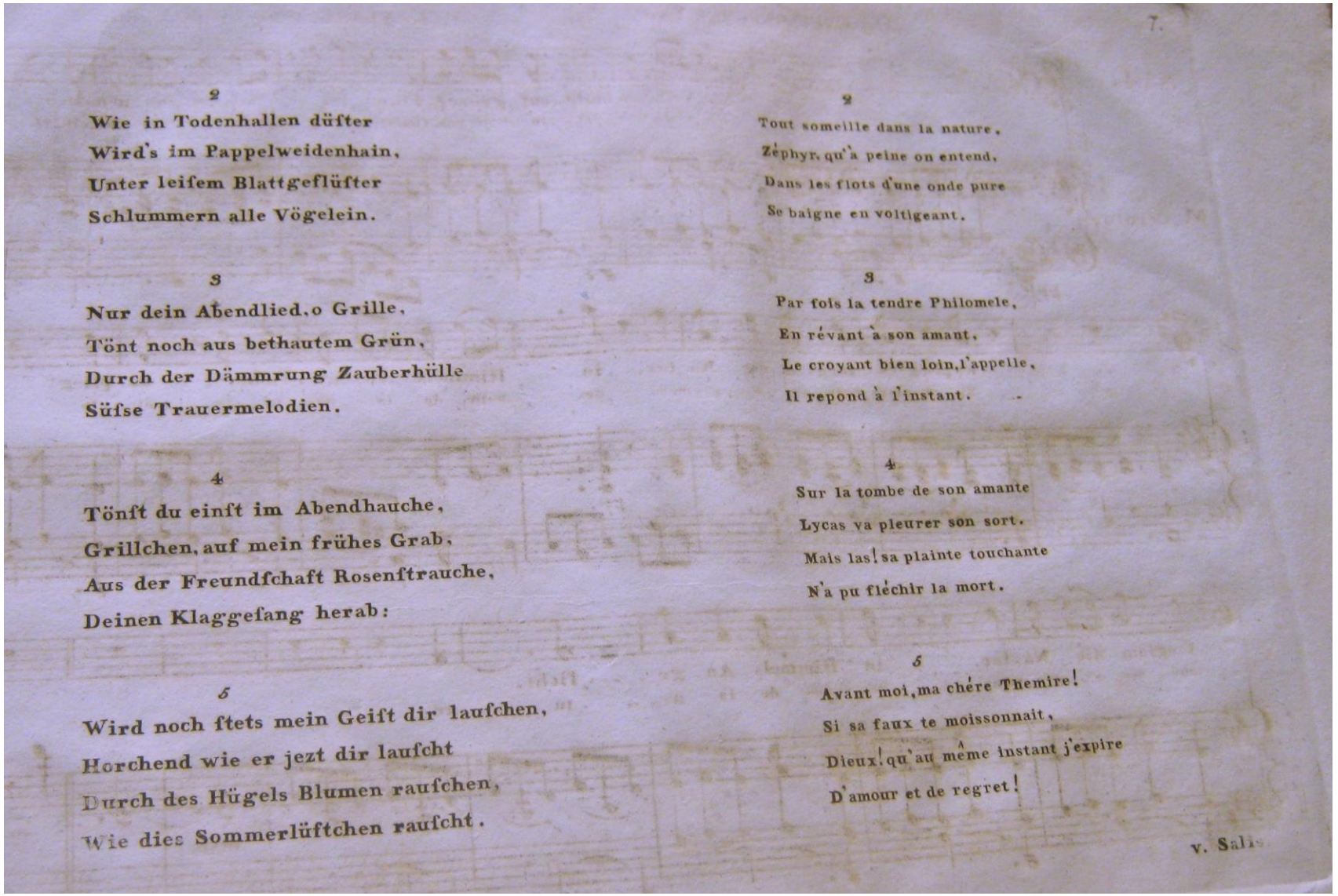
Près du plus tendre des amans
Viens ma bien aimée!
Tu recevras dans peu d'instans
Sur l'autel de l'Hyménée
/: Ses sermens! :/

4.

Au pied du May j'aime à danser;
Là chaque bergere
Sans nul mystère peut donner
À l'amant qui sait lui plaire
/: Un baiser . :/

No. 3 – ‘Der Abend’ / ‘Le Soir’





7.

2

Wie in Todenhallen düfter
Wird's im Pappelweidenhain,
Unter leiſem Blattgeflüſter
Schlummern alle Vögelein.

3

Nur dein Abendlied, o Grille,
Tönt noch aus bethautem Grün,
Durch der Dämmrung Zauberhülle
Süſse Trauermelodien.

4

Tönſt du einſt im Abendhauche,
Grillchen, auf mein frühes Grab,
Aus der Freundſchaft Rosenſtrauche,
Deinen Klaggeſang herab:

5

Wird noch ſtets mein Geiſt dir lauſchen,
Horchend wie er jezt dir lauſcht
Durch des Hügels Blumen rauſchen,
Wie dies Sommerlüftchen rauſcht.

2

Tout someille dans la nature,
Zéphyr, qu'à peine on entend,
Dans les flots d'une onde pure
Se baigne en voltigeant.

3

Par fois la tendre Philomele,
En révant à son amant,
Le croyant bien loin, l'appelle,
Il repond à l'instant.

4

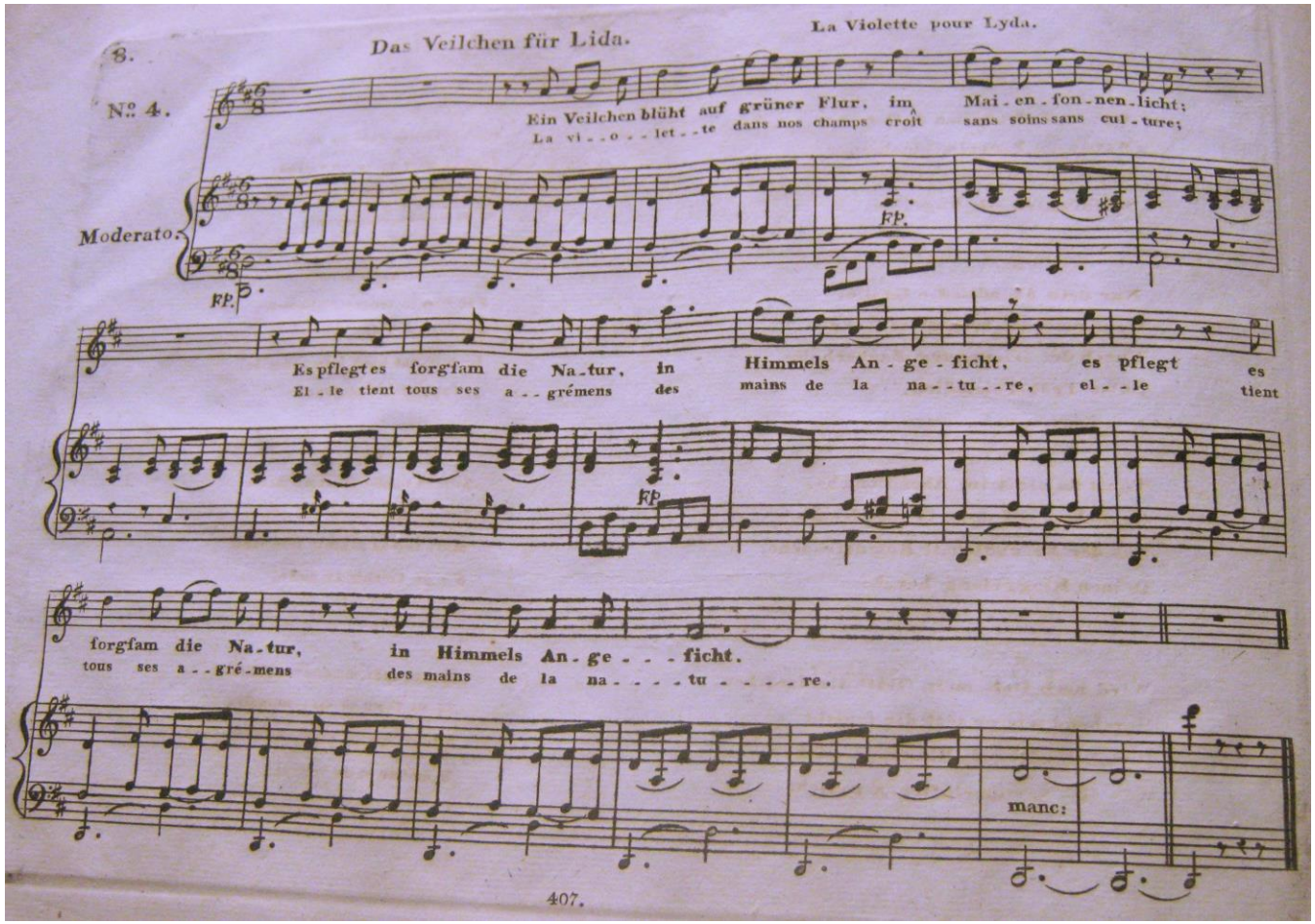
Sur la tombe de son amante
Lycas va pleurer son sort.
Mais las! sa plainte touchante
N'a pu fléchir la mort.

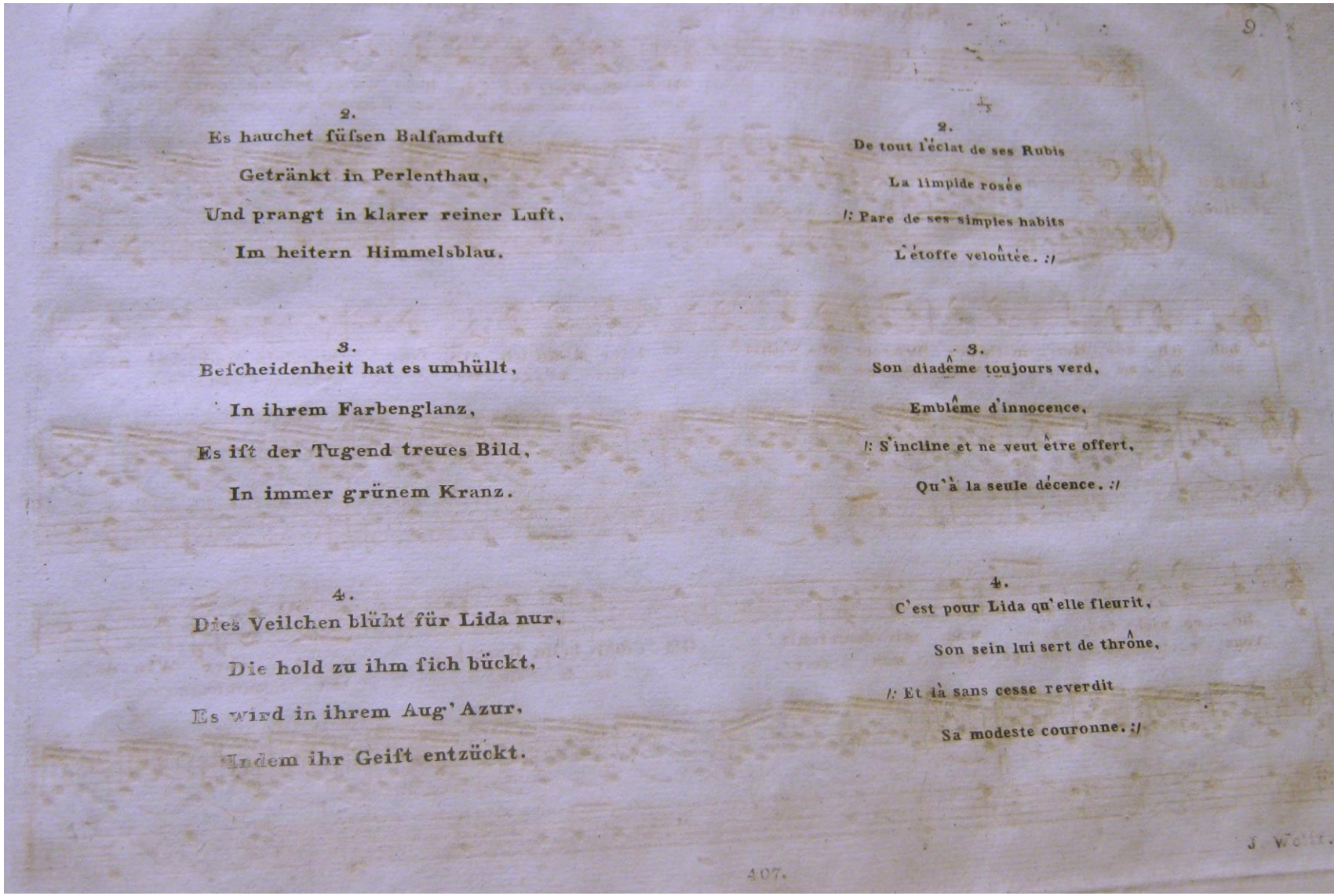
5

Avant moi, ma chére Themire!
Si sa faux te moissonnait,
Dieux! qu'au même instant j'expire
D'amour et de regret!

v. Sali-

No. 4 – ‘Das Veilchen für Lida’/ ‘La violette pour Lyda’





2.
Es hauchet füfsen Balfamduft
Getränkt in Perlenthau,
Und prangt in klarer reiner Luft,
Im heitern Himmelsblau.

3.
Befcheidenheit hat es umhüllt,
In ihrem Farbenglanz,
Es ift der Tugend treues Bild,
In immer grünem Kranz.

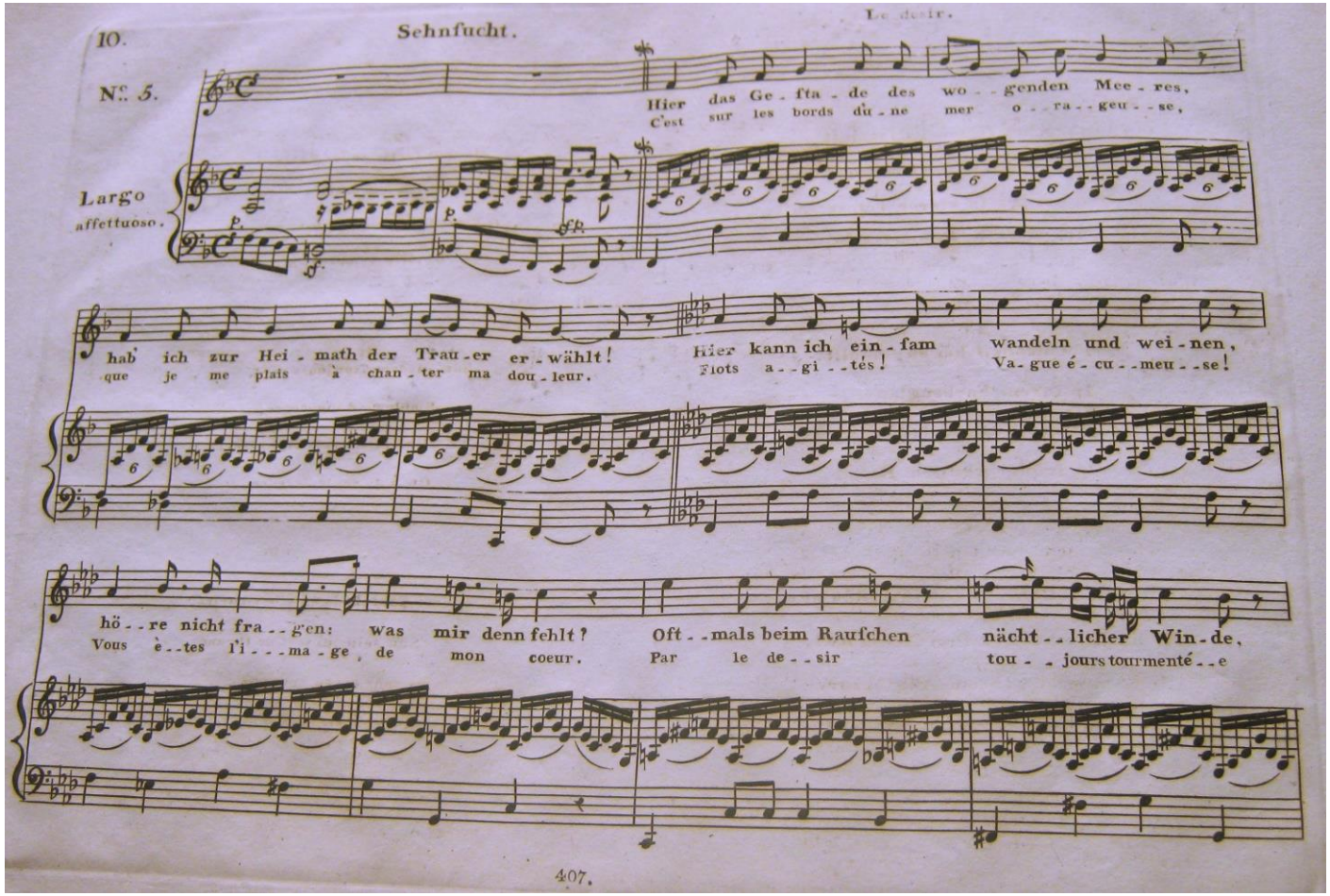
4.
Dies Veilchen blüht für Lida nur,
Die hold zu ihm fich bückt,
Es wird in ihrem Aug' Azur,
Indem ihr Geift entzückt.

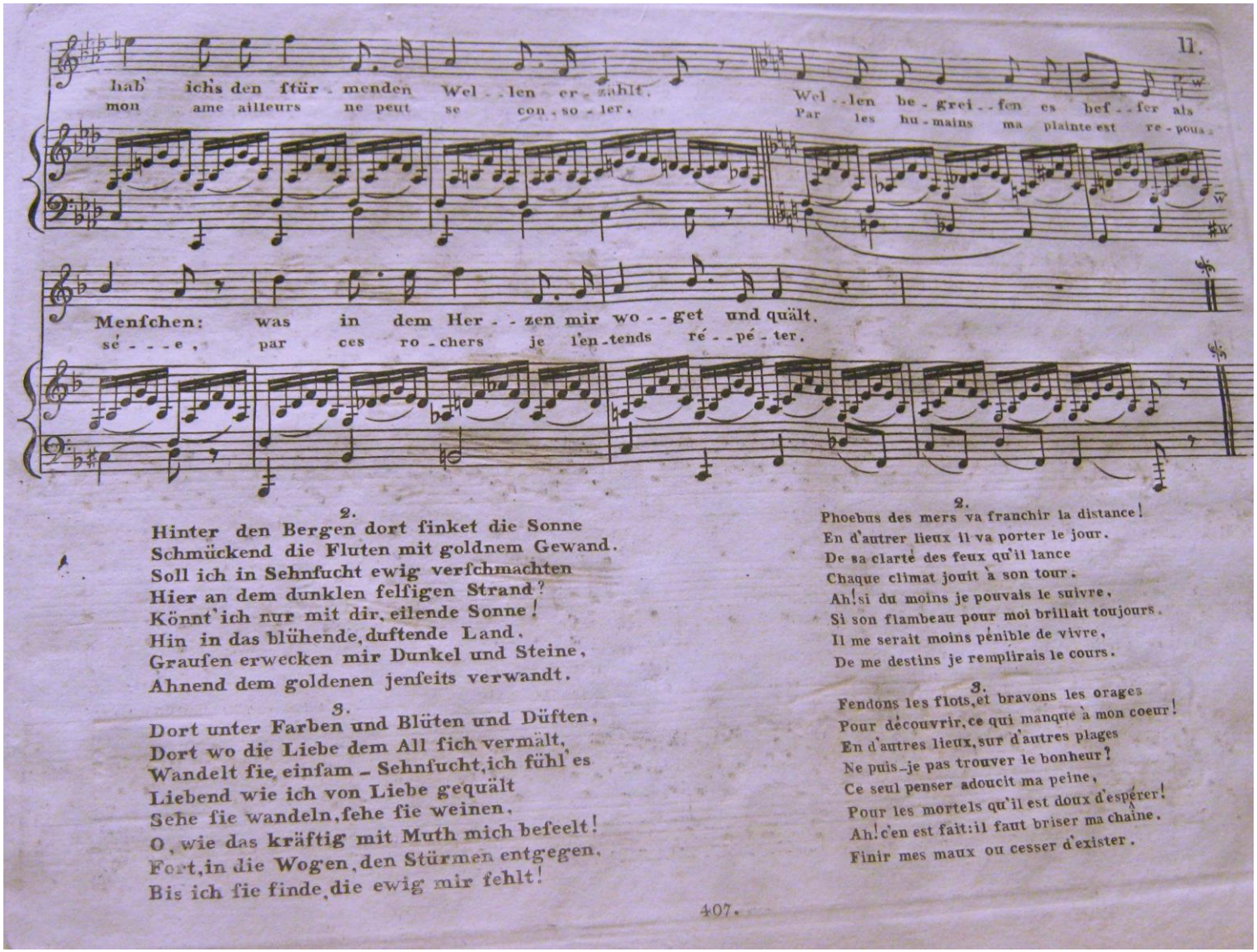
2.
De tout l'éclat de ses Rubis
La limpide rosée
/: Pare de ses simples habits
L'étoffe veloutée. :/

3.
Son diadème toujours verd,
Emblème d'innocence,
/: S'incline et ne veut être offert,
Qu'à la seule décence. :/

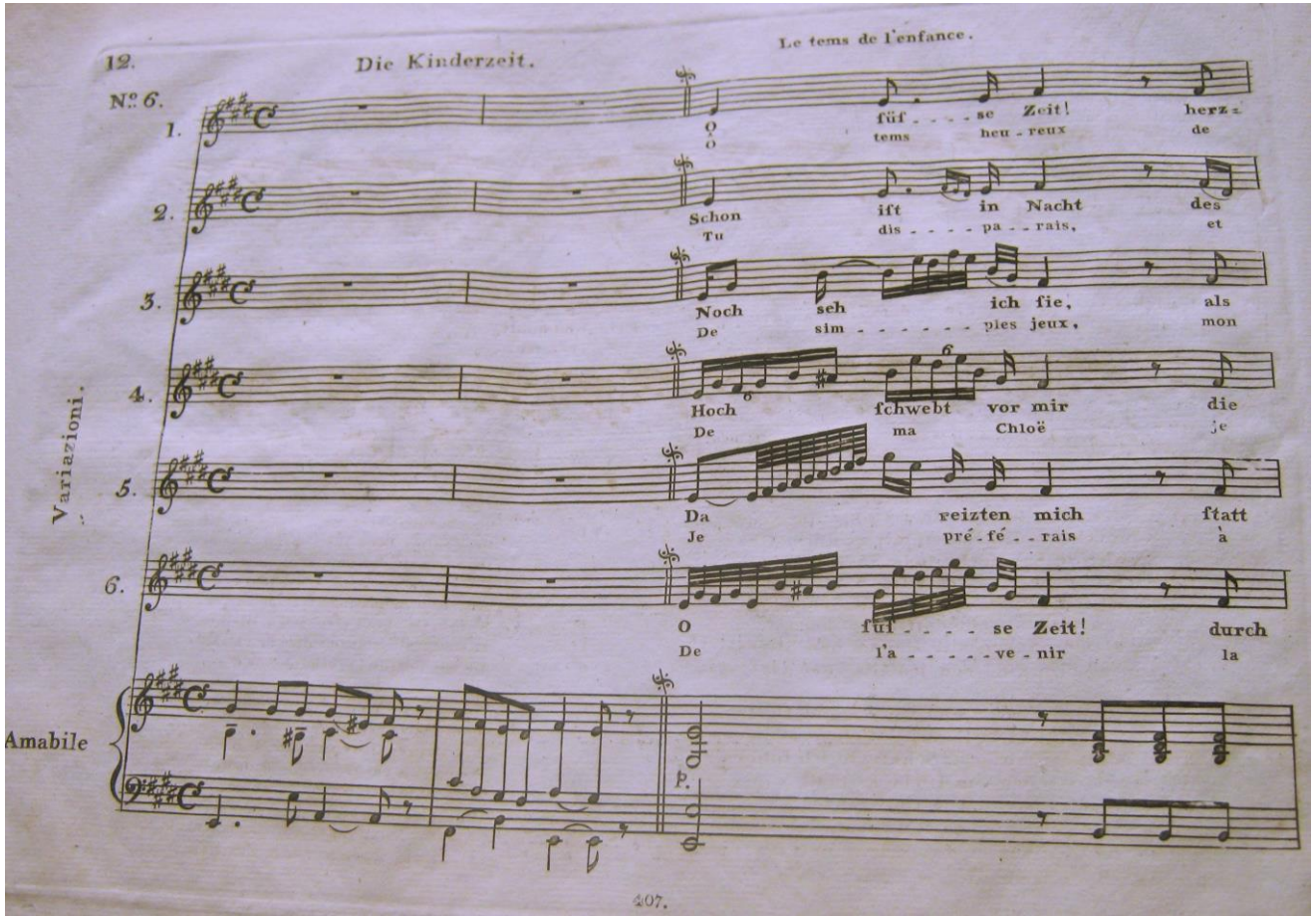
4.
C'est pour Lida qu'elle fleurit,
Son sein lui sert de thrône,
/: Et là sans cesse reverdit
Sa modeste couronne. :/

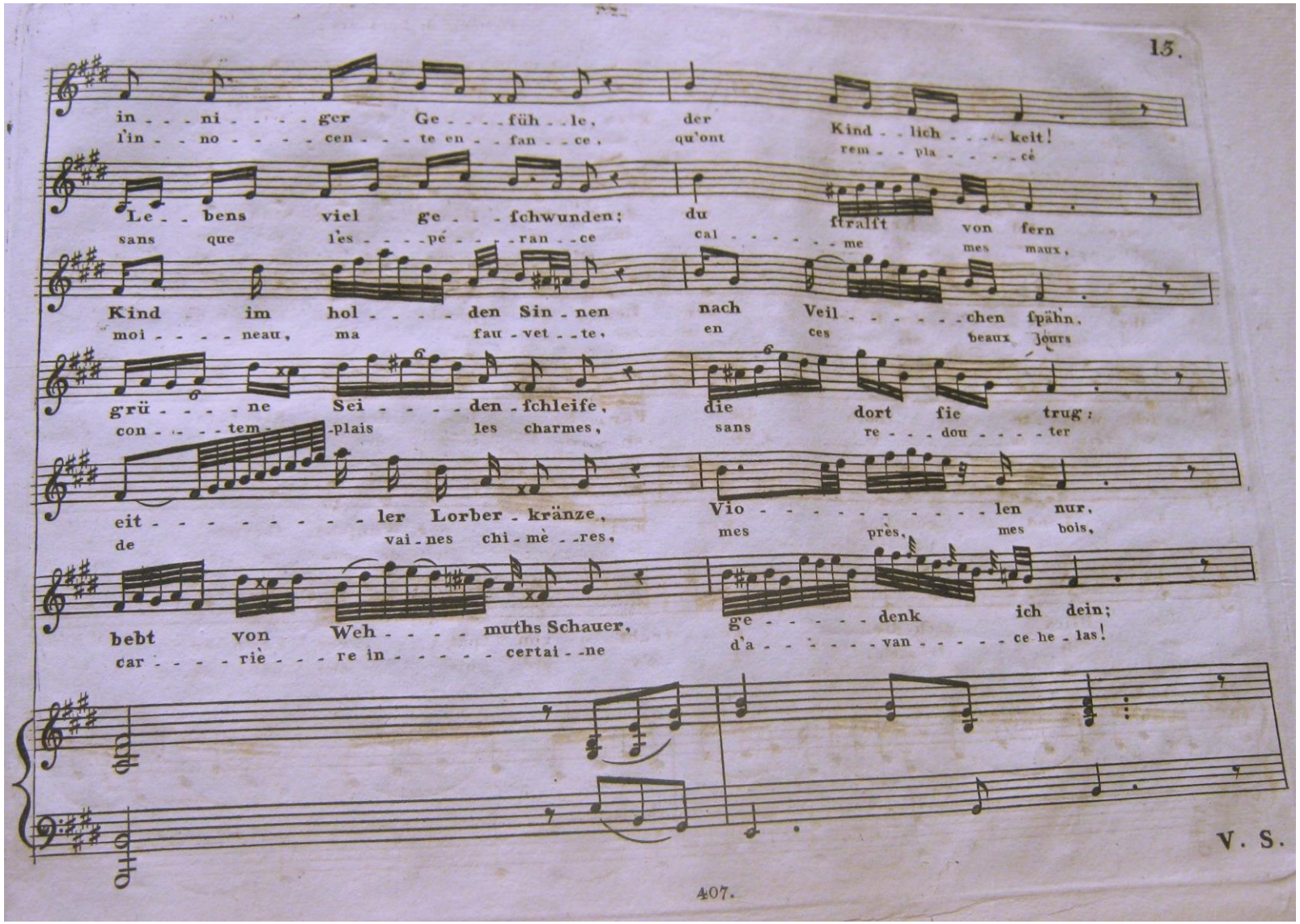
No. 5 – ‘Schnfucht’ / ‘Le desir’

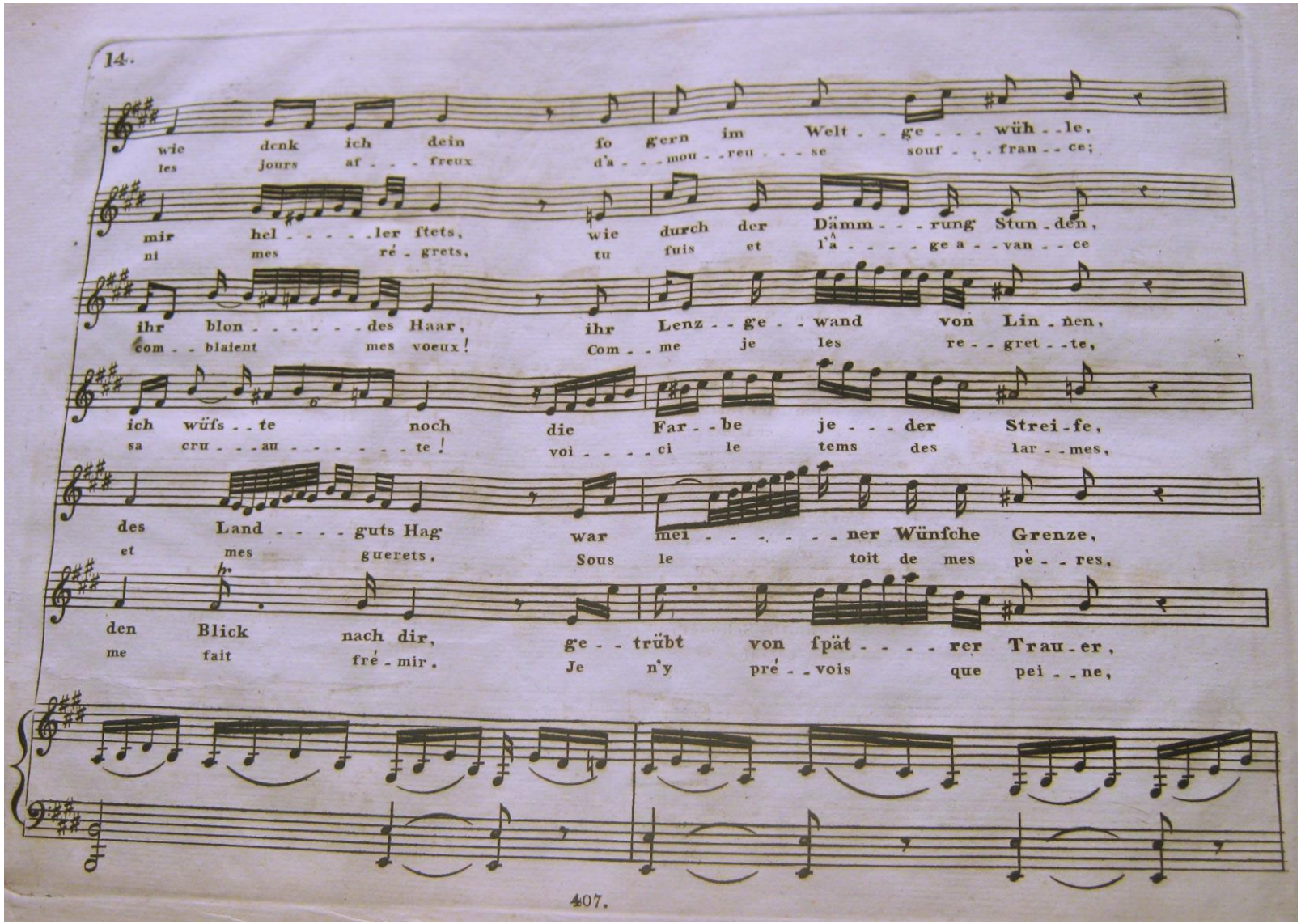


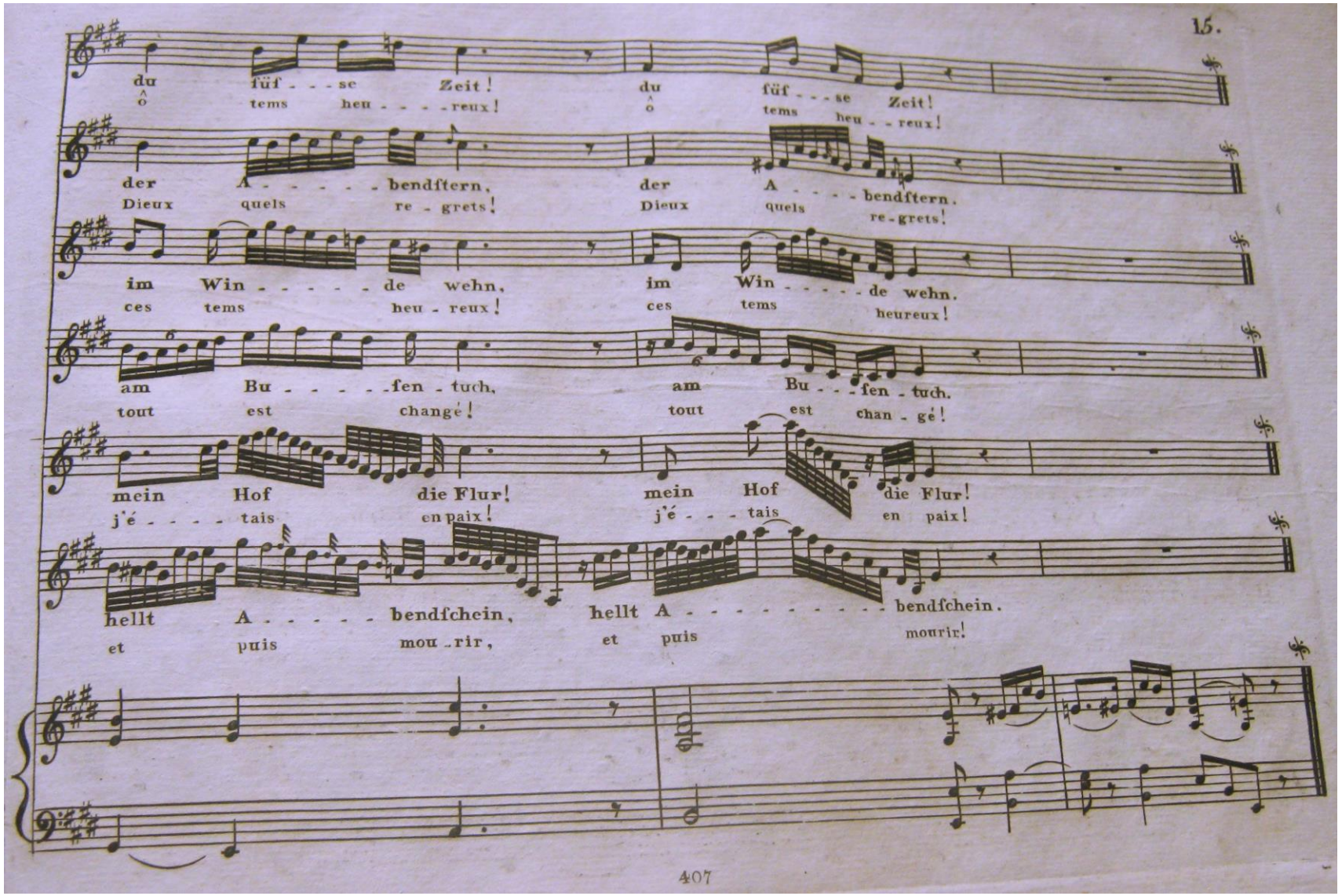

11.
hab' ichs den ftür - menden Wel - len er - zählt.
mon ame ailleurs ne peut se con - so - ler.
Wel - len be - grei - fen es bef - fer als
Par les hu - mains ma plainte est re - pous -
Menfchen: was in dem Her - zen mir wo - get und quält.
sé - - - e, par ces ro - chers je l'en - tends ré - pé - ter.
2.
Hinter den Bergen dort finket die Sonne
Schmückend die Fluten mit goldnem Gewand.
Soll ich in Sehnfucht ewig verfchmachten
Hier an dem dunklen felfigen Strand?
Könnt' ich nur mit dir, eilende Sonne!
Hin in das blühende, duftende Land.
Graufen erwecken mir Dunkel und Steine,
Ahnend dem goldenen jenfeits verwandt.
3.
Dort unter Farben und Blüten und Düften,
Dort wo die Liebe dem All fich vermält,
Wandelt fie einfam - Sehnfucht, ich fühl' es
Liebend wie ich von Liebe gequält
Sehe fie wandeln, fehe fie weinen,
O, wie das kräftig mit Muth mich befeelt!
Fort, in die Wogen, den Stürmen entgegen,
Bis ich fie finde, die ewig mir fehlt!
2.
Phoebus des mers va franchir la distance!
En d'autrer lieux il va porter le jour.
De sa clarté des feux qu'il lance
Chaque climat jouit à son tour.
Ah! si du moins je pouvais le suivre,
Si son flambeau pour moi brillait toujours.
Il me serait moins pénible de vivre,
De me destins je remplirais le cours.
3.
Fendons les flots, et bravons les orages
Pour découvrir, ce qui manque à mon coeur!
En d'autres lieux, sur d'autres plages
Ne puis-je pas trouver le bonheur?
Ce seul penser adoucit ma peine,
Pour les mortels qu'il est doux d'espérer!
Ah! c'en est fait: il faut briser ma chaine.
Finir mes maux ou cesser d'exister.
407.

No. 6 – ‘Die Kinderzeit / Le tems d’ l’enfance’



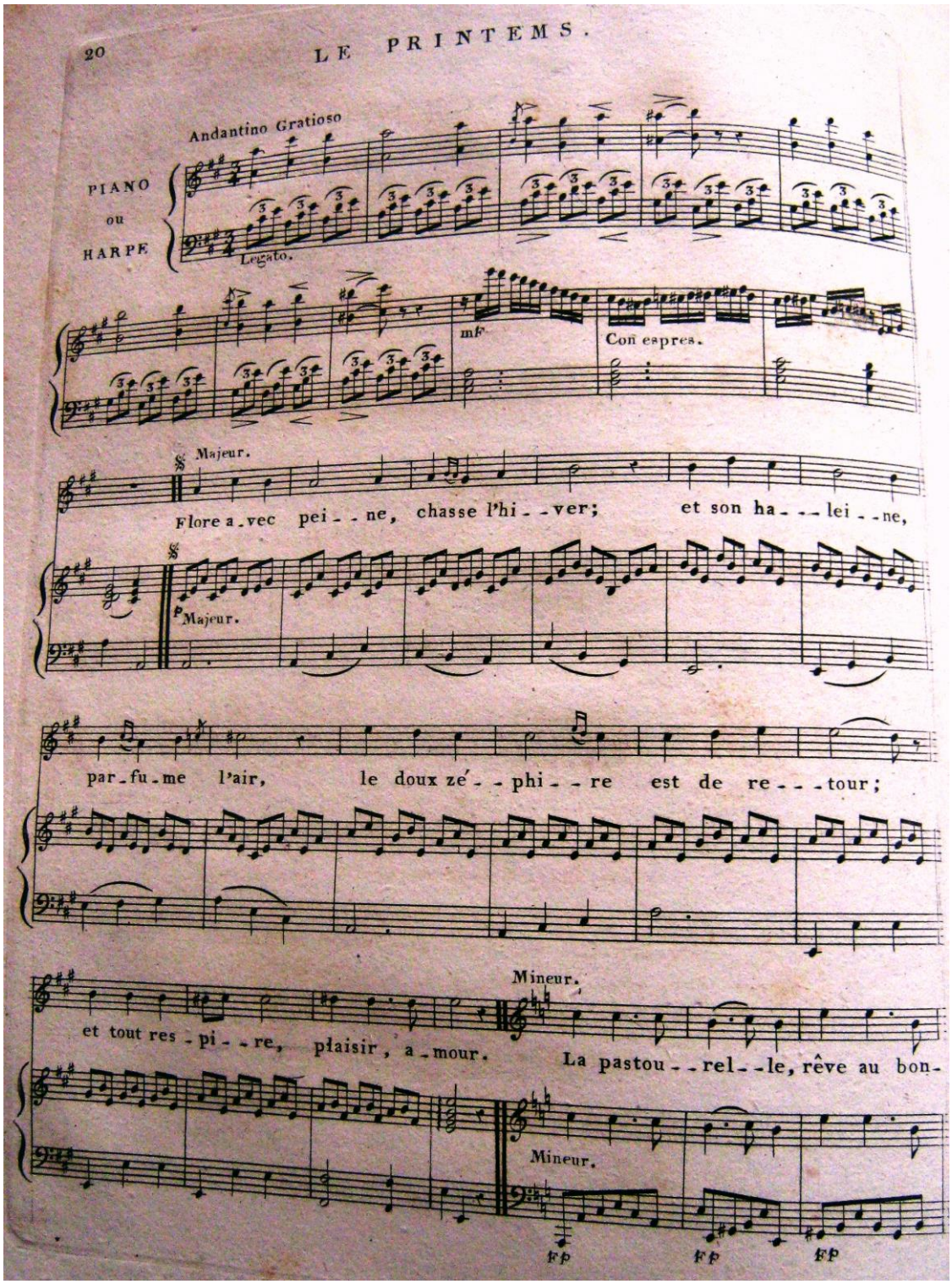

15.
in - - ni - - - ger Ge - - - füh - le, der Kind - lich - - - keit!
l'in - no - - - cen - - te en - fan - ce, qu'ont rem - pla - - - cé
Le - bens viel ge - - fchwunden: du ſtralft von fern
sans que les - - - pé - - - ran - ce cal - - - - - me mes maux,
Kind im hol - - - den Sin - nen nach Veil - - - - - chen ſpähn,
moi - - - neau, ma fau - vet - te, en ces beaux jours
grü - - - ne Sei - - - den - ſchleife, die dort ſie trug:
con - - - tem - plais les charmes, sans re - - - dou - - - ter
eit - - - - - - - - ler Lorber - kränze, Vio - - - - - - - - len nur,
de vai - nes chi - mè - res, mes près, mes bois,
bebt von Weh - - - muths Schauer, ge - - - - denk ich dein;
car - - - riè - re in - - - certai - ne d'a - - - - van - - - ce he - las!
V. S.
407.

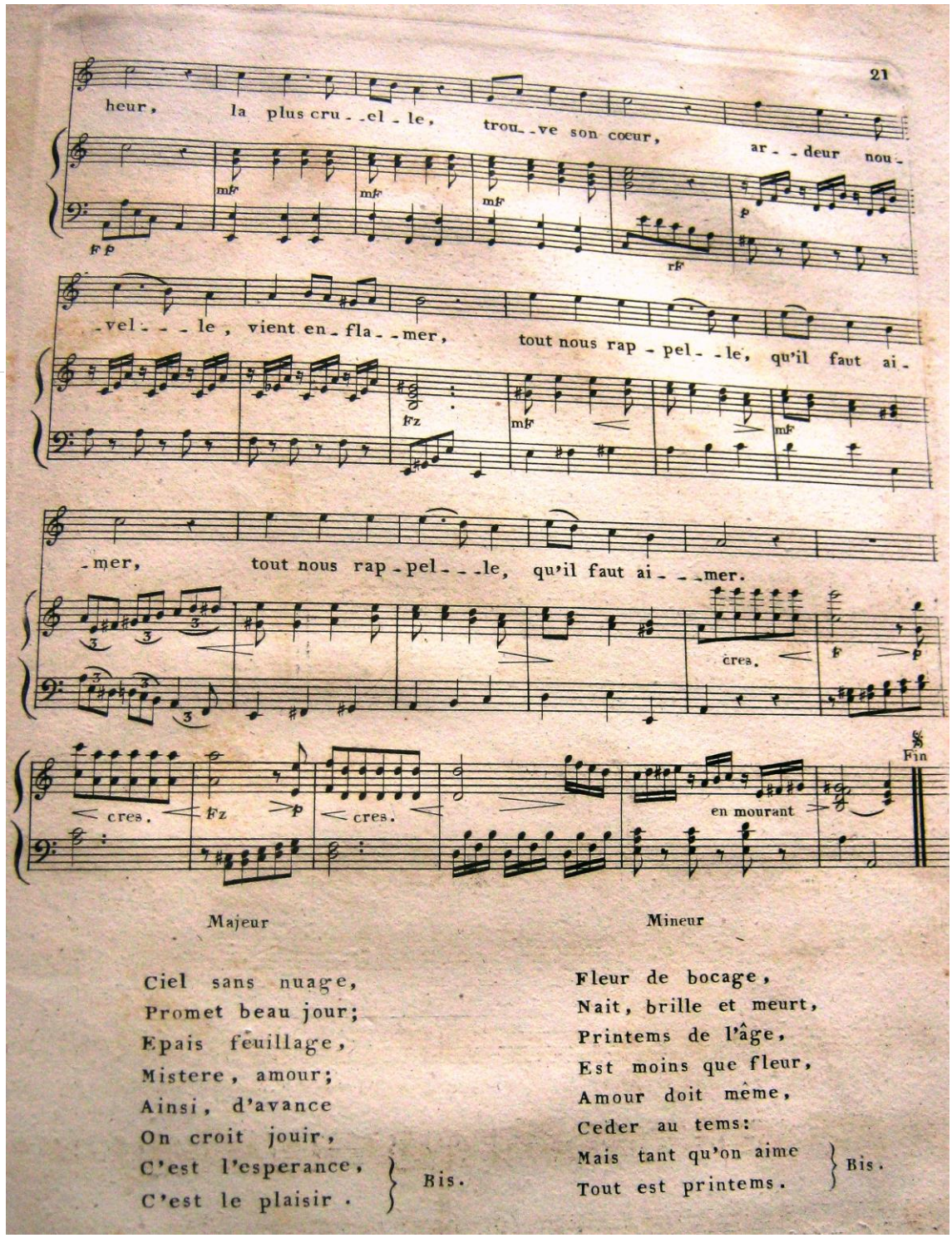

14.
wie denk ich dein fo gern im Welt - ge - - wüh - le,
les jours af - - freux d'a - - mou - reu - - se souf - - fran - ce;
mir hel - - - - ler ſtets, wie durch der Dämm - - - rung Stun - den,
ni mes ré - grets, tu fuis et l'a - - - ge a - van - ce
ihr blon - - - - des Haar, ihr Lenz - ge - wand von Lin - nen,
com - - blaient mes voeux! Com - me je les re - gret - te,
ich wüſs - te noch die Far - be je - der Strei - fe,
sa cru - - au - - - - te! voi - - ci le tems des lar - mes,
des Land - - - guts Hag war mei - - - - - ner Wünſche Grenze,
et mes guerets. Sous le toit de mes pè - res,
den Blick nach dir, ge - trübt von ſpät - - - rer Trau - er,
me fait fré - mir. Je n'y pré - vois que pei - ne,
407.


15.
du
tems
füf - - - se
heu - - - - reux!
Zeit!
der
Dieux
A - - - - - bendftern,
quels
re - grets!
im
ces
Win - - - - - de wehn,
tems
heu - reux!
am
tout
Bu - - - - - fen - tuch,
est
changé!
mein
j'é - - - - tais
Hof
die Flur!
en paix!
hellt
et
A - - - - - bendfchein,
puis
mou - rir,
407

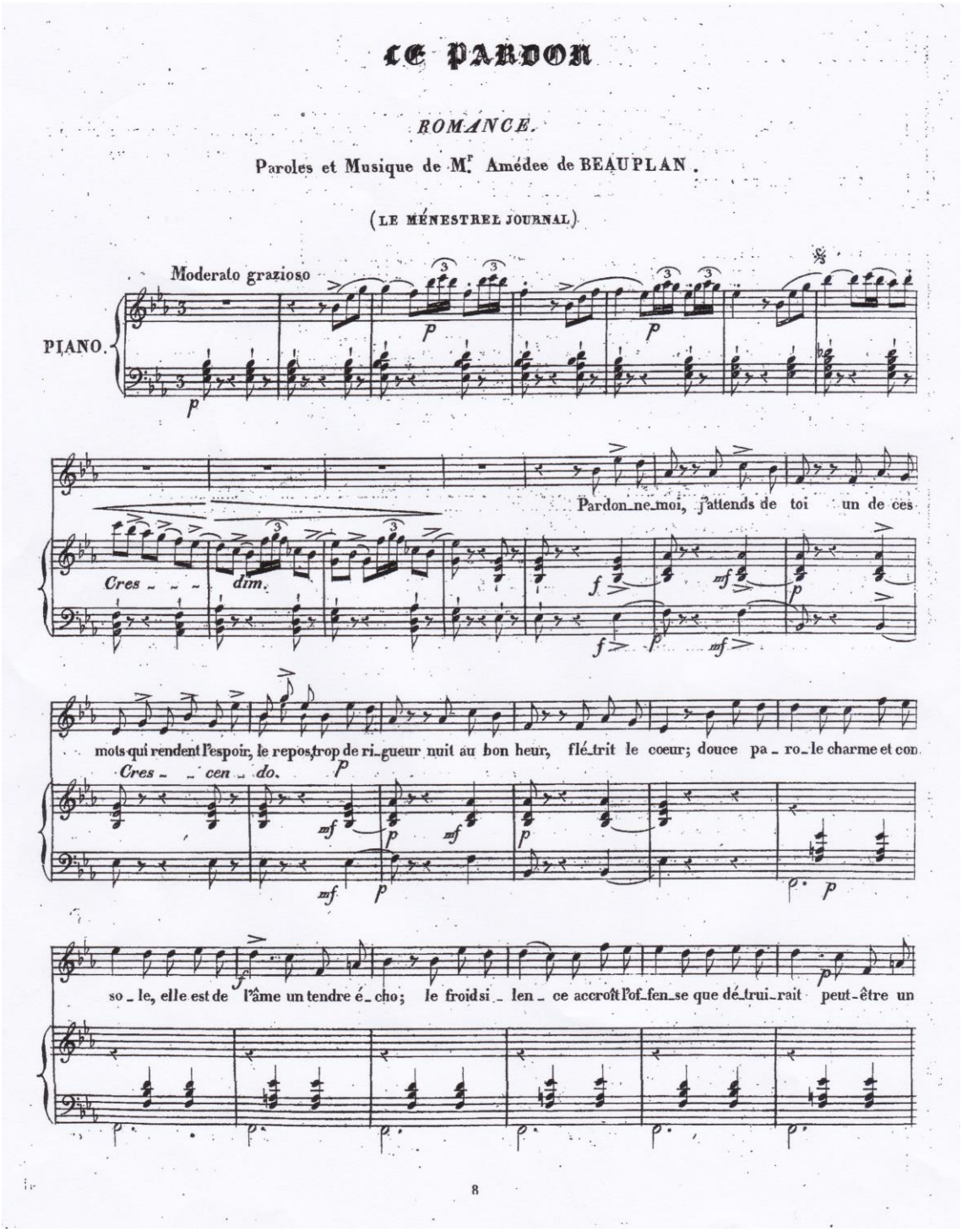
Baron Paul Thiébault - *Romances avec accompagnement de pianoforte ou harpe*

No. 10 – 'Le printem[p]s'




21
heur, la plus cru - el - le, trou - ve son cœur, ar - deur nou -
-vel - - le, vient en - fla - mer, tout nous rap - pel - le, qu'il faut ai -
-mer, tout nous rap - pel - - le, qu'il faut ai - - mer.
cres.
Fin
Majeur
Mineur
Ciel sans nuage,
Promet beau jour;
Epais feuillage,
Mistere, amour;
Ainsi, d'avance
On croit jouir,
C'est l'esperance,
C'est le plaisir.
Bis.
Fleur de bocage,
Nait, brille et meurt,
Printems de l'âge,
Est moins que fleur,
Amour doit même,
Ceder au tems:
Mais tant qu'on aime
Tout est printems.
Bis.

Appendix 6: A Comparison of Romances by French Composers



CE PARDON

ROMANCE.

Paroles et Musique de M.r Amédee de BEAUPLAN.

(LE MÉNESTREL JOURNAL)

Moderato grazioso

PIANO.

Pardon ne moi, j'attends de toi un de ces

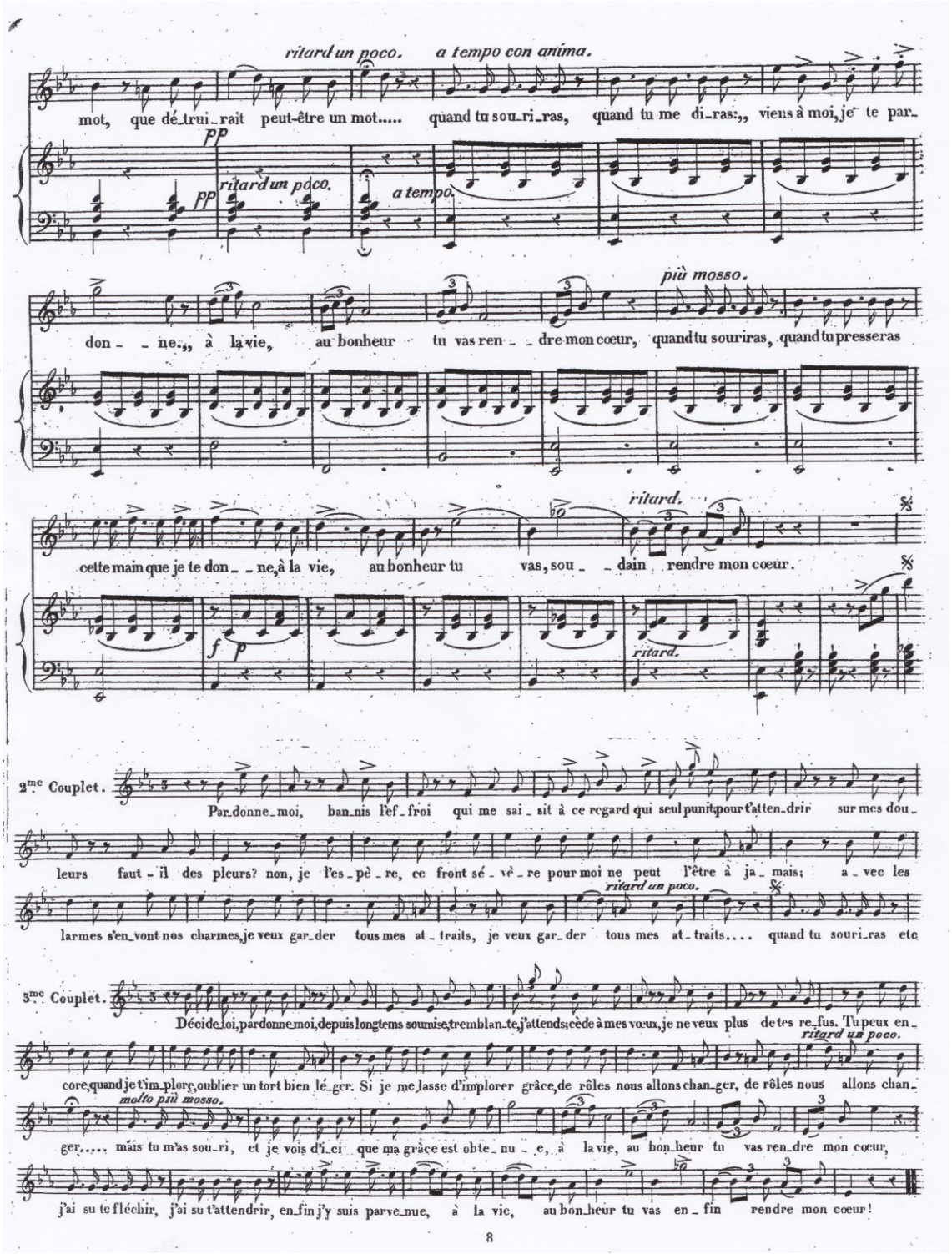
Cres - - - dim.

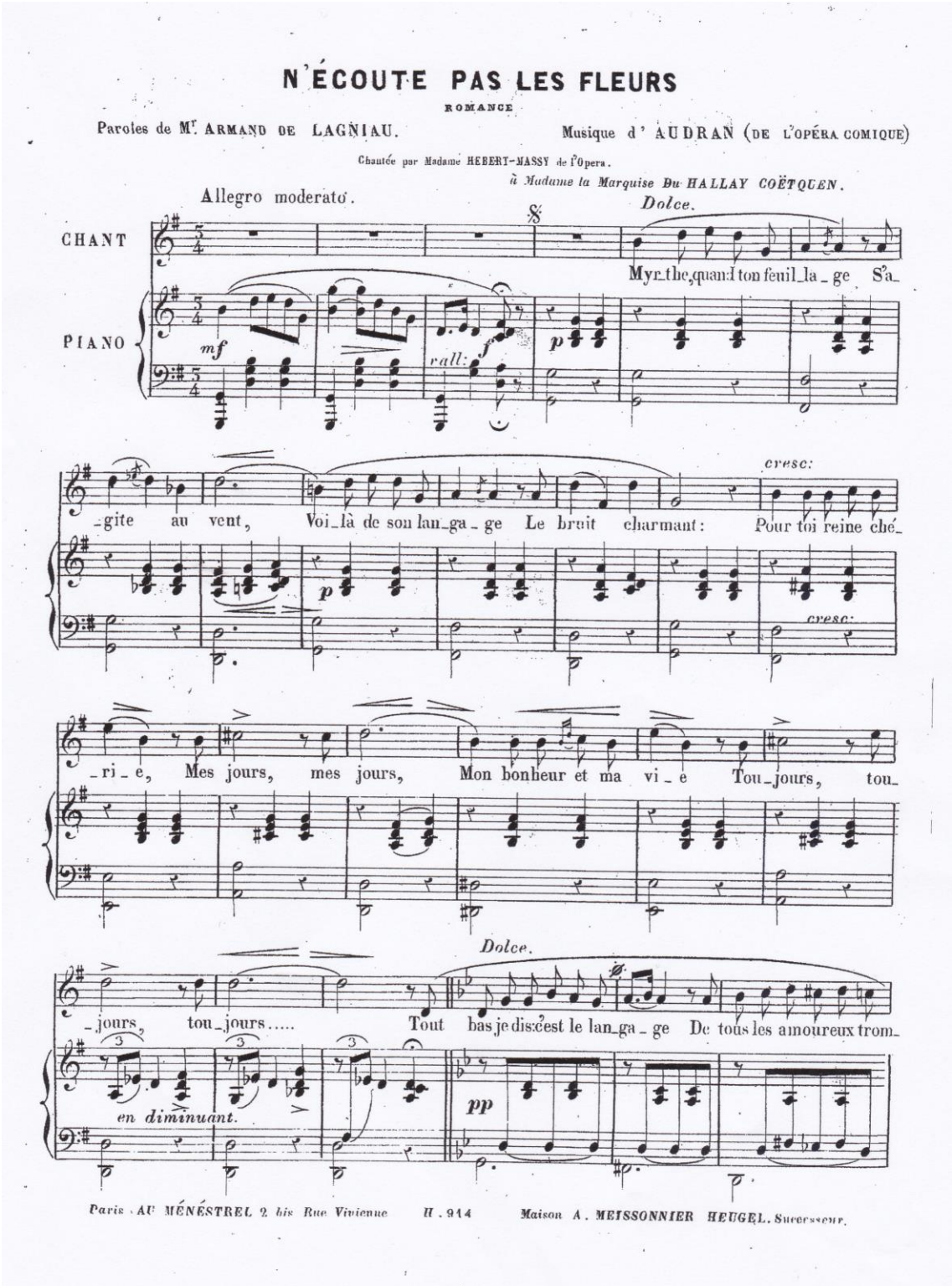
mots qui rendent l'espoir, le repos trop de ri-gueur nuit au bon heur, flé-trit le coeur; douce pa-ro-le charme et con

Cres - - cen - do.

so-le, elle est de l'âme un tendre é-cho; le froid si-len-ce accroît l'of-fen-se que dé-trui-rait peut-être un

8


ritard un poco.
a tempo con anima.
mot, que dé_trui_rait peut-être un mot..... quand tu sou_ri_ras, quand tu me di_ras:„ viens à moi, je te par_
pp
ritard un poco.
a tempo.
più mosso.
don_ _ne.„ à la vie, au bonheur tu vas ren_ _dre mon cœur, quand tu souriras, quand tu presseras
ritard.
cette main que je te don_ _ne, à la vie, au bonheur tu vas, sou_ _dain rendre mon cœur.
f p
ritard.
2me Couplet.
Par_donne_moi, ban_nis l'ef_froi qui me sai_sit à ce regard qui seul punit pour t'atten_drir sur mes dou_
leurs faut-il des pleurs? non, je l'es_pè_re, ce front sé_vè_re pour moi ne peut l'être à ja_mais; a_vec les
ritard un poco.
larmes s'en_vont nos charmes, je veux gar_der tous mes at_traits, je veux gar_der tous mes at_traits.... quand tu souri_ras etc
3me Couplet.
Décide_toi, pardonne_moi, depuis longtems soumise, tremblan_te, j'attends; cède à mes vœux, je ne veux plus de tes re_fus. Tu peux en_
ritard un poco.
core, quand je t'im_plore, oublier un tort bien lé_ger. Si je me lasse d'implorer grâce, de rôles nous allons chan_ger, de rôles nous allons chan_
molto più mosso.
ger..... mais tu m'as sou_ri, et je vois d'i_ci que ma grâce est obte_nu_e, à la vie, au bon_heur tu vas ren_dre mon cœur,
j'ai su te fléchir, j'ai su t'attendrir, en_fin j'y suis parve_nue, à la vie, au bon_heur tu vas en_fin rendre mon cœur!
8



N'ÉCOUTE PAS LES FLEURS

ROMANCE

Paroles de Mr. ARMAND DE LAGNIAU. Musique d' AUDRAN (DE L'OPÉRA COMIQUE)

Chantée par Madame HEBERT-MASSY de l'Opera.

à Madame la Marquise Du HALLAY COËTQUEN.

Allegro moderato.

CHANT

PIANO

Dolce.

Myr_the, quand ton feuil_la_ge S'a_

mf

rall:

f

p

_gite au vent, Voi_là de son lan_ga_ge Le bruit charmant: Pour toi reine ché_

cresc:

p

cresc:

_ri_e, Mes jours, mes jours, Mon bonheur et ma vi_e Tou_jours, tou_

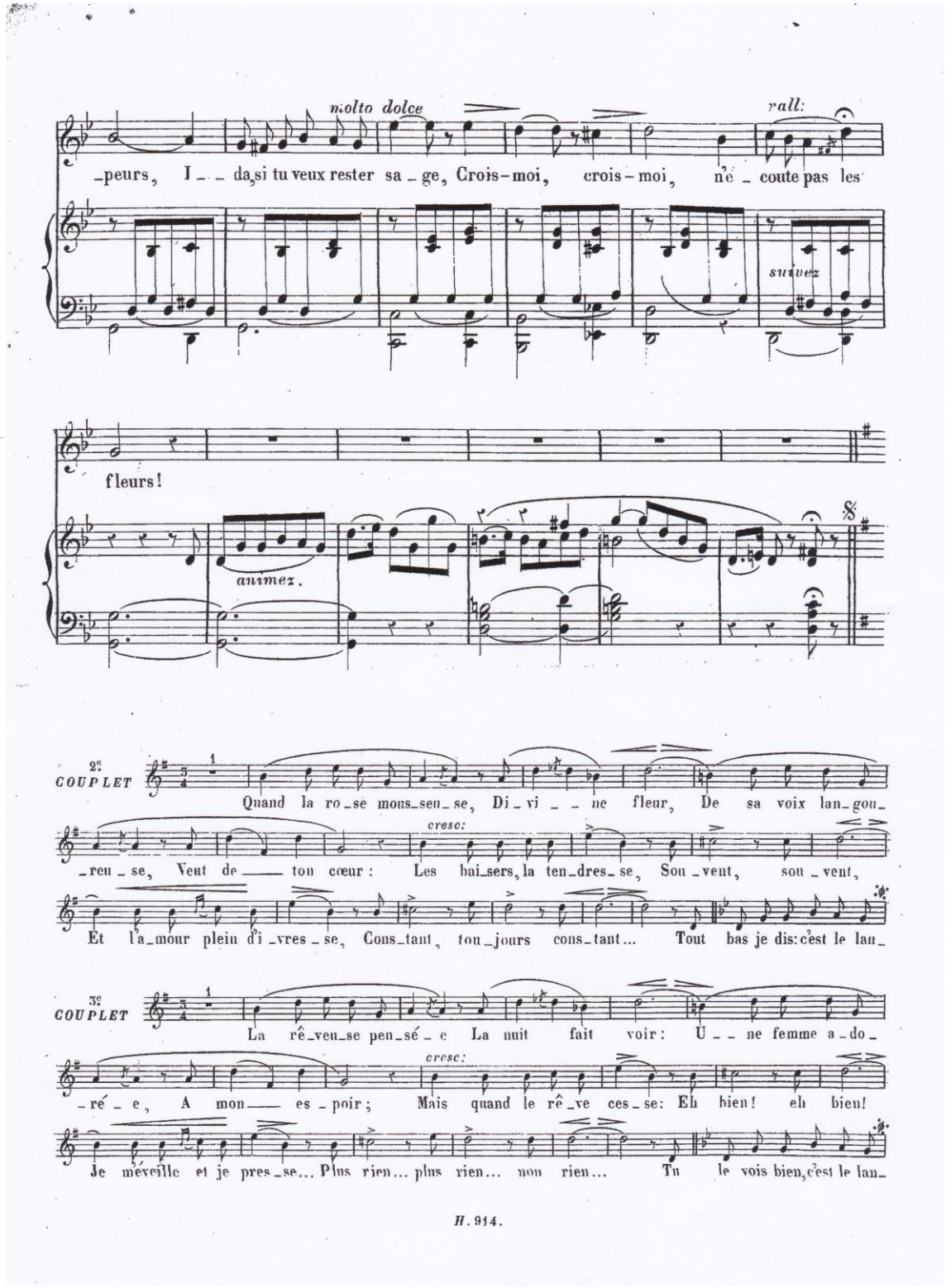
Dolce.

_jours, tou_jours..... Tout bas je dis: c'est le lan_ga_ge De tous les amoureux trom_

en diminuant.

pp

Paris, AU MÉNÉSTREL 2 bis Rue Vivienne H. 914 Maison A. MEISSONNIER HEUGEL. Successeur.


molto dolce
rall:
peurs, I _ da, si tu veux rester sa_ge, Crois-moi, crois-moi, n'é_coute pas les
suivez
fleurs!
animez.
2e COUPLET
Quand la ro_se mous_seu_se, Di_vi_ _ ne fleur, De sa voix lan_gou_
cresc:
_reu_se, Veut de_ ton cœur: Les bai_sers, la ten_dres_se, Sou_vent, sou_vent,
Et l'a_mour plein d'i_vres_se, Cons_tant, tou_jours cons_tant... Tout bas je dis: c'est le lan_
3e COUPLET
La rê_veu_se pen_sé_e La nuit fait voir: U_ _ ne femme a_do_
cresc:
_ré_e, A mon_ es_poir; Mais quand le rê_ve ces_se: Eh bien! eh bien!
Je m'éveille et je pres_se... Plus rien... plus rien... non rien... Tu le vois bien, c'est le lan_
H. 914.

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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

SCHOOL OF MUSIC

Volume 2 of 2

‘Il faut savoir l’Italien pour déchiffrer une romance française’:
Italian Presence in the French Romance 1800 – 1850
THE DATABASE

by

Helen Macfarlane

Thesis for the degree of Doctor of Philosophy

June 2015

Contents

Contents i

1. **Cataloguing the French Romance** 1
2. **Library Siglas and Abbreviations** 7
3. **The Catalogue** 11
4. **Musical Incipits** 147
5. **List of Composers, Publishers, Poets, Dedications and Musical Periodicals** 195
6. **List of Sources and Music Scores Consulted** 205

List of Tables

Table 1: The Romance Table Fields 1

Table 2: Information presented in additional database tables. 2

Table 3: A summary of the sources used.....3

1. Cataloguing the French Romance

Function and Description

The database is a survey of the French romances, composed by Italian composers from 1800 – 1850. This repetoire was discovered by cross referencing various sources, for instance library catalogues, publisher's catalogues and dictionaries. The database contains a number of tables. One table documents the romance's features, as shown in Table 1 below, while other tables record further details on the composers and publishers, for instance, histories of notable publishers, and the composer's dates of birth and death (Table 2).

Fields of the Romance Table	What the Field(s) Show
Name of Composer	Composer's surname and first name(s).
Collection / Album Information	The collection or album number and title, and individual romance titles.
Publication Information	Name of publisher and the date of publication.
Additional Authors / Contributors	Composer of the accompaniment (if different from the composer), the poet and dedication.
Instrumentation	The type and number of voice(s) and accompanying instrument(s).
Format	Single song sheet, edition, collection or music periodical. The periodical name and issue number appears, if applicable.
Analysis	Expression – the key and tempo direction.
	Stanzas – Language, number and format of stanzas (text only, text and vocal line or through-composed). Harmony – Modulations and unusual harmonic layout. Structure – Form and number of bars, Accompaniment – Appearance and length of instrumental ritornellos and accompaniment variants.
Romance Location and History	Library sigla and shelf mark of located sources, followed by the publication history, and further references to the romance.

Table 1: The Romance Table Fields

Other Database Tables	What each table shows
Composer	Dates of birth, death.
Publisher	Active dates and a list of firms / plates acquired or sold.
Poets	Full names of poets.
Dedication	Full names of dedicatees.
Musical Periodical	Active dates of the periodical. and the publisher.

Table 2: Information presented in additional database tables.

Gathering Information

The following library catalogues were consulted:

- Bibliothèque nationale de France
- The British Library
- The University of Cambridge Library
- The Bodleian Library
- The Royal College of Music Library
- The Royal Academy of Music Library
- University of Leeds Library
- University of Glasgow Library
- University at Buffalo Library, The State University of New York

The library catalogue entries were cross-referenced with additional primary and secondary sources, as shown in Table 3.

Collection of Sources	Details of individual Sources and Information Gathered
Publisher's Catalogues	• Felice Blangini, who published a catalogue of his own compositions. • Publisher catalogues of Brandus et Dufour, Escudier, Jean-Jérôme Imbault, Jérôme-Joseph Momigny, and Schonenberger. • Catalogue compilations of Ignace Pleyel (*Pleyel as Music Publisher: A Documentary Sourcebook of Early 19th-Century Music,* compiled by Rita Benton), and Dufaut & Dubois, Frère, Erard and Petit (whose catalogues were collected and prefaced by François Lesure in *Cinq catalogues d'éditeurs de musique à Paris*). A number of catalogues by various publishers appear in Anik Déveries', *Dictionnaire des éditeurs de musique français.* These catalogues often gave a publication date, and the number and type of voices and instruments.
Other Catalogues	The two volumes of romance catalogues, *Catalogue des romances françaises,* compiled by Henri Gougelot gave additional romance titles.
Composer's Memoirs	The memoirs of Felice Blangini gave dates and titles of some of his compositions, the origin of the texts used. He also provided a list of his students, a number of whom he dedicated his romances.
Dictionaries	Fétis, in his *Biographie universelle des musiciens et bibliographies générale de la musique*, included some romance titles in the composer's biographical entries. These often indicated the publisher and publication dates.
Musical Periodicals	• All located issues of *Le ménestrel* (1833 – 1850) were consulted and as many of them contained scores, it was possible to note details of romances by Italian composers. Additional titles were sometimes advertised on the back page of this periodical.

Collection of Sources	Details of individual Sources and Information Gathered
	• In *Periodica Musicalia* (compiled by Imogen Fellinger), romances included within periodicals were listed (up to 1830). It indicated details such as the poet, instrumentation and the library location of the periodical.
Daily / Weekly Bulletins	A number of weekly publications included listings of recently published romances. These include: • *Bibliographie de la France.* • *Journal des débats,* which became *Journal de l'empire* in 1805. • *Journal général d'annonces des œuvres de musique, gravures et lithographies.*
Romance anthologies / The scores	• The Romance anthology, *Le chansonnier des grâces,* gave publication dates of some romances • Additional romance titles were sometimes found on the title pages of romances.

Table 3: A summary of sources used.

Dating romances

Romances scores are very rarely dated. There are, however, a number of other methods, which can be employed:

- Library catalogues entries often gave a date.
- In weekly newspapers and journals but publishers may not have immediately submitted their recent publications; dates may therefore be inaccurate
- Cross referencing addresses and plate numbers can also be useful. Déveries' *Dictionnarie des éditeurs de musique français* and Hopkinson's *Dictonary of Parisian Publishers* often gave dates of plate numbers, and a list of publisher's addresses. Parisian streets, however, often changed names, particularly during the revolution. For instance, *L'espérance* by Ferdinando Carulli, was published by Corbeaux. While the plate number 138, directly corresponds to the plate sequence given by Déveries therefore suggesting the date 1817,[1] the address, Rue de Thionville no. 28, which appears on the score was not in existence by this time; in 1814, it had reverted to the pre-restoration street name, Rue Dauphine.[2] It is possible that publishers may not have immediately changed their address on the front page of their romances.

Organisation of records

There will be one entry for each individual romance title, with all other publications (with a difference date or publisher, for instance), appearing in the 'Other Publications' field. There are, however some exceptions.

- If the same romance appears for both piano and guitar each will have a separate entry. We can therefore identify the number of romances for both piano and guitar, and there are usually some substantial differences between the two versions (such as length of instrumental sections, key signature, length of romance, and the inclusion of an accompaniment composer).
- Romance titles will also appear more than once if they are published in more than one collection or album.

- If a romance has multiple publications, where possible, the earliest of these takes precedence.
- Romance collections take priority, so all other versions that are single song sheets, editions, or in musical periodicals, appear in the 'Other Publications' field.
- Published romances will appear first and foremost with all references to unpublished versions appearing in the 'Other Publications' field.

[1] A. Deveriés, *Dictionnaire des éditeurs de musique français.* 2 vols. Vol. 1. Genève: Minkoff Reprints, 1979 – 1988. p. 50

[2] C. Jones, *Biography of a City.* London: Allen Lane, 2004. p. 307.

Database Abbreviations

N.B: Refer to section two of this volume for a full list of abbreviations

Date of Publication

- The abbreviation refers to the source which dated the romance.
- If no source abbreviation appears alongside the date, then the date appeared on the romance score.
- […] indicates that the date was taken from a library catalogue (the latter part of the library sigla will appear).
- (…) indicates that the date came from another primary or secondary source, such as those listed in Table 3
- All blank fields indicate an unknown date.

'Other Publications' and 'Other Ref / Sources' field

N.B: The 'Other Publications' field refers to the romances that are different from the primary entry (differences often include publisher and date), and the 'Other Ref / Sources' field refers to any additional references to romances that are the same as the primary entry.

- In the 'Other Publications' field, differences are listed in the following order: publisher, date, plate number, format, library sigla, shelf mark and source information
- In this field, if the publisher or date does not appear one can assume that this information is the same as the original entry. N.p. or n.d. indicates that the publisher and date can not be identified.
- Where there are numerous additional publications, {…} indicates the total number that exist.
- For both the 'Other Publications' and 'Other Ref / Sources' fields (…) refers to a primary or secondary source, and […] refers to the library sigla, which is followed by the shelf mark
- If both bracket types are combined, this indicates that the library sigla or source came from an additional primary or secondary source. For instance (JnlP (GougS)) indicates that the original reference to the romance comes from *Journal de Paris*, but the citation itself appeared in Henri Gougelot's *Catalogue des romances françaises parues sous la revolution et l'empire.* In absence of the original source, both have been mentioned. For a second example, ([I Ma] MusP), indicates that a romance listed in *Periodica Musicalia* was originally located in the Biblioteca Ambosiana, in Milan. But as this library catalogue has not been consulted, both sources appear.
- ';' separates each indivudal publications and source reference.

Library Sigla

- Empty fields indicate that the romance is not found in a library catalogue.
- If a library sigla is indicated, a library catalogue has been consulted. Any library siglas that have been taken from another source, such as *Periodica Musicalia* will appear in the 'Other Ref / Sources' field.

Consistency

Names of Composers, Poets, Dedication, Publishers

- All names are taken as they appear from the score or sources. Names which are merely indicated by ***, (this mostly applies to the poet and dedication), will appear as such in the database.
- Where there is a lack of consistency (for instance, in the spelling of names), these will be forced into a uniform pattern. Luigi Balochi, for example, is sometimes indicated as 'Balocchi' on scores and in catologues. The name as it appears in Fetis' *Biographie universelle des musiciens et bibliographie générale de la musique* is therefore used.
- In the database, the first name will appear for composers only; all publishers, poets and dedicatees are identified by their surname, with all remaining information appearing in the corresponding table (See Section 5).

Romance Titles

- If the romance has no title, (it may appear merely as *Romance*), the first line of poetry appears.

Instrumentation and Voice

- For all romances for a single voice, the voice type presumed is the soprano unless otherwise indicated on the score.
- Empty fields indicate that the number of voices is not known.

Harmonic and Form

- Three aspects of harmony are noted; modulations (established perfect cadence to a new key); change of key signature; hint of another key (accidentals, which suggest a progression, but not established).
- To express keys, upper case refers to a major key and lower refers to a minor key.
- The romance's structure is indicated only if there are double bar lines, or a clear refrain to a repeated passage of text.
- Lengths of instrumental sections and the number of bars refers to a single stanza. It therefore does not take into account through-composed structures. The instrumental conclusion refers to the passage that appears at the end of the stanza; it may also function as an interlude if leading on to a subsequent passage of text.

Musical Incipits

- A selection of music incipits from a range of composers is shown in section 4 of this volume.
- The reference number of each incipit relates to the database number as shown in section 3.

2. Library Siglas and Abbreviations

A: LIBRARY SIGLA

B	Belgium
Bc	Bruxelles, Bibliothèque du Conservatoire Royal de Musique

CH	Switzerland
Bu	Basel, Öffentliche Bibliothek der Universität

CS	Czech Republic
Pu	Praha, Hudebni oddĕleni Universitni knihovy

D	Germany
AB	Amorbach, Fürstlich Leiningische Bibliothek
Bim	Berlin, Staatliches Institut für Musikforschung Preußischer Kulturbesitz
Hs	Hamburg, Staats und Universitätsbibliothek
KnH	Köln, Bibliothek der Staatlichen Hochshule für Musik
WÜü	Würzburg, Universitätsbibliothek

F	France
Nm	Nantes, Bibliothèque municipale
Pn	Paris, Bibliothèque Nationale de France
Sn	Strasbourg, Bibliothèque municipale
V	Versailles, Bibliothèque municipale

GB	Great Britain
Cu	Cambridge, University Library
Gu	Glasgow, University Library
Lbl	London, The British Library
Leu	Leeds, University Library
Ouc	Oxford, Bodleian Library
Ram	London, Royal Academy of Music Library
Rcm	London, Royal College of Music Library

H	Hungary
KE	Keszethely, Országos Széchényi Kònyvtár

I	Italy
Ma	Milano, Biblioteca Ambrosiana

US	United States of America
Bu	New York, University Library at Buffalo

B: BIBLIOGRAPHICAL ABBREVIATIONS

Abbreivation	Full title of source and author
AnikCat	*Dictionnaire des éditeurs de musique français*, (Anik Devriès)
BibF	*Bibliographie de la France, ou journal général de l'imprimerie et de la librairie*
BlaCat	*Catalogue d'œuvres* (Felice Blangini)
BrandDufCat	*Catalogue de Brandus et Dufour: musique vocale.*
CCE	*Cinq catalogues d'éditeurs de musique à Paris (1824-1834) : Dufaut et Dubois, Petit, Frère, Delahante-Erard, Pleyel*
ChanGrac	*Le chansonnier des grâces* (Louis)
CherCat	*Notice des manuscrits autographes de la musique composée par feu M.-L.-C.-Z.-S. Cherubini*
Esc	*Catalogue de musique* (Escudier)
Fétis	*Biographie universelle des musiciens et bibliographie générale de la musique* (Fétis)
GougC	*Catalogue des Romances Françaises parues sous la révolution et l'empire: Les recueils des romances* (Henri Gougelot)

Abbreivation	Full title of source and author
GougS	*Catalogue des Romances Françaises parues sous la révolution et l'empire: Les romances séparées* (Henri Gougelot)
ImbCat	*Catalogue de musique vocale et instrumentale mise au jour par Jmbault [sic.]* (Imbault)
JBT	*Journal typographique et bibliographique*
JDébat	*Journal des débats* (1789 – 1805)
JEmp	*Journal de l'empire* (1805 - 1814)
JGénAnn	*Journal général d'annonces des œuvres de musique, gravures et lithographies*
JnlHebdo	*Journal Hebdomadaire* (Leduc)
JnlP	*Journal de Paris*
JnlPley	*Journal de Pleyel*
!JT	*Journal des troubadours*
Mén	*Le ménestrel*
Merc	*Mercure de France*
MomCat	*Catalogue des ouvrages composant le fonds de musique de J. J de Momigny*
MusP	*Periodica Musicalia (1789 – 1830)* (Imogen Fellinger)

Abbreivation	Full title of source and author
PleCat	*Catalogue de Pleyel*
PleMusP	*Pleyel as Music Publisher: A Documentary Sourcebook of Early 19th-Century Music.* (Rita Benton with Jeanne Halley)
SchCat	*Catalogue de musique* (Georges. Schoenberger)
SouvBla	*Souvenirs de F. Blangini: 1797-1834.* (Felice Blangini)
Wh	*Handbuch der musikalischen Literatur* (Carl Frederich Whistling)

C: GENERAL ABBREVIATIONS

Abbreviation	In full
***	Unknown name
AnikAdd	Publication date determined by cross referencing the publisher's address on the score with the list of adresses presented in *Dictionnaire des éditeurs de musique français*
AnikPl	Publication date determined by cross referencing plate numbers on the score with the list of plate numbers presented in *Dictionnaire des éditeurs de musique français*
cr	Crotchets
d/s	Demi-semi-quavers
Ded to	Dedicated to
Dim chord	Diminished chord
Dom	Dominant
Med	Mediant
Mod to	Modulated to
n.d.	No date
n.p.	No publisher
pl. no.	Plate number
qu.	Quavers
R	Refrain
Rel	Relative
S	Stanza
SA or SB	Stanza is divided into two sections
s/q	Semi-quavers
Single	Single song sheet
Sub dom	Sub dominant
Sub med	Sub mediant

3. The Catalogue

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1	Agosti	Federico			Le service dangereux	Bénoist (Mme Veuve)	1818 (MusP)			L. Hennequin				Musical Periodical	Le souvenir des ménestrels	5e année, no. 47			French													([F Pn] & [D Bim] MusP)
2	Agosti	Federico			Si mon amie est belle	Bénoist (Mme Veuve)	1819 (MusP)			F. de Pussy				Musical Periodical	Le souvenir des ménestrels	6e année, no. 20			French													([F Pn], [F V] & [D Bim] MusP)
3	Babbini	Matteo		Six romances	No. 1 - Sempre piu t'amo	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			A Major	Allegretto	Italian	3	Text	Bar 8, mod to E (dom)	N/A	N/A	31	0	0	8	N/A	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
4	Babbini	Matteo		Six romances	No. 2 - Se m'abbandoni	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			A Minor	Adagio-Andantino	Italian	1	N/A	Bar 9, key sig change to C (rel	Bars 9, 16-18, dim chord (C#, E, G)	A (1 - 8); B (14 - 23); A	34	0	5	4	Bars 9 - 23, change to triplets	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
5	Babbini	Matteo		Six romances	No. 3 - Che fa il bene	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			C Major	Larghetto	Italian	1	N/A	Bar 13, mod to G (dom)	Bar 2, D# chromati-c inflection-s	N/A	50	8	0	0	N/A	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
6	Babbini	Matteo		Six romances	No. 4 - Grazie agl' inganni	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			F Major	Andante con moto	Italian	1	N/A	Bar 7, hint of d (rel min)	Bars 39 - 41, dim chord (B, D, F); Some unison passages	A (1 - 15); B (16 -?)	64	0	2	1	Bar 7, repeated notes	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
7	Babbini	Matteo		Six romances	No. 5 - Sò ch'un sogno e la speranza	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			Bb Major	Andante	Italian	1	N/A	Bar 7, mod to F (dom)	N/A	N/A	40	0	0	0	N/A	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
8	Babbini	Matteo		Six romances	No. 6 - Ecco quel fiero istante	Erard	1800 [Lbl]	39			Mme Debelle	Soprano	Piano	Collection			Eb Major	Adagio	Italian	1	N/A	Bar 14, mod to Bb (dom)	N/A	N/A	34	0	0	3	N/A	F Pn	Vm7 28941		[GB Lbl, H.2832.h.(7.)]; (CCE); (AnikCat, no. 78)
9	Bagioli	C.		Quatre romances	No. 1 -	Carli	1820 (BibF)							Collection					French														(BibF, 15/01/1820, vol. 3, no.18)
10	Bagioli	C.		Quatre romances	No. 2 -	Carli	1820 (BibF)							Collection					French														(BibF, 15/01/1820, vol. 3, no.18)
11	Bagioli	C.		Quatre romances	No. 3 -	Carli	1820 (BibF)							Collection					French														(BibF, 15/01/1820, vol. 3, no.18)
12	Bagioli	C.		Quatre romances	No. 4 -	Carli	1820 (BibF)							Collection					French														(BibF, 15/01/1820, vol. 3, no.18)
13	Balochi	Luigi			Les adieux de Raoul de	Bénoist	1814 (MusP			P.-A. Vieillard			Piano	Musical Periodical	Le souvenir des	1ère année,			French														([F Pn] & [F V] MusP); (GougS)
14	Balochi	Luigi			L'age d'or	Magasin de	1827 (MusP			***				Musical Periodical	Le souvenir des	14e année,			French														([F Pn] & [D Bim] MusP)
15	Balochi	Luigi			L'amandier	Duhan & Cie	1808 (AnikPl)	245		L.-P. Ségur		Soprano, Tenor	Piano	Single Song Sheet			Eb Major	Andante affettuoso	French	3	Vocal line	Bar 17, mod to Bb (dom); Bar 28, mod to c (rel min); Bar 33, mod to Eb (dom)	N/A	N/A	40	8	0	4	Bar 19 - 24, change to tremolos (framed by arpeggios)	F Pn	Fol = Y.943	Sieber, n.d. [F Pn, Fol.Vm.229 (22)] & (GougS); Dufaut & Dubois, 1824 (CCE) {2}	(GougS)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
16	Balochi	Luigi			L'amandier	Duhan & Cie	1820 [Lbl]	272		L.-P. Ségur		Soprano, Tenor	Guitar, Lyre	Single Song Sheet			D Major	Andante affettuoso	French	3	Vocal line	Bar 17, mod to Bb (dom); Bar 28,	N/A	N/A	40	8	0	4	Bar 19 - 24, change to tremolos	GB Lbl	E.1717.c.(48.)	Dufaut & Dubois, 1824 (CCE) {1}	
17	Balochi	Luigi			L'arabe au tombeau de son coursier	Duhan & Cie	1808 (JEmp)	614		Millevoye	Mr F. Garat	Soprano	Piano, Harp	Edition (with illustration)			C Minor	Andante maestoso	French	5	Text	Bar 39, change of key sig to C (tonic maj); Bar 55, mod to c (tonic min)	N/A	Minor (27 - 38); Major (39 - 70)	70	26	0	0	Bar 39, change from minims to doubling and 8ve oscillations	F Pn	Fol.Vm.229 (31)	Dufaut & Dubois, 1824 (CCE); H. F.Godefroy (JEmp, 04/04/1808) {2}	(JEmp, 04/04/1808)
18	Balochi	Luigi			L'arabe au tombeau de son coursier	Duhan & Cie	1806 - 1821 (AnikAdd)		Lami	Millevoye		Soprano	Guitar, Lyre	Single Song Sheet			C Minor	Andante maestoso	French	2	Text	Bar 13, key sig change to C	N/A	Minor (1 - 12); Major B (13 -	44	0	0	0	Bar 13, change to oscillatio	F Pn	Ac.m.2607	Dufaut & Dubois, 1824 (CCE) {1}	
19	Balochi	Luigi			Bérenger	Au bureau du journal	1820 (MusP)			Edmond St. Géraud		2 Sopranos	Piano, Harp	Musical Periodical	Journal d'euterpe (et des	8e année, 8e			French																([F Pn] & [CH Bu] MusP)
20	Balochi	Luigi			Blanche et Bernard	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French															(CCE)
21	Balochi	Luigi			Les bords du lac	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French															(CCE)
22	Balochi	Luigi			Complainte de la Duchesse de la Vallière	Bénoist	1815 (MusP)							Musical Periodical	Le souvenir des ménestrels	2e année, no. 71			French																([F Pn] & [F Sn] MusP); (GougS)
23	Balochi	Luigi			Le dernier chant du troubadour	Momigny	1810/ 1811 (MusP			***			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou	4e année, 1ère			French																([F Pn] MusP)
24	Balochi	Luigi			Désir et raison	Dufaut & Dubois	1824 (CCE)					2 Sopranos	Piano, Harp						French															(CCE)
25	Balochi	Luigi			Heure du soir	Guyot	1820 (BibF)			Millevoye		Contralto, Tenor	Piano	Edition (with illustration)			Eb Major	Andante maestoso	French	3	Vocal line	Bar 27, mod to F (dom); Bar 30, hint of c (rel min); Bar 36, change	N/A	SA (9 - 35); SB (36 - 50); R (51 - 65)	69	8	0	4	Bars 9 - 35, doubling vocal and alberti; Bars 36 - 65,	F Pn	Vm7 29209		(BibF, 26/02/1820, vol. 9, no. 74)
26	Balochi	Luigi			Inès et Roger ou la fidélité	Au bureau du journal	1816 (MusP)			Edmond St. Géraud			Piano, Harp	Musical Periodical	Journal d'euterpe (et des amateurs)	4e année, 12e livraison, no. 46			French																([F Pn] & [B Bc] MusP)
27	Balochi	Luigi			Le lac	Pacini	1820 - 1846 (AnikAdd)	606		Alphonse de LaMartine	Melle Okeeffe	Soprano	Piano, Harp	Single Song Sheet			F Major	Andante flebile	French	2	Vocal line	Bar 23, mod to C (dom); Bar 25,	N/A	S (9 - 22); R (25 - 42)	44	8	2	2	N/A	F Pn	Ac.m.2762		
28	Balochi	Luigi			Le lac	Pacini	1819 [Lam]	1181	Carulli	Alphonse de LaMartine		Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)		E Major	Andante flebile	French	2	Vocal line	Bar 23, mod to B (dom); Bar 25,	N/A	S (9 - 22); R (25 - 42)	45	8	2	3	N/A	GB Lam	XX(139974.1)	1820 [GB Lam, XX(139764.1)] {1}	
29	Balochi	Luigi			Lorédan	Au bureau du journal	1815 (MusP)			Planard			Piano, Harp	Musical Periodical	Journal d'euterpe (et des	3e année, 8e			French																([F Pn] & [B Bc] MusP)
30	Balochi	Luigi			Mes souhaits	Momigny	1808 (JEmp												French															(JEmp, 15/09/1808)
31	Balochi	Luigi			Le pèlerin et le damoisel	Au bureau du journal	1820 (MusP)			Edmond St. Géraud		2 Sopranos	Piano, Harp	Musical Periodical	Journal d'euterpe (et des	8e année, 3e			French																([B Bc] & [CH Bu] MusP)

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
32	Balochi	Luigi			La pélerine de l'apennin	Duhan & Cie	1811 (JnlP)	746		Mr Lorrando	Melle A.-D. L.	Soprano	Piano, Harp	Edition (with illustration)			Ab Major	Andante con espression	French	9	Text	Bar 30, mod to Eb	N/A	A (13 - 29); B (30 -	60	12	0	8	N/A	F Pn	Vm7 29212	Dufaut & Dubois, 1824 (CCE) {1}	[F Pn, D.16289 (12)]; (JnlP, 20/03/1811 (GougS))
33	Balochi	Luigi			La pélerine de l'apennin	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
34	Balochi	Luigi			Tablettes de polymnie	Carli	1807 - 1817 (AnikAdd)			Edmond St. Géraud	Terasson de Senevas	Soprano	Piano, Harp	Single Song Sheet			G Minor	Allegretto	French	6	Text	Frequent hints of G (tonic maj)	N/A	N/A	32	8	0	0	Bar 21, introduction of alberti	F Pn	4o = Y.241	Balochi, n.d. [F Pn, A.796] {1}	[F Pn, Vm7 29216]
35	Balochi	Luigi			Toujours toi	Duhan & Cie	1806 [Lbl]		Lami	L.-P. Ségur		Soprano, Tenor	Guitar, Lyre	Single Song Sheet			G Major		French	3	Through-composed	Bar 16, mod to D (dom)	N/A	N/A	44	4	4	0	Bar 28, change from s/q	GB Lbl	E.1749	Dufaut & Dubois, 1824 (CCE) {1}	
36	Balochi	Luigi			Le troubadour hermite	Au bureau du journal	1818 (MusP)			Edmond St. Géraud			Piano, Harp	Musical Periodical	Journal d'euterpe (et des	6e année, 6e			French															([F Pn], [B Bc] & [CH Bu] MusP)
37	Balochi	Luigi			Le vieux châtel	Au bureau du journal	1817 (MusP)			Mme Azais			Piano, Harp	Musical Periodical	Journal d'euterpe (et des	5e année, 5e			French															([F Pn], [B Bc] & [D KNh] MusP)
38	Balochi	Luigi			La violette	Dufaut & Dubois	1824 (CCE)			Constant Dubos		Soprano	Guitar, Lyre						French														(CCE)
39	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 1 - Hymne à la vierge	Laffillé	1824 (BibF)	558		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			F Minor	Andante maestoso	French	3	Text	Frequent hints of C (dom) & Ab (med)	N/A	N/A	70	16	0	3	Bar 41, change to tremolos	F Pn	Vm7 29214	Single (JGénAnn, 20/05/1825, vol. 20, no. 797) {1}	(BibF, 14/02/1824, vol. 7, no. 50)
40	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 2 - Le chant du jeune Norman	Laffillé	1824 (BibF)	559		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			G Minor	Andante	French	3	Text	Bar 28, start of instr. conclusion mod to G (tonic maj)	Number of C#s in introducti-on	N/A	35	8	1	7	N/A	F Pn	Vm7 29214		(BibF, 14/02/1824, vol. 7, no. 50)
41	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 3 - Chant d'Hélène	Laffillé	1824 (BibF)	560		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			D Major	Allegro brillante	French	3	Text	Bar 24, mod to A (dom); Many accidentals	N/A	N/A	68	8	4	4	N/A	F Pn	Vm7 29214		(BibF, 14/02/1824, vol. 7, no. 50)
42	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 4 - Chant funébre du guerrier	Laffillé	1824 (BibF)	561		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			D Minor	Tempo di marcia	French	3	Text	Bar 34, mod to c (leading)	N/A	N/A	64	16	4	4	Bar 48, change to offbeats/ onbeats	F Pn	Vm7 29214		(BibF, 14/02/1824, vol. 7, no. 50)
43	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 5 - Blanche de devan	Laffillé	1824 (BibF)	562		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			A Minor	Andantino	French	4	S2 & S3 text; S4 vocal line	Bar 34, mod to A (tonic maj)	N/A	N/A	48	8	0	0	Bar 34, change to chordal oscillations	F Pn	Vm7 29214	Au magasin de musique de la lyre moderne, 1825, Le souvenir des ménestrel, 12e année, no. 13 ([F Pn] MusP) {1}	(BibF, 14/02/1824, vol. 7, no. 50)

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	**Last Name**	**First Name**	**N**	**UniformTit**	**SongTitle**	**Publisher**	**Date**	**Pl. No**	**Accomp**	**Poet**	**Dedicati**	**Vocal**	**Instr.**	**Format**	**Periodical**	**Issue**	**Key**	**Tempo**	**Lang.**	**No**	**Format**	**Modulati**	**Chords**	**Form**	**Ba**	**Intr**	**Inte**	**Cor**	**Variants**	**Sigla**	**Shelf**	**Other Pub**	**Other Ref / Sources**
44	Balochi	Luigi		Six romances: extraites de la Dame du Lac	No. 6 - Chant du barde	Laffillé	1824 (BibF)	563		Walter Scott	Walter Scott	Soprano	Piano, Harp	Collection			Eb Major	Allegretto moderato	French	4	Text	Bar 17, mod to Bb (dom); Bars 28, introducti on of Gbs	N/A	N/A	64	8	0	8	Bar 34, change to offbeats / onbeats	F Pn	Vm7 29214		(BibF, 14/02/1824, vol. 7, no. 50)
45	Balochi	Luigi		Trois nouvelles romances	No. 1 - La candeur et l'innocence	Duhan & Cie	1802 - 1806 (AnikAdd)	113		Mr. Jauffret		Soprano	Piano, Harp	Collection			A Minor	Lento placido	French	6	Vocal line	Bar 21, key sig change to A (tonic maj); Some chromati cisms	N/A	A (13 - 20); B (21 - 36)	44	12	0	8	Bar 21, change to s/q and chordal qu from alberti	F Pn	Vm7 29218		
46	Balochi	Luigi		Trois nouvelles romances	No. 2 - La violette	Duhan & Cie	1802 - 1806 (AnikAdd)	135		Constant Dubos		Soprano	Piano, Harp	Collection			A Major	Andantino con molta grazia	French	5	Vocal line	Bar 21, hints of E major (dom)	N/A	N/A	61	8	4	8	N/A	F Pn	Vm7 29218	Dufaut & Dubois, 1824 (CCE) {1}	
47	Balochi	Luigi		Trois nouvelles romances	No. 3 - Le printemps d'une amant malheureux	Duhan & Cie	1802 - 1806 (AnikAdd)	136		Roger		Soprano	Piano, Harp	Collection			D Major	Andante maestoso	French	3	Vocal line	N/A	N/A	N/A	56	24	0	8	Gradual fragment atio-n of qu	F Pn	Vm7 29218		
48	Balochi	Luigi	1	Recueil de romances	No. 1 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
49	Balochi	Luigi	1	Recueil de romances	No. 2 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
50	Balochi	Luigi	1	Recueil de romances	No. 3 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
51	Balochi	Luigi	1	Recueil de romances	No. 4 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
52	Balochi	Luigi	1	Recueil de romances	No. 5 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
53	Balochi	Luigi	1	Recueil de romances	No. 6 -	Leduc	1803 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 135)
54	Bambini	Felice			La religeuse	Bambini	1819 (BibF)			Mr. Carnot	Alexandre Augier	2 Sopranos	Piano, Harp	Edition (without illustration)			E Minor	Flebile	French	6	Text	Some hints of b (dom)	First chord superton-ic (f# with C in bass); Bar 11, tonic establish-ed	N/A	90	19	3	13	Various and contrasti ng accomp styles	F Pn	Fol = Y.257		[F Pn, Vm7 29230]; (BibF, 06/11/1819, vol. 45, no. 358)
55	Banni	Not Known			Jamais!	Hentz-Jouve	1819 (BibF)			E. Larrivée		Soprano	Piano						French													Omont (BibF, 13/11/1819, vol. 46, no. 366) {1}	(BibF, 31/07/1819, vol. 31, no. 259)

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
56	Barni	Camillo			La croisade rajeunie de Raoul de Coucy	Louis	1812 (Chan Grâc)			Creuze de Lewer									French														(ChanGrâc (GougS))
57	Barni	Camillo		Six romances	No. 1 -									Collection																		(Fétis, vol. 1, p. 250)
58	Barni	Camillo		Six romances	No. 2 -									Collection																		(Fétis, vol. 1, p. 250)
59	Barni	Camillo		Six romances	No. 3 -									Collection																		(Fétis, vol. 1, p. 250)
60	Barni	Camillo		Six romances	No. 4 -									Collection																		(Fétis, vol. 1, p. 250)
61	Barni	Camillo		Six romances	No. 5 -									Collection																		(Fétis, vol. 1, p. 250)
62	Barni	Camillo		Six romances	No. 6 -									Collection																		(Fétis, vol. 1, p. 250)
63	Bazzoni	Giovanni			La circassienne	Pacini	1844 [Pn]			Anouilh Salies									French											F Pn	Vm7 30247		
64	Bazzoni	Giovanni			Espérance	Clavé	1840 [Lbl]			Clavé	Hippolyt e Lucas	Soprano	Piano	Musical Periodical			Bb Major	Moderato	French	3		Bar 13, mod to F (dom); From bar 14, develop mental	N/A	A (5 - 13); B (14 - 18); A (19 - 26)	26	4	0	0	N/A	F Pn	Fol = Y.913		[GB Lbl, G.808.(17.)]
65	Bazzoni	Giovanni			L'hirondelle	Escudier	1867 [Pn]			Hippolyt e Lucas									French											F Pn	Vm7 30259		
66	Bazzoni	Giovanni			L'invito	Benoldi	1853 [Pn]			Carlo Pepoli									French											F Pn	Vm7 30261		
67	Bazzoni	Giovanni			Je voudrais un regard	Guerrier	1860 [Pn]			Raphaël May									French											F Pn	Vm7 30263		
68	Bazzoni	Giovanni			Mon bel enfant	Escudier	After 1842 (Anik)												French														(EscCat)
69	Bazzoni	Giovanni			Les oiseaux du proscrit	Étienne	1854 [Pn]			E. Pierson									French											F Pn	Ms.3453		
70	Bazzoni	Giovanni			Le pâtre du Mont-Cenis	Gérard	1861 [Pn]			Ch. Chaubet									French											F Pn	Vm7 30278		
71	Bazzoni	Giovanni			Il presentiment o	Pacini	1845	4329		Felice Romani		Soprano	Piano	Edition (with illustration)			F Major	Andantino	Italian	2	Vocal line	Bar 20, mod to C (dom)	N/A	N/A	34	6	0	4	N/A	F Pn	Vm7 30280	Benoldi, 1853, pl. no. F.234.B, single [F Pn, A.1074] {1}	[F Pn, Vm7 30281]
72	Bazzoni	Giovanni			Quelques larmes sur une fleur		1843			J.-M. Cayla									French											F Pn	Vm7 30282		
73	Bazzoni	Giovanni			Seules au monde	Escudier	1869 [Pn]			Raphaël May									French											F Pn	A.1077		
74	Bazzoni	Giovanni			Si étais encore enfant					Raphaël May									French											F Pn	Vm7 120923		
75	Bazzoni	Giovanni			Le sommeil d'enfant	Escudier	After 1842 (Anik)												French											F Pn	Vm7 30287		(EscCat)
76	Bazzoni	Giovanni			Voici la neige	Escudier	After 1842 (Anik)												French														(EscCat)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
77	Bazzoni	Giovanni			Yvonne au cœur de marbre	Escudier	After 1842 (Anik)			Fournier									French														(EscCat)
78	Bazzoni	Giovanni		Recueil factrice de romances et duos	(Song Titles Unknown)														French										F Pn	Fol. Y. 64		
79	Bellini	Vincenzo			Caga luna che inargenti	Escudier	After 1842 (Anik)												Italian														(EscCat)
80	Bellini	Vincenzo			Le dernier soir	Pacini	1841 [F Pn]			Emilien Pacini									French										F Pn	Vm7 30735		
81	Bellini	Vincenzo			La fleur de la vie	Latte	1841 (BibF)			J. Vimeux									French													(BibF, 17/04/1841, vol. 16, no. 145)
82	Bellini	Vincenzo			Rève s'enfance	Pacini	1830 [Ouc]	1927		Emilien Pacini	Adolphe Nourrit	Soprano	Piano				C Major	Andantino	French	3									F Pn	Vm7 30742		[GB Ouc, Harding Mus. J. 32 (23)]
83	Bellini	Vincenzo			Romance de la torture	Latte	1841 (BibF)			J. Vimeux									French													(BibF, 17/04/1841, vol. 16, no. 145)
84	Bellini	Vincenzo			Romanza	Latte	After 1832 (Anik)					Soprano	Piano						Italian										F Pn	Vm7 3139 (162)		
85	Bellini	Vincenzo			Viens prier enfant	Paté	1860 [F Pn]	N.P.205		Harale									French										F Pn	A.1189		
86	Bellini	Vincenzo		Première et dernière compositio n	No. 1	Latte	1833 [F Pn]	B.L. 854				2 Sopranos	Piano	Collection					French										F Pn	D.11702(g)		
87	Bellini	Vincenzo		Première et dernière compositio	No. 2 - Toujours verser des	Latte	1833	B.L. 854		De Charlem agne		2 Sopranos	Piano	Collection			F Minor	Andantino	French, Italian	2	Text	Bar 11, change of key	N/A	S (2 - 10); R (11 -	24	1	0	0	N/A	F Pn	D.11702(g)	1840, single [GB Lbl, H.346.e.(19)] {1}	
88	Bellini	Vincenzo		Recueil ariettes et romances	(Song Titles Unknown)	Richault													French										F Pn	D.2499		
89	Benincori	Angelo-Maria			Angelique et Medor	Naderman	1815 [Ouc]			Ducis		Soprano	Piano	Single Song Sheet			F Major	Andantino	French	5	Vocal line	N/A	N/A	N/A	31	0	0	5	N/A	F Pn	Vm7 30937		[GB Ouc, Harding Mus. J. 46 (28)]
90	Benincori	Angelo-Maria			Les fantaisies d'aspasia		1809 (JnlP)												French													(JnlP, 27/12/1809 (GougS))
91	Benincori	Angelo-Maria			Je n'ose lui dire j'aime	Naderman	1808 (JEmp												French													(JEmp, 21/09/1808)
92	Benincori	Angelo-Maria			Olbrow et Rusla	Naderman	1812 - 1828 (AnikAdd)			Thiais	Mlle Amélie Desmaisons	Soprano	Piano	Single Song Sheet			A Major	Andante con moto fieramente	French	4	Vocal line	Bar 10, mod to E (dom); Bar 13-14, hint of f (rel min)	N/A	N/A	26	0	0	2	Alternation between doubling and chordal passages	F Pn	Vm7 30943		
93	Benincori	Angelo-Maria			Present d'amour	Naderman	1820 [Ouc]			Zippel		Soprano	Piano						French										GB Ouc	Harding Mus. J.46 (33)			

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
94	Benincori	Angelo-Maria			Le preu français	Naderman	1803 - 1807 (AnikAdd)					Soprano	Piano	Single Song Sheet			C Major	Tempo di marcia	French	3	Vocal line	Bar 10, mod to G (dom)	Bar 29 & 30, dim chord (C, Eb, Gb)	S (3 - 10); R (11 - 28)	32	2	0	4	Bars 11 - 28, introduction of unison dotted rhythms	F Pn	Vm7 30947		[F Pn, Vm7 30948]
95	Benincori	Angelo-Maria			Psyché	Plouvier (Brussels)	1824 (MusP)						Guitar	Musical Periodical	Journal des amateurs (guitare)	1ère année, no. 17			French														([B Bc] MusP)
96	Benincori	Angelo-Maria			Rendez la moi	Naderman	1805 [Lbl]		Ferdinando Carulli	Mr Andre F. Coupigny		Soprano	Guitar, Lyre	Single Song Sheet			E Minor	Agitato doloroso	French	4	Vocal line	Bar 20, hint of G (rel maj); Bar 30, hint of a (sub dom); Bar 32 hint of b (dom min)	N/A	N/A	40	0	2 + 2	5	N/A	GB Lbl	E.1717.o.(7.)		
97	Benincori	Angelo-Maria			Le retour du printemps à la triste froidure		1812 (JnlP)				Mlle Elisa Verdier								French														(JnlP, 03/02/1812 (GougS))
98	Bianchi	Giuseppe-Francesco			La bachelette au rendez-vous	Louis	1808 (ChanGrâc)			Dieulafoi									French														(ChanGrac (GougS))
99	Bianchi	Giuseppe-Francesco			La bonne amie	Louis	1808 (ChanGrâc)			Madelaine de Phillippon									French														(ChanGrac (GougS))
100	Bianchi	Giuseppe-Francesco			Les déesses	Louis	1808 (ChanGrâc)			Edmont St. Géraud									French														(ChanGrac (GougS))
101	Bianchi	Giuseppe-Francesco			Doux instants d'une	Louis	1808 (ChanGrâc)												French														(ChanGrâc (GougS))
102	Bianchi	Giuseppe-Francesco			Encore	Louis	1808 (ChanGrâc)			P***									French														(ChanGrâc (GougS))
103	Bianchi	Giuseppe-Francesco			L'indifférence	Dessaux				Signora Galli		Soprano	Guitar						French											F Pn	4o = Y.907		
104	Bianchi	Giuseppe-Francesco			J'ai tout perdu, tout jusqu'à l'espérance	Louis	1808 (ChanGrâc)												French														(ChanGrâc (GougS))
105	Bianchi	Giuseppe-Francesco			La paresse	Louis	1807 (ChanGrac)			Théophile Marie									French														(ChanGrac (GougS))
106	Bianchi	Giuseppe-Francesco			Le poète	Louis	1808 (ChanGrâc)			Mr Roi									French														(ChanGrac (GougS))

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
107	Bianchi	Giuseppe-Francesco			Le portrait	Louis	1808 (Chan Grâc)			Mr B.-R. du Cantal									French														(ChanGrac (GougS))
108	Bianchi	Giuseppe-Francesco			Le roissignol	Louis	1808 (Chan Grâc)			Jean - Pierre Florian									French														(ChanGrac (GougS))
109	Bianchi	Giuseppe-Francesco			Les symptômes d'amour	Louis	1808 (Chan Grâc)			L.-P. Ségur									French														(ChanGrac (GougS))
110	Bianchi	Giuseppe-Francesco			Romance de Cendrillon	Duhan & Cie	1810 [Lam]	161	Lami			Soprano	Guitar, Lyre				C Major		French												GB Lam	XX(141883.1)		
111	Bianchi	Giuseppe-Francesco			Romance du pied de bauf	Duhan & Cie	1807 (JEmp)			Mr Rhedon			Piano, Harp						French													H. J. Godefroy (JEmp, 17/08/1807) {1}	(JEmp, 17/08/1807)
112	Bianchi	Giuseppe-Francesco		Recueil de romances	(Song Titles Unknown)														French												F Pn	F.306		
113	Blangini	Felice			A la sonnette	Blangini	1821 (MusP)			Mme Perrier			Piano, Harp	Musical Periodical	La lyre des dames	2e année, 4e livraison, no. 53			French														Frère, 1831, single (CCE) {1}	([F Pn] MusP)
114	Blangini	Felice			L'absence	Frère	1831 (CCE)					2 Sopranos	Piano						French														(CCE)
115	Blangini	Felice			L'absence d'amour	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
116	Blangini	Felice			Adieux de Raoul de Coucy	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
117	Blangini	Felice			Agnes Sorel à Charles VII	Blangini	1820 (MusP)	38		Andre F. Coupigny		Soprano, Tenor	Piano, Harp	Musical Periodical	La lyre des dames	1ère année, 9e livraison, no. 38	E Major	Allegro moderato	French	5	S1 & S2 through-composed; S3,S4 & S5 text	Bar 33, key sig change to e (tonic min)	N/A	S1 major (9 - 32); S2 minor (33 - 52); S3 & S5 major; S4 minor	52	8	0	0	Bars 9 - 32, doubling with some instrumental flourishes; Bars 33 - 52, onbeat-offbeats	F Pn	4o = Y.277	Frère, 1831, single (CCE) {1}	[F Pn, 4o = Y.278]; (MusP)
118	Blangini	Felice			Ah revenez!	Carli	1825 (JGénAnn)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573)
119	Blangini	Felice			Aimer est un tendre délire	Frère	1831 (CCE)					Soprano	Guitar						French														(CCE)
120	Blangini	Felice			Air de vieille	Frère	1831 (CCE)					Soprano	Piano						French														(CCE)
121	Blangini	Felice			L'amour	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)

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																	Expression		Stanzas		Harmony		Structure		Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
122	Blangini	Felice			Annette	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
123	Blangini	Felice			L'attente	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
124	Blangini	Felice			Le baiser	Imbault	1810 [Lam]					Soprano	Guitar, Lyre	Single Song Sheet				Allegretto	French	3	Text	Bar 12, mod to D (dom); Some hints of g (tonic minor)	N/A	N/A	24	4	0	0	N/A	GB Lam	XX(139974.1)	Unpublished, n.d. [F Pn, Fol. Vm.229 (39)]; Louis, n.d. [F Pn, 4o = Y.21]; Imbault, n.d., accomp by Lemoine [GB Lbl, E.1749]; Lélu, 1812 [GB Ouc, Harding Mus J.31 (41)] {4}	
125	Blangini	Felice			Le billet	Carli	1825 (JGén Ann)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573)
126	Blangini	Felice			Le bon vieux temps	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
127	Blangini	Felice			Chanson lapone	Carli	1825 (JGén Ann)						Guitar						French														(JGénAnn, 23/09/1825, , vol. 23, no. 1573)
128	Blangini	Felice			Le chaperon de roses	Frère	1820 [Lbl]	361				2 Sopranos	Piano	Single Song Sheet			G Major	Allegretto	French	4		Bar 15, mod to D (dom)	N/A	N/A	27	6	0	0	N/A	GB Lbl	G.554.(39.)	1831 (CCE); Schlesinger, 1825 (JGénAnn, 18/03/1825, vol. 11, no. 501) {2}	
129	Blangini	Felice			Le chaperon de roses	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
130	Blangini	Felice			Clémentine de Marie	Carli	1825 (JGén Ann)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573)
131	Blangini	Felice			Le conseil inutile	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
132	Blangini	Felice			Le conseil inutile	Blangini	1821 (MusP)			***		2 Sopranos	Piano, Harp	Musical Periodical	La lyre des dames	2e année, 4e livraison, no. 47			French														Frère, 1831, single (CCE) {1}	([F Pn] MusP)
133	Blangini	Felice			La crainte et l'espoir	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
134	Blangini	Felice			Les dangers du soir	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
135	Blangini	Felice			Le délire	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
136	Blangini	Felice			Le délire	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
137	Blangini	Felice			Le depit de le penchant	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
138	Blangini	Felice			Des jours si longs de mon	Meissonnier	1825 [Lam]					Soprano	Guitar	Musical Periodical	La lyre des jeunes demoiselles	no. 425	C Major		French												GB Lam	XX (138986.1)		

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																	Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
139	Blangini	Felice			Des jours si longs de mon absence	Meissonnier	1827 (MusP)						Piano, Harp	Musical Periodical	Le troubadour des salons	3e année, 4e livraison, no. 10			French														([F Pn] MusP)
140	Blangini	Felice			La devise	Blangini	1820 (MusP)			Messence		2 Sopranos	Piano, Harp	Musical Periodical	La lyre des dames	1ère année, 3e livraison, no. 10	Bb Major	Allegretto	French	3	Text	Bar 17, mod to D (med)	N/A	N/A	33	9	0	4	N/A	F Pn	4o = Y.278	Mme Veuve Bénoist, 1821, Le souvenir des ménestrels, 8e année, no. 50 ([F Pn] & [D Bim] MusP) {1}	(MusP)
141	Blangini	Felice			Dieu, le Roi et l'amour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
142	Blangini	Felice			Don funebre	Blangini	1820 (BibF)			Dusausoir		Soprano	Piano, Harp	Single Song Sheet			E Minor	Andante con espressione	French	3	Vocal line	Bar 11, hint of G (rel maj)	N/A	N/A	29	6	0	0	N/A	F Pn	Vm7 32946		[F Pn, Vm7 32947]; [GB Lbl, H.2004.e.(5.)]; [GB Lbl, H.2831]; (BibF, 22/04/1820, vol. 17, no. 142)
143	Blangini	Felice			Elle ordonna de ne plus espérer	Magasin de Musique	1835 [Lbl]	4	Meissonnier	Charles Catelin	Duchesse S.-A.-R. Berry	Soprano	Guitar	Edition (with illustration)			A Major	Allegro moderato	French	3	Text	Bar 5 chromaticism; Bars 11 - 13, hint of E (dom); Bar 18 chromaticism	N/A	S (2 - 17); R (18 - 27)	27	1	0	0	N/A	GB Lbl	E.1717.(58.)		
144	Blangini	Felice			Et cependant il n'en est rien	Meissonnier	1825 [Lam]		Meissonnier	Charles Catelin		Soprano	Guitar, Lyre	Musical Periodical	La lyre des jeunes demoiselles	no. 421	F Major		French												GB Lam	XX (138986.1)		
145	Blangini	Felice			Fallait-il me guérir	Meissonnier	1825 - 1830 (AnikAdd)			Mr Hortensius		Soprano, Tenor	Piano	Edition (with illustration)			C Major	Allegro agitato	French	4	Text	Bar 7, mod to G (dom); Bar 13, hint of a (rel min)	Bar 15, dim chord (C#, Bb, E, G) & bar 24, dim chord (Eb, F#, C)	N/A	45	1	0	0	N/A	F Pn	Vm7 32948		(GougS)
146	Blangini	Felice			Feu ennuie point troublée	Meissonnier	After 1809 (Anik)												French											F Pn	4o = Y.6 (11)	No. 4 in collection 39e (JGénAnn, 03/05/1826, vol. 35, no. 2055) {1}	
147	Blangini	Felice			Le fleuve d'oubli	Pollet	1809 (JEmp)						Harp	Musical Periodical	Nouveau journal de harpe	3e année, no. XII			French														(JEmp, 26/06/1809)
148	Blangini	Felice			Fortuné		1810 (Souv Bla)			Roi Jérôme de Westphalie									French													(SouvBla, p. 199 - 200)
149	Blangini	Felice			Fuyez-la bien	Frère	1831 (CCE)					Soprano	Piano						French														(CCE)
150	Blangini	Felice			Gaston	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
151	Blangini	Felice			Geoffroi Ruddel	Frère	1831 (CCE)					Soprano	Guitar						French														(CCE)
152	Blangini	Felice			Héro et Léandre	Lélu	1812 [Ouc]	26	Ferdinando Carulli			Soprano	Guitar, Lyre	Musical Periodical	Journal des troubadours (guitare ou		A Minor	Andante	French	6		Bar 8, mod to C (rel maj)	N/A	N/A	16	1	0	0	N/A	GB Ouc	Harding Mus. J. 100 (49)	Dufaut & Dubois, 1824 (CCE) {1}	

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
153	Blangini	Felice			L'homme des champs	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
154	Blangini	Felice			Il est trop tard	Leduc	1805 [Ouc]					Soprano	Guitar						French											GB Ouc	Harding Mus. J.96 (32)		
155	Blangini	Felice			Il est trop tôt	Louis	1809 (Chan Grâc)			V***									French													(ChanGrâc (GougS))
156	Blangini	Felice			Il n'est plus là	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
157	Blangini	Felice			Il reviendra	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
158	Blangini	Felice			L'incertitude	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
159	Blangini	Felice			L'incertitude	Louis	1812 (Chan Grâc)						Piano						French														(ChanGrâc (GougS))
160	Blangini	Felice			J'ai vu hiver naître un bouton	Carli	1825 (JGén Ann)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573)
161	Blangini	Felice			J'étois heureux	Blangini	1801 - 1817 (AnikAdd)	2			Mlle Jenny Millo	Soprano	Piano, Harp	Edition (without illustration)			C Major	Andante	French	3	Text	Bar 16, hint of g (dom min)	Bars 10 & 12, dim chord (B, D#, F#)	N/A	21	1	0	2	N/A	F Pn	4o = Y. 193 (1)		
162	Blangini	Felice			Je n'aime point	Meissonnier	1826 (JGén Ann)						Guitar						French														(JGénAnn, 07/06/1826, vol. 45, no. 2534)
163	Blangini	Felice			Je ne voulais aimer	Meissonnier	1830 [Lbl]			Charles Catelin	Duchesse S.-A.-R. Berry	Soprano	Piano, Harp	Edition (with illustration)			Eb Major	Allegretto	French	3	Text	Bar 13, hint of Bb (dom)	N/A	N/A	26	8	0	0	N/A	Gb Lbl	G.559.a.(41.)		
164	Blangini	Felice			Je t'aime ô toi dont la voix	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
165	Blangini	Felice			Je t'aimerai	Momigny	1813 (MusP)		Francesco Pertosa			Soprano	Guitar, Lyre	Musical Periodical	Journal des troubadours (guitare ou lyre)	2e année, no. 22	C Major	Andantino grazioso	French	3	Text	Bar 17, mod to C (dom)	N/A	N/A	25	1	0	4	N/A	GB Lbl	E.1749	Lélu, 1812, single [GB Ouc, Harding Mus.J.100 (43)]; Lélu, n.d., single (GougS); Dufaut & Dubois, 1824, single (CCE) {3}	[GB Lam, XX(142591.1)]; ([F V] MusP)
166	Blangini	Felice			Je veux t'aimer toujours	Frère	1831 (CCE)					Soprano	Guitar						French														(CCE)
167	Blangini	Felice			Je vous l'ai dit	Frère	1831 (CCE)					Soprano	Guitar						French														(CCE)
168	Blangini	Felice			Le jeune oncle	Blangini	1821 (MusP)			De Fontenille			Piano, Harp	Musical Periodical	La lyre des dames	2e année, 2e livraison,			French													Single (BibF, 04/05/1821, vol. 18, no. 153) {1}	([F Pn] MusP)
169	Blangini	Felice			La justification	Frère	1831 (CCE)					Soprano	Guitar						French														(CCE)
170	Blangini	Felice			Le lay de la tendre natibors	Carli	1825 (JGén Ann)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573)
171	Blangini	Felice			Leçon inutile	Blangini	1820 (MusP)							Musical Periodical	La lyre des dames	1ère année, 5e livraison, no. 19			French											F Pn	4o = Y. 278		([F Pn] MusP)
172	Blangini	Felice			Morte d'amour														French											F Pn	A.1945	Catelin (BibF, 30/03/1839, vol. 13, no. 144) {1}	

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
173	Blangini	Felice			Ni jamais ni toujours	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
174	Blangini	Felice			Passez votre chemin	Frère	1831 (CCE)					2 Sopranos	Piano						French														(CCE)
175	Blangini	Felice			Passez votre chemin	Frère	1831 (CCE)					2 Sopranos	Guitar						French														(CCE)
176	Blangini	Felice			Passez votre chemin	Frère	1831 (CCE)					2 Sopranos	Piano						French														(CCE)
177	Blangini	Felice			Pétrarque	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French														(CCE)
178	Blangini	Felice			Pétrarque	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
179	Blangini	Felice			Plaintes d'un troubadour	Blangini	1820 (MusP)					2 Sopranos	Piano	Musical Periodical	La lyre des dames	1ère année, 10e livraison, no. 41	Eb Major	Andantino semplice	French	4	Text	N/A	N/A	N/A	25	1	0	4	N/A	F Pn	4o = Y.278	Frère, 1831 (CCE) {1}	([F Pn] MusP)
180	Blangini	Felice			Plaisir d'aimer	Pollet	1808 [Ouc]	106	Jean-Benoît Pollet			Soprano	Guitar, Lyre	Single Song Sheet			F Major	Andante	French	3	Text	Bar 9, hint of Bb (sub dom min); Bar 12, mod to to C (dom)	N/A	N/A	28	4	2	2	N/A	GB Ouc	Harding Mus. J. 100 (29)		
181	Blangini	Felice			Plaisir et tourment d'amour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
182	Blangini	Felice			Pluton, chien fidèle		1807 (Souv Bla)			L.-P. Ségur									French														(SouvBla, p. 111)
183	Blangini	Felice			Quand tu m'aimais	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
184	Blangini	Felice			Qui m'aime me suive	Frère	1831 (CCE)					Soprano	Piano						French														(CCE)
185	Blangini	Felice			Le regard	Blangini	1820 (MusP)			Valmore Desbordes		2 Sopranos, Tenor, Bass	Piano, Harp	Musical Periodical	La lyre des dames	1ère année, 12e livraison, no. 49	Eb Major	Allegro agitato	French	3	Text	Some hints of eb (tonic min); Bar 12, mod to F (dom)	N/A	N/A	29	2	0	0	N/A	F Pn	4o = Y.278	Frère, 1831, single (CCE) {1}	([F Pn] MusP)
186	Blangini	Felice			Le regard	Pollet	1810 [Ouc]	93	Jean-Benoît Pollet			Soprano	Guitar	Single Song Sheet			G Major	Allegretto	French	4	Text	Bar 4, mod to G (tonic); Bar 12, mod to b (med)	First chord V of e (rel minor); Bar 14, dim chord (C#, Bb, E)	N/A	24	4	0	4	N/A	GB Ouc	Harding Mus. J. 100 (9)		
187	Blangini	Felice			Regrets	Blangini	1820 (MusP)	36				Soprano, Tenor	Piano, Harp	Musical Periodical	La lyre des dames	1ère année, 9e livraison, no. 36	D Major	Andante	French	3	Text	Bar 11, mod to B (sub med maj)	N/A	N/A	21	1	0	4	N/A	F Pn	4o = Y.277	Frère, 1831 (CCE) {1}	[F Pn, 4o = Y.278]; ([F Pn] MusP)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Int	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
188	Blangini	Felice			Les regrets de l'absence	Momigny	1809/ 1810 (MusP)						Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 10e cahier, no. 28			French														([F Pn] MusP)
189	Blangini	Felice			Les regrets de l'absence	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
190	Blangini	Felice			Le rendez-vous	Frère	1831 (CCE)					Soprano	Guitar						French													(CCE)
191	Blangini	Felice			Reviendra t-il			90		Bréant		Soprano	Piano	Musical Periodical	Gazette des salons	90e livraison	Bb Major	Andante con moto	French	4	Vocal line	Bar 9, mod to F (dom)	Bar 12, chord of Gb leading back to Bb (tonic) (bV7 - I)	N/A	26	1	4	0	Bar 13, change to qu	F Pn	Vm7 32963		(GougS)
192	Blangini	Felice			Rien sans lui	Carli	1825 (JGén Ann)						Guitar						French													(JGénAnn, 23/09/1825, vol. 23, no. 1573)
193	Blangini	Felice			Roland	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
194	Blangini	Felice			Romance		1810 (Souv Bla)												French													(SouvBla, pp. 199-200)
195	Blangini	Felice			Le saule du sage	Frère	1831 (CCE)					2 Sopranos	Piano						French													(CCE)
196	Blangini	Felice			Serment d'amour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
197	Blangini	Felice			Les sermens oubliés	Frère	1831 (CCE)					2 Sopranos	Guitar						French													(CCE)
198	Blangini	Felice			Les sermens oubliés	Frère	1831 (CCE)					2 Sopranos	Guitar						French													(CCE)
199	Blangini	Felice			La solitude	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
200	Blangini	Felice			Tancréde	Blangini	1821 (MusP)						Piano, Harp	Musical Periodical	La lyre des dames	2e année, 4e livraison, no. 46			French														([F Pn] MusP)
201	Blangini	Felice			Tancrède	Frère	1831 (CCE)					2 Sopranos	Piano						French													(CCE)
202	Blangini	Felice			Tancrède	Frère	1831 (CCE)					2 Sopranos	Piano						French													(CCE)
203	Blangini	Felice			Tes jolis yeux	Meissonnier	1825 - 1830 (AnikAdd)					2 Sopranos	Piano	Edition (with illustration)			Bb Major	Allegretto	French	3	Text	Bar 17, mod to d (rel min)	N/A	N/A	29	9	0	0	N/A	F Pn	Vm7 32966		(GougS)
204	Blangini	Felice			Toi, moi	Frère	1831 (CCE)					Soprano	Piano						French													(CCE)
205	Blangini	Felice			Les tourmen[t]s de l'absence	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French													(CCE)
206	Blangini	Felice			Tout amour, ou sœur Henriette	Blangini	1821 (MusP)			A***		2 Sopranos	Piano, Harp	Musical Periodical	La lyre des dames	2e année, 3e livraison, no. 41			French														Frère, 1831, single (CCE) {1}	([F Pn] MusP)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
207	Blangini	Felice			Le troubadour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
208	Blangini	Felice			Le troubadour	Momigny	1808/ 1809 (MusP)			Millevoye			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	2e année, 3e cahier, no. 6			French														([I Ma] MusP); (Jemp, 31/03/1809)
209	Blangini	Felice			Le troubadour en voyage	Carli	1825 (JGénAnn)						Guitar						French														(JGénAnn, 23/09/1825, vol. 23, no. 1573,)
210	Blangini	Felice			Une caresse					Favart									French											F Pn	Vma.Ms. 4 (10)		
211	Blangini	Felice			Vaudeville des femmes vengées	Leduc	1811 [Lbl]			Sédaine		Soprano	Piano	Single Song Sheet			Eb Major	Allegretto	French	6	Text	Bar 13, mod to Bb (dom)	N/A	N/A	25	1	0	4	N/A	GB Lbl	G.554.(44.)		
212	Blangini	Felice			Veille sur la mére et l'enfant	Blangini	1817 - 1818 (AnikAdd)			Bérard	Duchesse S.-A.-R. Berry	Soprano	Piano	Single Song Sheet			D Major	Allegro	French	4	Vocal line	Bar 18, mod to A (dom); Other frequent hints of A	First chord dom (A)	N/A	33	8	0	2	N/A	F Pn	Vm7 32968		(GougS)
213	Blangini	Felice			Vous me quittez pour aller à la gloire	Momigny	1808/ 1809 (MusP)			L.-P. Ségur		2 Sopranos	Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	2e année, 1ère cahier, no. 1			French			N/A	N/A	S (5 - 13); R (14 - 17); S for 1 voice &	17	4	0	0	N/A			Lelu, 1811, single [F Pn, Vma.3731 (36)]	([I Ma] MusP); (Jemp, 21/02/1809)
214	Blangini	Felice			Vous me quittez pour aller à la gloire	Momigny	1807 - 1824 (AnikAdd)		Francesco Pertosa	L.-P. Ségur	Borghese	Soprano (refrain 2 sopranos)	Lyre	Musical Periodical	Journal des troubadours (guitare ou lyre)		A Major	Andante con moto	French	4	Text	N/A	N/A	S (5 - 13); R (14 - 17); S for 1 voice & R for choir	17	4	0	0	N/A	GB Lbl	E.1749	Dufaut & Dubois, 1824 (CCE) {1}	
215	Blangini	Felice			Vous ne m'aimez pas	Meissonnier	1825 [Lam]		Antoine Meissonnier	Charles Catelin		Soprano	Guitar, Lyre	Musical Periodical	La lyre des jeunes demoiselles		A Major		French											GB Lam	XX (138986.1)	Single / edition [GB Lam, XX(141540.1)]; 1826, single (JGénAnn, 07/06/1826, vol. 45, no. 2534) {2}	
216	Blangini	Felice		Le coureur de veuves	No. 2 - L'amour remplit	Frère	1827 [Lbl]			Brisset	Duchesse S.-A.-R. Berry	Soprano	Piano	Collection			F Major	Andantino con moto	French	2	Vocal line	Bar 21, mod to C (dom)	Bar 17, dim chord (Ab, Eb, F#, C) & bar 28 (B, D, F)	N/A	44	2	0	4	N/A	GB Lbl	G.557.(44.)		
217	Blangini	Felice		Le coureur de veuves	No. 3 - A son maintien de m'intéresse	Frère	1827 [Lbl]			Brisset	Duchesse S.-A.-R. Berry	Soprano	Piano	Collection			E Major	Allegro	French	1	N/A	Bar 11, mod to B (dom)	N/A	N/A	27	1	0	6	N/A	GB Lbl	G.557.(37.)		
218	Blangini	Felice		Deux romances de Coupigny	(Song Title Unknown)														French											F Pn	Ye - 19 - 94		
219	Blangini	Felice		Deux romances de Coupigny	(Song Title Unknown)														French											F Pn	Ye - 19 - 94		

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
220	Blangini	Felice		Douze nouvelles romances	No. 1 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
221	Blangini	Felice		Douze nouvelles romances	No. 2 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
222	Blangini	Felice		Douze nouvelles romances	No. 3 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
223	Blangini	Felice		Douze nouvelles romances	No. 4 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
224	Blangini	Felice		Douze nouvelles romances	No. 5 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
225	Blangini	Felice		Douze nouvelles romances	No. 6 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
226	Blangini	Felice		Douze nouvelles romances	No. 7 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
227	Blangini	Felice		Douze nouvelles romances	No. 8 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
228	Blangini	Felice		Douze nouvelles romances	No. 9 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
229	Blangini	Felice		Douze nouvelles romances	No. 10 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
230	Blangini	Felice		Douze nouvelles romances	No. 11 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
231	Blangini	Felice		Douze nouvelles romances	No. 12 -	Blangini	1827 (BibF)							Collection					French													(BibF, 04/04/1827, vol. 27, no. 100)
232	Blangini	Felice		Extraits des recueil 9e, 15e, 17e	No. 4 - Lui par fortune	Unpublished						Soprano	Piano	Collection			A Major	Andantino grazioso e semplice	French	3									F Pn	4o = Y.220		
233	Blangini	Felice		La fiancée: ou le jeu de cache-cache	No. 1 - Votre sagesse éclaire	Frère	1827 (BibF)			Dartois	Duchesse S.-A.-R. Berry	Soprano	Piano	Collection			F Major	Andante avec expression	French	2	Text	N/A	Bar 12, E7 (VII of F), with E in bass	N/A	21	1	0	0	N/A	GB Lbl	G.557.(39)		[F Pn, Vm5 561]; (BibF, 16/06/1827, vol. 48, no. 186)
234	Blangini	Felice		La fiancée: ou le jeu de cache-cache	No. 2 - Avec toi quelle différence	Frère	1827 (BibF)			Dartois	Duchesse S.-A.-R. Berry	Soprano	Piano	Collection			G Major	Allegretto	French	2	Text	Bar 15, mod to b (med)	Bars 19, 26, 28 & 30, dim chord (C#, Bb, E, G)	N/A	31	1	0	0	N/A	GB Lbl	G.557.(3)	Frère, n.d., (GougS) {1}	[F Pn, Vm5 561]; [F Pn, Vm7 32953]; (BibF, 16/06/1827, vol. 48, no. 186)
235	Blangini	Felice		Nouveau recueil de romances	No. 1 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French													(JDébat, 12/02/1803)

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis											Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
236	Blangini	Felice		Nouveau recueil de romances	No. 2 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French														(JDébat, 12/02/1803)
237	Blangini	Felice		Nouveau recueil de romances	No. 3 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French														(JDébat, 12/02/1803)
238	Blangini	Felice		Nouveau recueil de romances	No. 4 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French														(JDébat, 12/02/1803)
239	Blangini	Felice		Nouveau recueil de romances	No. 5 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French														(JDébat, 12/02/1803)
240	Blangini	Felice		Nouveau recueil de romances	No. 6 -	Pollet	1803 (JDébat)				Mme Vaudey		Piano, Harp	Collection					French														(JDébat, 12/02/1803)
241	Blangini	Felice		Nouveau recueil de six romances	No. 1 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
242	Blangini	Felice		Nouveau recueil de six romances	No. 2 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
243	Blangini	Felice		Nouveau recueil de six romances	No. 3 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
244	Blangini	Felice		Nouveau recueil de six romances	No. 4 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
245	Blangini	Felice		Nouveau recueil de six romances	No. 5 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
246	Blangini	Felice		Nouveau recueil de six romances	No. 6 -	Blangini	1802 (JDébat)				Grassini		Piano	Collection					French													Pollet (JDébat, 17/02/1802) {1}	(JDébat, 17/02/1802)
247	Blangini	Felice		Les nouvelles romances	(Song Titles Unknown)														French											F Pn	A.c.z.20		
248	Blangini	Felice		Recueil de romances	(Song Titles Unkown)									Collection					French											F Pn	Res F. 449		
249	Blangini	Felice		Recueil de romances	(Song Titles Unkown)									Collection					French											F Pn	fol.Y.60		

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Int	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
250	Blangini	Felice		Recueil de romances	No. 1 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
251	Blangini	Felice		Recueil de romances	No. 2 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
252	Blangini	Felice		Recueil de romances	No. 3 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
253	Blangini	Felice		Recueil de romances	No. 4 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
254	Blangini	Felice		Recueil de romances	No. 5 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
255	Blangini	Felice		Recueil de romances	No. 6 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
256	Blangini	Felice		Recueil de romances	No. 7 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
257	Blangini	Felice		Recueil de romances	No. 8 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
258	Blangini	Felice		Recueil de romances	No. 9 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
259	Blangini	Felice		Recueil de romances	No. 10 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
260	Blangini	Felice		Recueil de romances	No. 11 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
261	Blangini	Felice		Recueil de romances	No. 12 -	Leduc				Ferrieres				Collection					French											F Pn	Vm7 32988 (1 - 12)		
262	Blangini	Felice		Romances de diffèren[t]s auteurs	(Song Titles Unkown)									Collection					French											F Pn	L.L. 14. 132		
263	Blangini	Felice		Seize nouvelles romances (1re livraison)	No. 1 - Le lay de la tendre natibors	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			G Major	Allegretto	French	2	Vocal line	Bar 19, mod to b (med)	First chord dom 7th (D); Bar 17, dim chord (E#, B, D, G#)	N/A	28	4	0	0	N/A	F Pn	Vm7 32994 (1)		(JGénAnn, 07/01/1825, vol. 1, no. 6)
264	Blangini	Felice		Seize nouvelles romances (1re livraison)	No. 2 - Le billet	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			D Major	Allegro	French	3	Text	Bars 9 - 10, hints of b (rel min)	First chord dom 7th (A); Bar 14, dim chord (F, G#, B, D)	N/A	16	4	0	0	N/A	F Pn	Vm7 32994 (1)	Frère, 1831, single (CCE) {1}	(JGénAnn, 07/01/1825, vol. 1, no. 6)

	Composer		Collection / Album Info		Publication			dditional authors / contributo		Instrumentation		Format			Analysis												Location / References used			
															Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
265	Blangini	Felice		Seize nouvelles romances (1re livraison)	No. 3 - Chanson laponne	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			G Major	Allegretto	French	3	Text	Bars 17 - 24, mod to D (dom); Bars 25 - 32, mod to g (tonic min)	First chord dom 7th (D); Bar 31, dim chord (G, Bb, C#)	N/A	47	8	0	8	N/A	F Pn	Vm7 32994 (1)		(JGénAnn, 07/01/1825, vol. 1, no. 6)
266	Blangini	Felice		Seize nouvelles romances (1re livraison)	No. 4 - Rien sans lui	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			Bb Major	Allegretto	French	3	Text	Bar 24, mod to d (rel min)	N/A	N/A	29	9	0	0	N/A	F Pn	Vm7 32994 (1)		(JGénAnn, 07/01/1825, vol. 1, no. 6)
267	Blangini	Felice		Seize nouvelles romances (2e livraison)	No. 5 - Ah! Revenez	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			E Major	Agitato	French	4	Text	Bar 20, mod to B (dom)	First chord dom (B)	N/A	32	4	0	0	N/A	F Pn	Vm7 32994 (2)		(JGénAnn, 08/04/1825, vol. 14, no. 588)
268	Blangini	Felice		Seize nouvelles romances (2e livraison)	No. 6 - Le troubadour en voyage	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			A Major	Allegretto	French	10	S1 & S2 through-compose d; S3-10 text	Bar 14, mod to E (dom); key sig change for S2 to a (tonic min)	N/A	S1, 3, 5, 7, 9 and 11, major; S2, 4, 6 , 8 minor	44	9	4	4	Bars 29 - 40, minor section is less chordal	F Pn	Vm7 32994 (2)		(JGénAnn, 08/04/1825, vol. 14, no. 588)
269	Blangini	Felice		Seize nouvelles romances (2e livraison)	No. 7 - J'ai vu hier naitre	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			C Major	Andantino	French	4	Vocal line with increasin g vocal variation	N/A	First chord dom (G)	N/A	22	8	0	4	N/A	F Pn	Vm7 32994 (2)		(JGénAnn, 08/04/1825, vol. 14, no. 588)
270	Blangini	Felice		Seize nouvelles romances (2e livraison)	No. 8 - Cl[é]mentine a marie	Carli	1825 (JGén Ann)	2166			Duches se S.-A.-R. Berry	Soprano	Piano	Collection			A Major	Allegretto	French	3	Vocal line	N/A	Bar 22, dim chord (A, C, D#, F#)	N/A	24	4	0	0	N/A	F Pn	Vm7 32994 (2)		(JGénAnn, 08/04/1825, vol. 14, no. 588)
271	Blangini	Felice		Seize nouvelles romances (3e livraison)	No. 9 -	Carli	1825 (AnikA dd)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (3)		
272	Blangini	Felice		Seize nouvelles romances (3e livraison)	No. 10 -	Carli	1825 (AnikA dd)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (3)		
273	Blangini	Felice		Seize nouvelles romances (3e livraison)	No. 11 -	Carli	1825 (AnikA dd)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (3)		
274	Blangini	Felice		Seize nouvelles romances (3e livraison)	No. 12 -	Carli	1825 (AnikA dd)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (3)		
275	Blangini	Felice		Seize nouvelles romances (4e livraison)	No. 13 - Les hirondelles	Carli	1825 (JGén Ann)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (4)		(JGénAnn, 14/10/1825, vol. 41, no. 1757,)

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis											Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
276	Blangini	Felice		Seize nouvelles romances (4e livraison)	No. 14 - Ou vas-tu	Carli	1825 (JGén Ann)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (4)		(JGénAnn, 14/10/1825, vol. 41, no. 1757,)
277	Blangini	Felice		Seize nouvelles romances (4e livraison)	No. 15 - Mon ingrate bergère	Carli	1825 (JGén Ann)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (4)		(JGénAnn, 14/10/1825, vol. 41, no. 1757,)
278	Blangini	Felice		Seize nouvelles romances (4e livraison)	No. 16 - Il est a lui	Carli	1825 (JGén Ann)					Soprano	Piano	Collection					French											F Pn	Vm7 32994 (4)		(JGénAnn, 14/10/1825, vol. 41, no. 1757,)
279	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 1 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
280	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 2 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
281	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 3 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
282	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 4 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
283	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 5 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
284	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 6 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
285	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 7 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
286	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 8 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)
287	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 9 -	Carli	1825 (BibF)						Piano, Harp	Collection					French														(BibF, 16/04/1825, vol. 16, no. 105)

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis											Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
288	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 10 -	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
289	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 11 -	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
290	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 12 -	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
291	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 13	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
292	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 14	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
293	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 15	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
294	Blangini	Felice		Seize nouvelles romances (seconde édition)	No. 16	Carli	1825 (BibF)						Piano, Harp	Collection					French													(BibF, 16/04/1825, vol. 16, no. 105)
295	Blangini	Felice		Six nouvelles romances	No. 1 -	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		
296	Blangini	Felice		Six nouvelles romances	No. 2 -	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		
297	Blangini	Felice		Six nouvelles romances	No. 3 -	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		
298	Blangini	Felice		Six nouvelles romances	No. 4 -	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		
299	Blangini	Felice		Six nouvelles romances	No. 5 -	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		
300	Blangini	Felice		Six nouvelles romances	No. 6	Pollet	1808 [Ouc]					Soprano	Piano, Harp	Collection					French											GB Ouc	Harding Mus J.46 (38)		

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
301	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 1 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
302	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 2 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
303	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 3 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
304	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 4 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
305	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 5 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
306	Blangini	Felice		Six nouvelles romances avec accompag nement de piano ou harpe	No. 6 -	Pollet	1809 (GougC)				Borghese		Piano, Harp	Collection					French													(GougC)
307	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 1 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French													(JnlP, 19/03/1807 (GougC))
308	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 2 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French													(JnlP, 19/03/1807 (GougC))
309	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 3 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French													(JnlP, 19/03/1807 (GougC))

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
310	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 4 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French														(JnlP, 19/03/1807 (GougC))
311	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 5 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French														(JnlP, 19/03/1807 (GougC))
312	Blangini	Felice		Six romances avec accompag n-ement de forte-piano	No. 6 -	Naderman	1807 (JnlP)			L.-P. Ségur	Mme Phillipe Ségur		Piano	Collection					French														(JnlP, 19/03/1807 (GougC))
313	Blangini	Felice	1	Six nouvelles romances	No. 1 - Conseil aux aman[t]s	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
314	Blangini	Felice	1	Six nouvelles romances	No. 2 - Par le amours, hélas	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
315	Blangini	Felice	1	Six nouvelles romances	No. 3 - Amour en vain tu voudrais me séduire	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
316	Blangini	Felice	1	Six nouvelles romances	No. 4 - Romance de Galathée	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
317	Blangini	Felice	1	Six nouvelles romances	No. 5 - Rosier, rosier jadis charmant	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
318	Blangini	Felice	1	Six nouvelles romances	No. 6 - Adieu bergère chérie	Pleyel	1800 (Souv Bla)	289		Mr Jean-Pierre Florian	Clémen tine de Montp ezat		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
319	Blangini	Felice	2	Six nouvelles romances	No. 1 - Lidas et Isis	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Mme Léopold Berthier		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
320	Blangini	Felice	2	Six nouvelles romances	No. 2 - Toi qui dans les nuits	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Berthier		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
321	Blangini	Felice	2	Six nouvelles romances	No. 3 - De nos amours j'abandonne	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Berthier		Piano	Collection					French														Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
322	Blangini	Felice	2	Six nouvelles romances	No. 4 - Que j'aime à voir les hirondelles	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Berthier		Piano	Collection					French													Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
323	Blangini	Felice	2	Six nouvelles romances	No. 5 - Le réveil	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Berthier		Piano	Collection					French													Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
324	Blangini	Felice	2	Six nouvelles romances	No. 6 - Polonaise	Pleyel	1800 (Souv Bla)			Mr Jean-Pierre Florian	Berthier		Piano	Collection					French													Blangini, n.d. (BlaCat) {1}	(SouvBla, p. 59); (JTB, 11/12/1799 (PleMusP)); (CCE)
325	Blangini	Felice	3	Recueil de trois romances	No. 1 - Plaisir d'aimer	Blangini	1801 - 1822 (Anik)						Piano						French													Unpublished, No. 8 of 'Extraits des recueils 9e, 15e, 17e' [F Pn, 4o = Y.220] {1}	(BlaCat)
326	Blangini	Felice	3	Recueil de trois romances	No. 2 - Du rossignol	Blangini	1801 - 1822 (Anik)						Piano						French														(BlaCat)
327	Blangini	Felice	3	Recueil de trois romances	No. 3 - Un fond de tristesse	Blangini	1801 - 1822 (Anik)						Piano						French														(BlaCat)
328	Blangini	Felice	4	Six nouvelles romances avec accompag nement de piano-forte	No. 1 - Mon cœur soupire	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			Eb Major	Andantino grazioso	French	3	Vocal line	Bar 24, mod to Bb (dom)	N/A	S (9 - 24); R (25 - 44)	44	8	0	0	Bars 9 - 24, qu & d/s/q; Bars 25 - 44, varying styles (offbeats, d/s/q & qu)	GB Lbl	H.2006.(1.)	Unpublished, no. 5 in collection [F Pn, 4o = Y.217]; Blangini, n.d. (BlaCat) {2}	
329	Blangini	Felice	4	Six nouvelles romances avec accompag nement de piano-forte	No. 2 - Quand je vois l'objet	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			Bb Major	Allegretto un poco agitato	French	4	Text	Bar 16, mod to F (dom); Bar 19, hint of bb (tonic min)	Bar 27, dim chord (F, Ab, B, D)	N/A	38	8	0	8	N/A	GB Lbl	H.2006.(1.)	Unpublished, no. 4 in collection [F Pn, 4o = Y.217]; Blangini, n.d. (BlaCat) {2}	
330	Blangini	Felice	4	Six nouvelles romances avec accompag nement de piano-forte	No. 3 - Est-ce pour moi	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			G Minor	Larghetto expressivo	French	3	Text	Bar 12, mod to Bb (rel maj); Bar 21 key sig change to G (tonic maj)	First chord, dim chord (E, G, Bb, C#); First G chord in bar 3	S1 in minor (5 - 20); S2 in major (21 - 44); S3 in minor; V4 in major	47	4	4	3	N/A	GB Lbl	H.2006.(1.)	Unpublished, no. 2 in collection [F Pn, 4o = Y.217]; Blangini, n.d. (BlaCat) {2}	
331	Blangini	Felice	4	Six nouvelles romances avec accompag nement de piano-forte	No. 4 - Déjà la lune éclaire	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			D Minor	Allegretto	French	7	Text	Bar 14, mod to F (rel maj)	N/A	N/A	30	6	0	6	N/A	GB Lbl	H.2006.(1.)	Blangini, n.d. (BlaCat) {1}	

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																	Expression		Stanzas			Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
332	Blangini	Felice	4	Six nouvelles romances avec accompagnement de piano-forte	No. 5 - Arbre charment qui me rappelle	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			F Minor	Larghetto	French	3	Text	N/A	Bars 23 - 30, D pedal note, dim chord (C, Eb, Gb, A)	N/A	41	8	1	2	Bars 23 - 30, change from arpeggios to pedal note / minims; Bar 31 offbeats / onbeats qu	GB Lbl	H.2006.(1.)	Unpublished, no. 1 in collection [F Pn, 4o = Y.217]; Blangini, n.d. (BlaCat) {2}	
333	Blangini	Felice	4	Six nouvelles romances avec accompagnement de piano-forte	No. 6 - Sans le vouloir dans les yeux	Leduc	1807 - 1810 (AnikPl)	440			Grassini	Soprano	Piano	Collection			G Major	Allegretto	French	4	Text	N/A	N/A	N/A	32	8	2	4	N/A	GB Lbl	H.2006.(1.)	1807, single (JnlHebdo (GougS)); Louis, n.d. [F Pn, 4o = Y.721]; Decombe, n.d., single [F Pn, Vm 229 (32)]; Unpublished, no. 3 in collection [F Pn, 4o = Y.217]; Blangini, n.d. (BlaCat); {5}	
334	Blangini	Felice	5	Recueil de romances	No. 1 - Il est trop tard	Leduc	1807 (AnikPl)	441			B. Delia	Soprano	Piano	Collection			Bb Major	Grazioso	French	4	Text	Bar 25, hint of F (dom)	N/A	N/A	28	8	0	0	N/A	GB Lbl	H.2006.(2.)	Leduc, 1806 & 1808, single (JnlHebdo (GougS)); Blangini, n.d. (BlaCat); (JDébat, 11/03/1803) {3}	[F Pn, Vma.109 (8)]
335	Blangini	Felice	5	Recueil de romances	No. 2 - Nimphes que l'amour	Leduc	1807 (AnikPl)	441		C.-A. Demoustier	B. Delia	Soprano	Piano	Collection			Eb Major		French	5	Text	N/A	N/A	N/A	28	8	0	0	N/A	GB Lbl	H.2006.(2.)	Blangini, n.d. (BlaCat); Unpublished, n.d. [F Pn, 4o = Y.218]; (JDébat, 11/03/1803) {3}	[F Pn, Vma.109 (8)]
336	Blangini	Felice	5	Recueil de romances	No. 3 - Descend de l'empire des songes	Leduc	1807 (AnikPl)	441			B. Delia	Soprano	Piano	Collection			D Minor	Larghetto	French	3	Text	Bar 17, hint of A (major dom); Bar 25, key sig change to D (tonic maj)	N/A	A (2 - 25); B (26 - 37)	45	1	0	8	S/q until bar 9 then qu; Bar 26, imitating vocal	GB Lbl	H.2006.(2.)	Blangini, n.d. (BlaCat); Unpublished, n.d. [F Pn, 4o = Y.218] {2}	[F Pn, Vma.109 (8)]
337	Blangini	Felice	5	Recueil de romances	No. 4 - Ô beau pays	Leduc	1807 (AnikPl)	441			B. Delia	Soprano	Piano	Collection			Bb Major	Moderato	French	2	Text	Stanzas in Bb minor (tonic min); Refrain in major	Bar 21, dim chord (Bb, C#, E)	R (9 - 24); S (25 - 39); R2 (40 - 55); Remaining S go straight to bar 25 and repeats S & R2	55	8	0	0	Bar 25, change to s/q arpeggios (framed by qu alberti bass)	GB Lbl	H.2006.(2.)	Blangini, n.d. (BlaCat); No. 3 in collection (JDébat, 11/03/1803) {2}	[F Pn, Vma.109 (8)]

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
338	Blangini	Felice	5	Recueil de romances	No. 5 - Tout repose dans cette enceinte	Leduc	1807 (AnikPl)	441			B. Delia	Soprano	Piano	Collection			A Minor	Larghetto	French	1	N/A	Bars 17 - 32, key sig change to A (tonic maj); Bar 28, hint of F#	N/A	A (bars 5 - 15); B (bars 17 - 32)	36	4	1	4	Bars 17 - 32, tremolos & then change to LH minums	GB Lbl	H.2006.(2.)	Blangini, n.d. (BlaCat); Unpublished,n.d. [F Pn, 4o = Y.218]; No. 4 in collection (JDébat, 11/03/1803) {3}	[F Pn, Vma.109 (8)]
339	Blangini	Felice	5	Recueil de romances	No. 6 - Plus n'aimerai	Leduc	1807 (AnikPl)	441		Mr Andre F. Coupigny	B. Delia	Soprano	Piano	Collection			F Major	Semplice m-ente	French	3	Text	Bar 16, mod to C (dom)	N/A	N/A	22	3	0	3	N/A	GB Lbl	H.2006.(2.)	Blangini, n.d. (BlaCat); No. 5 in collection (JDébat, 11/03/1803) {2}	[F Pn, Vma.109 (8)]
340	Blangini	Felice	6	Recueil de romances	No. 1 - Hymne à la mélancolie	Leduc	1802 (Souv Bla)	442			Mme Vaudey	Soprano	Piano, Harp	Collection			G Major	Sostenuto melancolic o	French	5	Text	N/A	Several dim chord (G, Bb, C#, E)	N/A	24	4	0	4	N/A	GB Lbl	H.2006.(3.)	Unpublished, n.d. [F Pn, 4o = Y.218]; Blangini, n.d. (BlaCat) {2}	(SouvBla, p. 63-64)
341	Blangini	Felice	6	Recueil de romances	No. 2 - Sur le mot Je t'aime	Leduc	1802 (Souv Bla)	442			Mme Vaudey	Soprano	Piano, Harp	Collection			F Major	Andantino agitato	French	4	Text	N/A	Bar 11, dim chord (F, Ab, B)	N/A	28	4	0	4	N/A	GB Lbl	H.2006.(3.)	Unpublished, n.d. [F Pn, 4o = Y.218]; Blangini, n.d. (BlaCat) {2}	(SouvBla, p. 63-64)
342	Blangini	Felice	6	Recueil de romances	No. 3 - Bien prémuni contre, ses traits	Leduc	1802 (Souv Bla)	442			Mme Vaudey	Soprano	Piano, Harp	Collection			D Major	Allegretto	French	5	Text	Bar 11, mod to A (dom)	N/A	N/A	32	1	0	4	N/A	GB Lbl	H.2006.(3.)	Blangini, n.d. (BlaCat); 1806, Louis, single (ChanGrâc (GougS)) {2}	(SouvBla, p. 63-64)
343	Blangini	Felice	6	Recueil de romances	No. 4 - La verdure	Leduc	1802 (Souv Bla)	442			Mme Vaudey	Soprano	Piano, Harp	Collection			A Major	Leggerme nte	French	5	Text	Chromati cisms in intro; Bar 11, mod to E (dom)	N/A	N/A	15	2	0	2	N/A	GB Lbl	H.2006.(3.)	Unpublished, n.d. [F Pn, 4o = Y.218]; Blangini, n.d. (BlaCat) {2}	(SouvBla, p. 63-64)
344	Blangini	Felice	6	Recueil de romances	No. 5 - Tu m'ordonnes de te chanter	Leduc	1802 (Souv Bla)	442			Mme Vaudey	Soprano	Piano, Harp	Collection			A Major		French	4	Text	Bar 14, mod to E (dom)	N/A	N/A	33	1	0	4	N/A	GB Lbl	H.2006.(3.)	Pollet, n.d., pl. no. 46 [F Pn, 4o = Y.277]; Blangini, n.d. (BlaCat) {2}	(SouvBla, p. 63-64)
345	Blangini	Felice	6	Recueil de romances	No. 6 - Les souvenirs	Leduc	1802 (Souv Bla)	442		L.-P. Ségur	Mme Vaudey	Soprano	Piano, Harp	Collection			G Major		French	6	Text	Bar 13, mod to D (dom)	Bar 22, dim chord (A#, C#, E, G)	N/A	30	5	0	5	N/A	GB Lbl	H.2006.(3.)	Pollet, n.d., pl. no. 46 [F Pn, 4o = Y.277]; Pollet, n.d., ded to Reynaud, pl. no. 46, single [F Pn Vma 3731 (13)]; Blangini, n.d. (BlaCat); n.p., 1807, single (SouvBla, p. 111) {4}	(SouvBla, p. 63-64)
346	Blangini	Felice	7	Recueil de romances	No. 1 - Pour toi	Leduc	1802 (Souv Bla)	443		L.-P. Ségur	Mme Fulchiro n	Soprano	Piano, Harp	Collection			F Major	Larghetto	French	3	Text	Bar 10, mod to C (dom)	Bar 2, dim chord (F, G#, B)	N/A	26	1	0	5	N/A	F Pn	A.1955	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)
347	Blangini	Felice	7	Recueil de romances	No. 2 - Vœux retenus!	Leduc	1802 (Souv Bla)	443		Trénis	Mme Fulchiro n	Soprano	Piano, Harp	Collection			C Major	Sostenuto	French	3	Text	N/A	First chord Ab (flat sub med), tonic not establish-ed until bar 4	N/A	20	1	0	1	N/A	F Pn	A.1955	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
348	Blangini	Felice	7	Recueil de romances	No. 3 - Romance Marotique	Leduc	1802 (Souv Bla)	443		***	Mme Fulchiron	Soprano	Piano, Harp	Collection			F Major	Allegretto	French	6	Text	Bars 13, mod to f (tonic min)	N/A	R (4 - 12); S (13 - 24)	24	3	0	0	Bar 13, change from qu to offbeat / onbeat qu	F Pn	A.1955	Blangini, n.d. (BlaCat); 1806, Louis, single (ChanGrâc (GougS)){2}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)
349	Blangini	Felice	7	Recueil de romances	No. 4 - Le ruisseau	Leduc	1802 (Souv Bla)	443			Mme Fulchiron	Soprano	Piano, Harp	Collection			C Minor	Andantino	French	6	Text	Bars 10 - 28, key sig change to C (tonic maj)	N/A	S (2 - 9); R (10 - 21)	28	1	0	7	N/A	F Pn	A.1955	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)
350	Blangini	Felice	7	Recueil de romances	No. 5 - L'absence	Leduc	1802 (Souv Bla)	443			Mme Fulchiron	Soprano	Piano, Harp	Collection			G Major	Andante sostenuto	French	8	Text	N/A	Bar 8 & 10, dim chords (C#, Bb, G)	N/A	23	1	0	4	N/A	F Pn	A.1955	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)
351	Blangini	Felice	7	Recueil de romances	No. 6 - Les oui et les non	Leduc	1802 (Souv Bla)	443		L.-P. Ségur	Mme Fulchiron	Soprano	Piano, Harp	Collection			Eb Major	Allegretto	French	4	Text	Bar 9, mod to Bb (dom)	N/A	N/A	31	1	0	0	N/A	F Pn	A.1955	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(4.)]; (SouvBla, p. 63-64)
352	Blangini	Felice	8	Extraits du 8e recueil de romances	No. 3 - Sœur être heureuse	Unpublished						Soprano	Piano	Collection			A Major	Allegretto	French	3										F Pn	4o = Y. 219		
353	Blangini	Felice	8	Extraits du 8e recueil de romances	No. 7 - Aime demain qui n'a jamais aime	Unpublished						Soprano	Piano	Collection			Eb Major	Amoroso	French	4										F Pn	4o = Y. 219		
354	Blangini	Felice	8	Extraits du 8e recueil de romances	No. 8 - Bien dernière	Unpublished						Soprano	Piano	Collection			D Major	Allegretto	French	5										F Pn	4o = Y. 219		
355	Blangini	Felice	8	Extraits du 8e recueil de romances	No. 9 - J'ai quelque fois	Unpublished						Soprano	Piano	Collection			G Major	Grazioso	French	1										F Pn	4o = Y. 219		
356	Blangini	Felice	8	Recueil de romances	No. 1 - Depuis trois ans	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			C Major	Allegretto con grazia	French	3	Text	N/A	N/A	N/A	36	8	0	0	N/A	F Pn	Vm7 8286	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))
357	Blangini	Felice	8	Recueil de romances	No. 2 - Les fantasies d'aspasie	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			F Major	Grazioso sostenuto	French	5	Text	N/A	N/A	N/A	18	4	0	0	N/A	F Pn	Vm7 8286	Unpublished, n.d., no.4 in collection [F Pn, 4o = Y. 219]; Pollet, n.d., no. 3 in collection 9e [F Pn, 4o = Y.277]; Blangini, n.d., (BlaCat): Louis, 1807, single (ChanGrâc (GougS)) {4}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))
358	Blangini	Felice	8	Recueil de romances	No. 3 - Sur son Rosier va fleurir jeune Rose	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			Bb Major	Sostenuto grazioso	French	4	Text	N/A	N/A	N/A	27	1	0	0	N/A	F Pn	Vm7 8286	Blangini, n.d. (BlaCat) {1}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
359	Blangini	Felice	8	Recueil de romances	No. 4 - inconvèniens de l'amour et de l'amitié	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			Eb Major	Andantino grazioso	French	2	Text	Bar 18, mod to Bb (dom)	Bar 4, dim chord (E, G, Bb, Db)	N/A	32	7	0	0	N/A	F Pn	Vm7 8286	Unpublished, n.d., no. 5 in collection [F Pn, 4o = Y. 219]; Blangini, n.d. (BlaCat) {2}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))
360	Blangini	Felice	8	Recueil de romances	No. 5 - Le Souhaits	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			Eb Major	Allegretto	French	5	Text	N/A	N/A	N/A	20	4	0	0	Begins with appoggiatur-a spread chords; Bar 16, qu	F Pn	Vm7 8286	Blangini, n.d (BlaCat) {1}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))
361	Blangini	Felice	8	Recueil de romances	No. 6 - Complainte	Leduc	1804 (JnlP)	444			Caroline Lefevre	Soprano	Piano	Collection			A Minor	Larghetto amoroso con exp.	French	4	Text	N/A	N/A	N/A	24	4	0	2	N/A	F Pn	Vm7 8286	Unpublished, n.d. [F Pn, 4o = Y.219]; Blangini, n.d. (BlaCat) {2}	[GB Lbl, H.2006.(5.)]; (JnlP, 16/10/1804 (GougC))
362	Blangini	Felice	9	Nouvelle romances	No. 1 - Le baiser	Blangini	1801 - 1822 (Anik)			Parny	Angeliq ue Reynau d	Soprano	Piano	Collection			E Minor	Andante giusto	French	4	Text	N/A	N/A	N/A	28	8	0	0	N/A			Pollet, 1805 [F Pn, 4o = Y. 277] & (JEmp, 01/10/1805); single [F Pn, Vm12 3091]; Imbault, 1810, single [GB Ouc, Harding Mus J. 100 (26)]; Janet et Cotelle, 1817 (BibF, 29/11/1814, vol 48, no. 428) {4}	(BlaCat)
363	Blangini	Felice	9	Nouvelle romances	No. 2 - Chanson	Blangini	1801 - 1822 (Anik)				Angeliq ue Reynau d	Soprano	Piano	Collection			A Major	Andantino grazioso e semplice	French	5	Text	Some B#s	N/A	N/A	26	5	0	0	N/A			Pollet, 1805 [F Pn, 4o = Y. 277] & (JEmp, 01/10/1805) {1}	(BlaCat)
364	Blangini	Felice	9	Nouvelle romances	No. 3 - Aspasie	Blangini	1801 - 1822 (Anik)				Angeliq ue Reynau d	Soprano	Piano	Collection			F Major	Andante non troppo	French	3	Text	Bar 9, mod to C (dom); Bars 10 - 15, hint of f (tonic min)	N/A	N/A	34	1	0	7	N/A			1805, Pollet [F Pn, 4o = Y. 277] & (JEmp, 01/10/1805); No 2 in collection 8e [F Pn, Vm7 8286] & [GB Lbl, H.2006.(5.)]; Unpublished, no. 4 in collection [F Pn, 4o = Y.219]; Louis, 1807, single (ChanGrâc (GougS)) {4}	(BlaCat)
365	Blangini	Felice	9	Nouvelle romances	No. 4 - Vous me fuyez	Blangini	1801 - 1822 (Anik)				Angeliq ue Reynau d	Soprano	Piano	Collection			Bb Major	Allegretto grazioso	French	3	Text	Bar 9, mod to F (dom)	N/A	N/A	29	1	0	8	N/A			Pollet, 1805 [F Pn, 4o = Y. 277] & (JEmp, 01/10/1805); Unpublished, no. 5 in collection [F Pn, 4o = Y.220] {2}	(BlaCat)
366	Blangini	Felice	9	Nouvelle romances	No. 5 - Amour me tient	Blangini	1801 - 1822 (Anik)				Angeliq ue Reynau d	Soprano	Piano	Collection			G Major	Grazioso sostenuto	French	5	Text	Bar 9, mod to D (dom); Damage d score	N/A	N/A	15	1	0	2	N/A			Pollet, 1805 [F Pn, 4o = Y. 277] & (JEmp, 01/10/1805) {1}	(BlaCat)
367	Blangini	Felice	9	Nouvelle romances	No. 6 - Vivons ô ma Julie	Blangini	1801 - 1822 (Anik)												French													Pollet, 1805 (JEmp, 01/10/1805) {1}	(BlaCat)
368	Blangini	Felice	10	Recueil de six romances	No. 1 - Aimé demain qui n'a jamais aimé	Blangini	1801 - 1822 (Anik)												French														(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
369	Blangini	Felice	10	Recueil de six romances	No. 2 - Jeune encor[e] je r[ê]vais d'avance	Blangini	1801 - 1822 (Anik)												French														(BlaCat)
370	Blangini	Felice	10	Recueil de six romances	No. 3 - Ruisseau qui l'alignes cette j'aime	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			Bb Major	Andantino grazioso	French	5													Unpublished, n.d., no. 1 of Extraits du 8e recueil de romances [F Pn, 4o = Y.219] {1}	(BlaCat)
371	Blangini	Felice	10	Recueil de six romances	No. 4 - Tu plaines mes jours	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			F Minor	Adagio	French	3													Unpublished, n.d., single [F Pn, 4o = Y.222] {1}	(BlaCat)
372	Blangini	Felice	10	Recueil de six romances	No. 5 - Peut-être heureux	Blangini	1801 - 1822 (Anik)												French														(BlaCat)
373	Blangini	Felice	10	Recueil de six romances	No. 6 - L'amour enivre le cœur	Blangini	1801 - 1822 (Anik)												French														(BlaCat)
374	Blangini	Felice	11	Recueil de romances	No. 1 - Ce qui fait mai	Leduc				Razy	Mme Henriette Thayer	Soprano	Piano	Collection			A Major	Andantino grazioso	French	3											F Pn	4o = Y.234	Blangini, n.d. (BlaCat) {1}	
375	Blangini	Felice	11	Recueil de romances	No. 2 - On dit que pour un long voyage	Leduc				Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			C Major	Allegretto	French	4											F Pn	4o = Y.234	Blangini, n.d. (BlaCat) {1}	
376	Blangini	Felice	11	Recueil de romances	No. 3 - Le crépuscule du soir	Leduc				Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			A Major	Andantino	French	6											F Pn	4o = Y.234	Blangini, n.d. (BlaCat) {1}	
377	Blangini	Felice	11	Recueil de romances	No. 4 - Aimons ô ma chère Délie	Leduc				Lantier	Mme Henriette Thayer	Soprano	Piano	Collection			F Minor	Allegretto passionata	French	4											F Pn	4o = Y.234	Blangini, n.d. (BlaCat) {1}	
378	Blangini	Felice	12	Romances avec accompagn-ement de forte-piano	No. 5 - Invocation à la nuit	Leduc	1807 - 1810 (AnikPl)	446		Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			B Minor	Andante sostenuto	French	2	Text	Bar 19, hint of f# (dom)	N/A	N/A	34	1	0	2	Bar 17, change from off-beat / onbeats to qu arpeggios	GB Lbl	H.2006.(6.)	Appears as collection no. 11 in [GB Lbl, H.2006] and collection 12 (BlaCat) {1}	
379	Blangini	Felice	12	Romances avec accompagn-ement de forte-piano	No. 6 - Quand l'amour arriva sur terre	Leduc	1807 - 1810 (AnikPl)	446		Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			Eb Major	Allegretto grazioso	French	3	Text	N/A	N/A	N/A	25	1	0	4	N/A	GB Lbl	H.2006.(6.)	Appears as collection no. 11 in [GB Lbl, H.2006] and collection 12 (BlaCat) {1}	
380	Blangini	Felice	12	Romances avec accompagn-ement de forte-piano	No. 7 - Hymne à la lune	Leduc	1807 - 1810 (AnikPl)	446		Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			G Minor	Andantino	French	4	Text	N/A	N/A	N/A	24	6	0	0	N/A	GB Lbl	H.2006.(6.)	Appears as collection no. 11 in [GB Lbl, H.2006] and collection 12 (BlaCat) {1}	
381	Blangini	Felice	12	Romances avec accompagn-ement de forte-piano	No. 8 - Hymne à la jeunesse	Leduc	1807 - 1810 (AnikPl)	446		Ferrieres	Mme Henriette Thayer	Soprano	Piano	Collection			Bb Major	Allegretto	French	3	Text	N/A	First chord dom (F)	A (1 - 5); B (14 - 47)	47	0	8	0	N/A	GB Lbl	H.2006.(6.)	Appears as collection no. 11 in [GB Lbl, H.2006] and collection 12 (BlaCat) {1}	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
382	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 1 - Colin Maillard	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			D Major	Allegretto	French	4	Text	Bar 14, mod to A (dom)	Bar 11, dim chord	N/A	37	2	0	0	N/A	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
383	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 2 - Tu veux savoir si par l'amour	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			Eb Major	Andantino semplice	French	5	Text	Bar 12, mod to Bb (dom); Bar 16 chromaticism	N/A	N/A	20	4	0	4	N/A	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
384	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 3 - Les amours de parir	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			A Major	Allegretto	French	5	Text	Bar 10, hint of a (tonic min); Bar 13, mod to C (med); Bar 14, hint of E (dom)	N/A	N/A	21	4	2	0	N/A	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
385	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 4 - A celle que je ne veux pas nommer	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			Bb Major	Allegretto grazioso	French	6	Text	Bars 9 - 10, mod to F (dom); Bar 14, hint of g (rel minor)	N/A	N/A	18	4	0	0	N/A	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
386	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 5 - Le plaisir et l'ésperance	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			Eb Major	Andante	French	4	Text	Bar 13, mod to Bb (dom)	N/A	A (2-14); B (15 - 20); A (21 - 31)	31	1	0	0	Bar 15, increasingly chordal	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
387	Blangini	Felice	13	Six romances avec accompagn-ement de forte-piano	No. 6 - La chevelure d'Alain	Carli	1807 - 1817 (AnikAdd)			L.-P. Ségur	Mme Philippe Ségur	Soprano	Piano	Collection			A Minor	Andante	French	6	Text	Bar 8, hint of C (rel maj)	N/A	N/A	20	0	0	0	N/A	GB Cu	MRA.290.80.369	Blangini, n.d. (BlaCat); n.p., n.d. [F Pn, Vma. 115 (10)] {2}	
388	Blangini	Felice	14	Recueil de quatre romances	No. 1 - Il faut partir le ménestrel vient de l'apprendre	1801 - 1822 (Anik)				Pauline Bonaparte				Collection					French												Blangini, 1807, single (SouvBla, p. 122) {1}	(BlaCat)
389	Blangini	Felice	14	Recueil de quatre romances	No. 2 - Un troubadour trompé pas son amie	1801 - 1822 (Anik)				Pauline Bonaparte				Collection					French													(BlaCat)
390	Blangini	Felice	14	Recueil de quatre romances	No. 3 - On conte pour certain que jadis à la guerre	1801 - 1822 (Anik)				Pauline Bonaparte				Collection					French													(BlaCat)
391	Blangini	Felice	14	Recueil de quatre romances	No. 4 - Contre l'oubli tout bas chacun murmure	1801 - 1822 (Anik)				Pauline Bonaparte				Collection					French													(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
392	Blangini	Felice	15	Quinzième recueil de romances	No. 1 - Les trois parties du jour	Imbault	1801 - 1811 (AnikAdd)	880		L.-P. Ségur		Soprano	Piano	Collection			C Major	Andantino grazioso	French	3	Text	Bar 20, mod to G (dom)	Bar 10, dim chord	N/A	40	4	0	4	N/A	F Pn	Vm7 8287	1811, no. 4 in collection (GougC); Unpublished, n.d. [F Pn, 4o = Y.220]; Blangini, n.d. (BlaCat) {3}	[F Pn, Vma 115 (11)]
393	Blangini	Felice	15	Quinzième recueil de romances	No. 2 - Sur trois notes	Imbault	1801 - 1811 (AnikAdd)	880		Rousseau		Soprano	Piano	Collection			A Major	Andante semplice	French	3	Text	Bar 11, mod to E (dom); Last 4 bars in a (tonic min)	Finishes in a (tonic min)	N/A	20	0	0	4	N/A	F Pn	Vm7 8287	N.d., single [F Pn, Vm7 32964]; Janet et Cotelle, 1814, Almanach lyrique des dames, 1e année, no. 9 ([Gb Lbl] MusP); Blangini, n.d. (BlaCat){3}	[F Pn, Vma 115 (11)]
394	Blangini	Felice	15	Quinzième recueil de romances	No. 3 - Le retour de l'age d'or	Imbault	1801 - 1811 (AnikAdd)	880		Hènaut		Soprano	Piano	Collection			G Major	Allegretto grazioso	French	4	Vocal line	Bar 10, mod to D (dom)	N/A	S (5 - 13); R (14 - 19)	19	4	0	0	N/A	F Pn	Vm7 8287	N.d., single [F Pn, Vm7 32964]; Blangini, n.d. (BlaCat); Imbault, n.d. (GougS) {3}	[F Pn, Vma 115 (11)]
395	Blangini	Felice	15	Quinzième recueil de romances	No. 4 - Tu disois que l'amour même	Imbault	1801 - 1811 (AnikAdd)	880		Boufflers		Soprano	Piano	Collection			Bb Major	Allegretto	French	1	N/A	Bar 12, mod to F (dom)	N/A	N/A	27	4	0	3	N/A	F Pn	Vm7 8287	1811, no. 2 in collection (GougC); Unpublished, n.d. [F Pn, 4o = Y.220]; Blangini, n.d. (BlaCat) {3}	[F Pn, Vma 115 (11)]
396	Blangini	Felice	15	Quinzième recueil de romances	No. 5 - Le baiser	Imbault	1801 - 1811 (AnikAdd)	880		Parny		Soprano	Piano	Collection			G Major	Allegretto	French	3	Text	Bar 12, mod to D (dom); Bars 14 - 16, hint of g (tonic min)	N/A	N/A	24	4	0	0	N/A	F Pn	Vm7 8287	Imbault, 1810, single [GB Ouc, Harding Mus J. 100 (26)]; Janet et Cotelle (BibF, 29/11/1817, vol 48, no. 428); Blangini, n.d. (BlaCat); Louis, single (ChanGrâc (GougS)); 1811, no 1 in collection (GougC) {5}	[F Pn, Vma 115 (11)]
397	Blangini	Felice	15	Quinzième recueil de romances	No. 6 - Eginart et Imma	Imbault	1801 - 1811 (AnikAdd)	880				Soprano	Piano	Collection			F Minor	Andante	French		Text	Bar 17, key sig change to F (tonic maj)	N/A	Minor (bars 1 - 16); Major (17 - 32); S 2, 4, 6, 8, 10 (min); S 1, 3, 5, 7,9 (maj)	34	0	0	2	Bar 17, change from cr to offbeats / onbeats	F Pn	Vm7 8287	1811, no. 3 in collection (GougC); Blangini, n.d. (BlaCat) {2}	[F Pn, Vma 115 (11)]
398	Blangini	Felice	16	Recueil de quatre romances	No. 1 - Quand tu m'aimais	Blangini	1801 - 1822 (Anik)			Millevoye		Soprano	Piano, Harp	Collection					French													Dufaut (BibF, 20/05/1820, vol. 21, no. 226); Momigny, 1808/1809, Journal des troubadours, 2e année, 5e cahier, no. 13 ([F Pn & I Ma] MusP) {2}	(BlaCat)
399	Blangini	Felice	16	Recueil de quatre romances	No. 2 - Je t'aimerai	Blangini	1801 - 1822 (Anik)					Soprano	Piano, Harp	Collection					French													Momigny, 1808/1809, Journal des troubadours, 2e année, 6e cahier, no. 17 ([I Ma] MusP); Schonenber-ger, 1850, single (SchCat) {2}	(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
400	Blangini	Felice	16	Recueil de quatre romances	No. 3 - Voici l'instant affreux	Blangini	1801 - 1822 (Anik)					Soprano	Piano, Harp	Collection					French														(BlaCat)
401	Blangini	Felice	16	Recueil de quatre romances	No. 4 - Tout est joyeux	Blangini	1801 - 1822 (Anik)			Millevoye	Borghese	Soprano	Piano, Harp	Collection			G Minor		French		Text	Bar 8, mod to Bb (rel maj); Bar 16 & 23, some hints of D (dom)	N/A	N/A	33	1	0	0	N/A			Momigny, n.d., pl. no. 15 [F Pn, 4o = Y.193 (2)]; Momigny, 1808/1809, Journal des troubadours, 2e année, 3er cahier, no. 6 ([I Ma] MusP); Dufaut & Dubois, 1824, single (CCE) {3}	(BlaCat)
402	Blangini	Felice	16	Trois romances	No. 1 -	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French														(CCE)
403	Blangini	Felice	16	Trois romances	No. 2 -	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French														(CCE)
404	Blangini	Felice	16	Trois romances	No. 3 -	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French														(CCE)
405	Blangini	Felice	17	Recueil de trois romances	No. 1 - Près du golfe du naufrage	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			Eb Major	Allegretto	French	6												Unpublished, n.d. (F Pn, 4o = Y.220) {1}	(BlaCat)
406	Blangini	Felice	17	Recueil de trois romances	No. 2 - Un jeune esclave amoureux d'Isamore	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			D Major	Allegretto	French	4												Unpublished, n.d. (F Pn, 4o = Y.220) {1}	(BlaCat)
407	Blangini	Felice	17	Recueil de trois romances	No. 3 - Consumé de mélancolie	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			G Minor	Adagio	French	7												Unpublished, n.d. (F Pn, 4o = Y.220) {1}	(BlaCat)
408	Blangini	Felice	18	Trois romances	No. 1 - Je vais vous conter l'aventure	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection			A Minor	Andante	French	6	Text	N/A	N/A	N/A	16	1	0	0	N/A			Blangini, n.d. (BlaCat); Blangini, n.d., pl. no. 26 [F Pn, 4o = Y.193 (6)]; Single (CCE) {3}	(CCE)
409	Blangini	Felice	18	Trois romances	No. 2 - Autrefois tout dans la nature	Dufaut & Dubois	1824 (CCE)			L.-P. Ségur		Soprano	Piano, Harp	Collection			G Major	Andantino	French	3	Text	Bar 9, mod to D (dom)	Bar 15, dim chord (C#, E, G, Bb); Bar 17, dim chord (Eb, G, Bb, C#)	N/A	23	1	0	0	Bars 9 - 14, change to chordal (framed by arpeggios)			Blangini, n.d. (BlaCat); Momigny, n.d., pl. no. 28, Journal des troubadour, 3e année [F Pn, 4o = Y.193 (7)]; Single (CCE) {3}	(CCE)
410	Blangini	Felice	18	Trois romances	No. 3 - Gaston le sort de la patrie	Dufaut & Dubois	1824 (CCE)				Borghese	Soprano	Piano, Harp	Collection			Bb Major	Allegretto	French	3	Text	N/A	N/A	N/A	24	4	0	0	N/A			Blangini, n.d. (BlaCat); Blangini, n.d. [F Pn, 4o = Y. 193 (3)]; Momigny, 1808/1809, Journal des troubadours, 2e année, 9er cahier, no. 26 ([I Ma] MusP); Single (CCE) {4}	(CCE)
411	Blangini	Felice	19	Trois romances	No. 1 - Vous me quittez pour aller à la gloire	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French														Blangini, n.d. (BlaCat); Momigny, 1808/1809, Journal des troubadour, 2 année, 1er cahier ([I Ma] MusP); Single (CCE) {3}	(CCE)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis															Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
412	Blangini	Felice	19	Trois romances	No. 2 - Ô toi qui en fais éprouver	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection			E Minor	Agitato	French	3	Text	Bar 9, mod to G (rel maj)	N/A	N/A	26	1	0	0	N/A			Blangini, n.d. (BlaCat); Momigny, 1809/1810, Journal des troubadour, 3e année, 10er cahier, no. 28 ([F Pn] MusP) & [F Pn, 4o = Y.193 (8)]; Single (CCE) {4}	(CCE)
413	Blangini	Felice	19	Trois romances	No. 3 - Oui c'en est fait renonce à la tendresse	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection			F Minor	Andantino	French	3	Text	Bar 12, mod to Ab (rel maj)	N/A	N/A	24	4	0	0	N/A			Blangini, n.d. (BlaCat); [F Pn, 4o = Y.193 (9)]; Single (CCE) {3}	(CCE)
414	Blangini	Felice	20	Trois romances	No. 1 - Tout est joyeux dans la nature	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Momigny, 1808/1809, Journal des troubadour, 2e année, 3er cahier, no. 6 ([I Ma] MusP) & (F Pn, 4o = Y.193 (2)); Single (CCE) {3}	(CCE)
415	Blangini	Felice	20	Trois romances	No. 2 - Première fois qu'amour vient en notre âme	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Single (CCE); 1812, Louis, single (ChanGrac (GougS)) {3}	(CCE)
416	Blangini	Felice	20	Trois romances	No. 3 - Ah! Que la compagne est charmante	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Single (CCE) {2}	(CCE)
417	Blangini	Felice	21	Six Romances	No. 1 - Roland	Lélu	1810 - 1815 (AnikAdd)	505		Léon	La Princesse Stéphanie	Soprano	Piano, Harp	Collection			Eb Major		French	4	Vocal line	Bar 16, mod to Bb (dom)	N/A	N/A	27	8	0	0	Bars 17 - 21, dotted rhythms	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)
418	Blangini	Felice	21	Six Romances	No. 2 - Plaisir et tourment d'amour	Lélu	1810 - 1815 (AnikAdd)	506			La Princesse Stéphanie	Soprano	Piano, Harp	Collection			Bb Major	Andante quasi agitato	French	2	Vocal line	Bar 12, mod to F (dom); Bar 16, hint of d (rel minor)	N/A	N/A	30	4	0	4	N/A	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)
419	Blangini	Felice	21	Six Romances	No. 3 - Dieu, le roi et l'amour	Lélu	1810 - 1815 (AnikAdd)	507		Mr Léon de la Mothe	La Princesse Stéphanie	Soprano	Piano, Harp	Collection			A Major	Allegro	French	3	Text	Bar 24, mod to E (dom)	N/A	N/A	34	12	0	4	N/A	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)
420	Blangini	Felice	21	Six Romances	No. 4 - L'attente	Lélu	1810 - 1815 (AnikAdd)	508			La Princesse Stéphanie	Soprano	Piano, Harp	Collection			F Major	Agitato	French	3	Text	N/A	Unusual harmonies	N/A	36	8	0	0	N/A	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)
421	Blangini	Felice	21	Six Romances	No. 5 - La solitude	Lélu	1810 - 1815 (AnikAdd)	509			La Princesse Stéphanie	Soprano	Piano, Harp	Collection			C Major	Andantino	French	3	Text	bar 26, mod to c (tonic min)	Bar 28, dim chord (F#, A, C, Eb)	N/A	49	8	0	0	N/A	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
422	Blangini	Felice	21	Six Romances	No. 6 - Je t'aime I don't ô toi dont la voix est si tendre	Lélu	1810 - 1815 (AnikAdd)	510		P.-A. Vieillard	La Princesse Stéphanie	Soprano	Piano, Harp	Collection			Eb Major	Agitato	French	3	Vocal line	Bar 10, mod to Bb (dom); Some appearances of Db and Gbs; Some chromaticisms towards end	N/A	N/A	32	2	0	2	N/A	F Pn	Vm7 32991	Dufaut & Dubois, 1824, single (CCE); Blangini, n.d. (BlaCat) {2}	(CCE)
423	Blangini	Felice	22	Recueil de trois romances	No. 1 -	Blangini	1801 - 1822 (Anik)							Collection					French														(BlaCat)
424	Blangini	Felice	22	Recueil de trois romances	No. 2 -	Blangini	1801 - 1822 (Anik)							Collection					French														(BlaCat)
425	Blangini	Felice	22	Recueil de trois romances	No. 3 -	Blangini	1801 - 1822 (Anik)							Collection					French														(BlaCat)
426	Blangini	Felice	23	Trois Romances	No. 1 - Heureux que près de toi	Boieldieu Jne	1815 [Ouc]	455			Mme Grace Grellet	Soprano, Tenor	Piano	Collection			G Major	Larghetto	French	3	Through-composed	Hints of D (dom); Gradually becoming more chromatic and chordal through the stanzas	N/A	N/A	23	1	0	4	N/A	GB Ouc	Harding Mus J.46 (1)]	N.d. [F Pn, Vm7 33001] & [F Pn, Vm7 33002]; Blangini, n.d., no. 3 in collection (BlaCat) {2}	
427	Blangini	Felice	23	Trois Romances	No. 2 - M'aimeras-tu?	Boieldieu Jne	1815 [Ouc]	455			Mme Grace Grellet	Soprano, Tenor	Piano	Collection			C Major	Andantino amoroso	French	4	Text	Bars 13, hint of G (dom)	N/A	N/A	25	1	0	4	N/A	GB Ouc	Harding Mus J.46 (1)]	N.d. [F Pn, Vm7 33001] & [F Pn, Vm7 33002]; Blangini, n.d., no. 1 in collection (BlaCat) {2}	
428	Blangini	Felice	23	Trois Romances	No. 3 - Depuis que sur cette rive	Boieldieu Jne	1815 [Ouc]	455			Mme Grace Grellet	Soprano, Tenor	Piano	Collection			D Major	Andantino	French	3	Text	N/A	N/A	N/A	25	1	0	4	N/A	GB Ouc	Harding Mus J.46 (1)]	N.d. [F Pn, Vm7 33001] & [F Pn, Vm7 33002]; Blangini, n.d., no. 2 in collection (BlaCat) {2}	
429	Blangini	Felice	24	Trois Romances	No. 1 - Nous (de Corinne)	Boieldieu Jne	1815 (JnlP)	456		De Marquise		Soprano, Tenor	Piano	Collection			C Major	Andantino con moto	French	4	Text	Bar 13, mod to G (dom)	N/A	N/A	26	4	0	0	N/A	GB Ouc	Harding Mus J.46 (7)	Pacini, ded to Montpezat [GB Lbl, H.2006.(7.)]; N.d., no. 3 in collection [F Pn, Vm7 33003]; Bénoist, 1816, Le souvenir des ménestrel, 3e année, no. 64 ([GB Lbm] MusP); Blangini, n.d. (BlaCat) {4}	(JnlP, 29/12/1815 (GougC)
430	Blangini	Felice	24	Trois Romances	No. 2 - Le charme de s'entendre	Boieldieu Jne	1815 (JnlP)	456		De Marquise		Soprano, Tenor	Piano	Collection			G Major	Allegretto	French	4	Text	Bar 9, mod to D (dom); Bar 11, hint of e (rel min)	N/A	N/A	19	1	0	4	N/A	GB Ouc	Harding Mus J.46 (7)	Pacini, ded to Montpezat [GB Lbl, H.2006.(7.)]; N.d., [F Pn, Vm7 33003]; Blangini, n.d. (BlaCat) {3}	(JnlP, 29/12/1815 (GougC))

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
431	Blangini	Felice	24	Trois Romances	No. 3 - La voix d'amour	Boieldieu Jne	1815 (JnlP)	456		De Marquise		Soprano, Tenor	Piano	Collection			D Major	Andantino con moto	French	4	Text	Bar 23, hint of A (dom)	N/A	N/A	24	8	0	2	N/A	GB Ouc	Harding Mus J.46 (7)	Pacini, ded to Montpezat [GB Lbl, H.2006.(7.)]; N.d., no. 1 in collection [F Pn, Vm7 33003]; Blangini, n.d. (BlaCat) {3}	(JnlP, 29/12/1815 (GougC))
432	Blangini	Felice	25	Recueil de romances	No. 1 - Adieux de Raoul de Coucy a la Dame de Fayel	Blangini	1815 [Us Bu]			Mr Andre F. Coupigny	Mme Emile Doumerc	Soprano, Tenor	Piano	Collection			D Major	Allegretto	French	3	Text	Bar 11, mod to A (dom); Bar 18, mod to d (tonic min)	N/A	N/A	24	4	0	0	N/A	F Pn	Vm7 32995	Frère, 1831 [GB Lbl, G.555.(27.)] & (CCE); Frère, 1831, single (CCE); Blangini, 1817 [GB Leu, FRE]; 1818, single [F Pn, Vm7 a.260]; {4}	[US Bu, FMV135]
433	Blangini	Felice	25	Recueil de romances	No. 2 - L'absence d'amour	Blangini	1815 [Us Bu]			d'A.R.C	Mme Emile Doumerc	Soprano, Tenor	Piano	Collection			G Minor	Andantino con moto	French	4	Text	Bar 13, hint of Bb (rel maj); Bar 18, change of key sig to G (tonic maj)	N/A	S (2 - 17); R (18 - 37)	37	1	0	0	N/A	F Pn	Vm7 32995	Frère, 1831 [GB Lbl, G.555.(27.)] & (CCE); Frère, 1831, single (CCE); Blangini, 1817 [GB Leu, FRE] {3}	[US Bu, FMV135]
434	Blangini	Felice	25	Recueil de romances	No. 3 - Les sermens oubliés	Blangini	1815 [Us Bu]			Mr Andre F. Coupigny	Mme Emile Doumerc	Soprano, Tenor	Piano	Collection			G Major	Andantino con moto	French	3	Vocal line	Bar 12, mod to D (dom)	Several dim chords	N/A	24	4	0	0	N/A	F Pn	Vm7 32995	Frère, 1831 [GB Lbl, G.555.(27.)] & (CCE); Frère, 1831, single (CCE); Blangini, 1817 [GB Leu, FRE]; N.d. (BlaCat) {4}	[US Bu FMV135]
435	Blangini	Felice	25	Recueil de romances	No. 4 - Ô toi que j'adore	Blangini	1815 [Us Bu]			Mr Andre F. Coupigny	Mme Emile Doumerc	Soprano, Tenor	Piano	Collection			C Major	Agitato	French	3	Text	Several chromaticism; Bar 13, mod to G (dom)	Several dim chords	A (5 - 16); B (17 - 24); A (25 - 36)	36	4	0	0	N/A	F Pn	Vm7 32995	Frère, 1831 [GB Lbl, G.555.(27.)] & (CCE); Frère, 1831, single (CCE); Blangini, 1817 [GB Leu, FRE]; N.d. (BlaCat) {4}	[US Bu, FMV135]
436	Blangini	Felice	26	Trois romances	No. 1 - Je t'aime et n'ose te le dire	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Single (CCE) {2}	(CCE)
437	Blangini	Felice	26	Trois romances	No. 2 - Il reviendra	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Single (CCE) {2}	(CCE)
438	Blangini	Felice	26	Trois romances	No. 3 - Serment d'amour	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp	Collection					French													Blangini, n.d. (BlaCat); Single (CCE) {2}	(CCE)
439	Blangini	Felice	27	Recueil de romances à une, deux, trois ou quatre voix	No. 1 - Devine-moi	Blangini	1819 (BibF)			M***	Duchesse S.-A.-R. Berry	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			C Major	Agitato	French	4	Text	N/A	N/A	N/A	26	0	0	5	N/A	GB Lbl	GB Lbl, H.2006 (8.)	Blangini, n.d. (BlaCat); Frere, 1831 [F Pn, Vm7 8288], [F Pn, Vm7 32997], [F Pn, Vma. 101 (1)], [F Pn, 4o = Y.277] & (CCE); Frère, 1831, single (CCE); N.p., n.d. [GB Gu, Sp CollCb4-b.3] {4}	(BibF, 02/01/1819, vol. 1, no. 8)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
440	Blangini	Felice	27	Recueil de romances à une, deux, trois ou quatre voix	No. 2 - L'amour	Blangini	1819 (BibF)				Duches se S.-A.-R. Berry	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			G Major	Allegretto	French	2	Text	Bar 17, mod to D (dom)	N/A	N/A	29	8	0	0	N/A	GB Lbl	GB Lbl, H.2006 (8.)	Blangini, n.d. (BlaCat); Frere, 1831 [F Pn, Vm7 8288], [F Pn, Vm7 32997], [F Pn, Vma. 101 (1)], [F Pn, 4o = Y.277] & (CCE); Frère, 1831, single (CCE); N.p., n.d. [GB Gu Sp CollCb4-b.3]; Magasin de musique, 1826, Journal des amateurs, 2e année, no. 16 (MusP) {5}	(BibF, 02/01/1819, vol. 1, no. 8)
441	Blangini	Felice	27	Recueil de romances à une, deux, trois ou quatre voix	No. 3 - Viendra bientôt	Blangini	1819 (BibF)			Messenc e	Duches se S.-A.-R. Berry	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			D Major	Allegretto	French	4	Text	N/A	Error (?), mistakenly changes to key sig of major (15 - end), when clearly still in D (ends in D)	N/A	29	5	0	4	N/A	GB Lbl	GB Lbl, H.2006 (8.)	Blangini, n.d. (BlaCat); Frere, 1831 [F Pn, Vm7 8288], [F Pn, Vm7 32997], [F Pn, Vma. 101 (1)], [F Pn, 4o = Y.277] & (CCE); Frère, 1831, single (CCE); N.p., n.d. [GB Gu, Sp CollCb4-b.3]; Mme Vve Bénoist, 1820, Le souvenir des ménestrel, 7e année, no. 18 ([F Pn] & [D Bim] MusP) {5}	(BibF, 02/01/1819, vol. 1, no. 8)
442	Blangini	Felice	27	Recueil de romances à une, deux, trois ou quatre voix	No. 4 - Annette	Blangini	1819 (BibF)			Mr Andre F. Coupign y	Duches se S.-A.-R. Berry	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			G Major	Andantino	French	2	S2 vocal line; S3 text	Bar 13, mod to b (med)	Bar 16, dim chord (C#, E, G, Bb)	N/A	29	5	0	0	N/A	GB Lbl	GB Lbl, H.2006 (8.)	Blangini, n.d. (BlaCat); Frere, 1831 [F Pn, Vm7 8288], [F Pn, Vm7 32997], [F Pn, Vma. 101 (1)], [F Pn, 4o = Y.277] & (CCE); Frère, 1831, single (CCE); N.p., n.d. [GB Gu, Sp CollCb4-b.3] {3}	(BibF, 02/01/1819, vol. 1, no. 8)
443	Blangini	Felice	28	Recueil de romances à une, deux, trois ou quatre voix	No. 1 - Ouvrez, ouvrez beau Châtelain	Blangini	1819 (BibF)					2 Sopranos, Tenor, Bass	Piano, Harp						French													Blangini, n.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	(BibF, 02/01/1819, vol. 1, no. 8)
444	Blangini	Felice	28	Recueil de romances à une, deux, trois ou quatre voix	No. 2 - Je n'aimerai jamais	Blangini	1819 (BibF)					2 Sopranos, Tenor, Bass	Piano, Harp						French													Blangini, n.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	(BibF, 02/01/1819, vol. 1, no. 8)
445	Blangini	Felice	28	Recueil de romances à une, deux, trois ou quatre voix	No. 3 - Français qui chérissez les dames	Blangini	1819 (BibF)					2 Sopranos, Tenor, Bass	Piano, Harp						French													Blangini, n.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	(BibF, 02/01/1819, vol. 1, no. 8)
446	Blangini	Felice	28	Recueil de romances à une, deux, trois ou quatre voix	No. 4 - Le bon vieux tem[p]s	Blangini	1819 (BibF)					2 Sopranos, Tenor, Bass	Piano, Harp						French													Blangini, n.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	(BibF, 02/01/1819, vol. 1, no. 8)

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
447	Blangini	Felice	29	Recueil de romances à une, deux, trois ou quatre voix	No. 1 - J'y songerai toute ma vie	Blangini	1820 (BibF)			Hoffman	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			C Major	Andantino expressivo	French	3	Text	Bar 16, mod to G (dom); Bar 19, hint of c (tonic min)	First chord on dom; Bar 26, dim chord (F#, A, C, Eb)	N/A	28	8	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[F Pn, Vm7 8289]; [GB Lbl, H.2006. (9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
448	Blangini	Felice	29	Recueil de romances à une, deux, trois ou quatre voix	No. 2 - Le soir	Blangini	1820 (BibF)			Valmore Desbordes	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			G Major	Andantino con moto	French	4	Text	N/A	Bar 22 dim chord (C#, E, Bb)	N/A	39	10	0	4	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[F Pn, Vm7 8289]; [GB Lbl, H.2006. (9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
449	Blangini	Felice	29	Recueil de romances à une, deux, trois ou quatre voix	No. 3 - Quand l'espérance de te voir	Blangini	1820 (BibF)			Mr Andre F. Coupigny	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			Bb Major	Andantino grazioso	French	3	Text	Bar 13, mod to F (dom)	First chord dom 7th of g, followed by g chord (rel minor)	N/A	24	4	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[F Pn, Vm7 8289]; [GB Lbl, H.2006. (9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
450	Blangini	Felice	29	Recueil de romances à une, deux, trois ou quatre voix	No. 4 - Les dangers du soir	Blangini	1820 (BibF)				Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			A Major	Allegretto	French	4	Text	Bar 11, hint of b (rel min); Bar 14, mod to A (dom)	First chord on dom (E)	N/A	26	5	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE); Schlesinger, 1825, single (JGénAnn, 18/03/1825, vol. 11, no. 501) {3}	[F Pn, Vm7 8289]; [GB Lbl, H.2006. (9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
451	Blangini	Felice	30	Recueil de romances à une, deux, trois ou quatre voix	No. 5 - L'écho	Blangini	1820 (BibF)			Valmore Desbordes	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			G Major	Allegretto	French	3	Text	Bar 17, mod to D (dom)	N/A	N/A	32	5	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[GB Lbl, H.2006.(9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
452	Blangini	Felice	30	Recueil de romances à une, deux, trois ou quatre voix	No. 6 - Le Lay du sire de Neufchâtel	Blangini	1820 (BibF)			Mr Andre F. Coupigny	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			D Minor	Mouvement de March	French	3	Text	Bar 4, key sig change to d (tonic min); Bar 12, hint of F (rel maj)	Bar 4, change of key sig for start of stanza	N/A	21	5	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[GB Lbl, H.2006.(9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
453	Blangini	Felice	30	Recueil de romances à une, deux, trois ou quatre voix	No. 7 - L'absence	Blangini	1820 (BibF)			Mr Andre F. Coupigny	Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			F Major	Andantino expressivo	French	3	Text	N/A	N/A	N/A	28	8	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[GB Lbl, H.2006.(9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)
454	Blangini	Felice	30	Recueil de romances à une, deux, trois ou quatre voix	No. 8 - Les devises	Blangini	1820 (BibF)				Cazes	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			A Major	Allegretto	French	3	Vocal line	N/A	N/A	N/A	27	6	0	0	N/A	F Pn	Vm7 32998	N.d. (BlaCat); Frère, 1831, single & collection (CCE) {2}	[GB Lbl, H.2006.(9.)]; [GB Cu, MRA.260.80.48]; (BibF, 08/01/1820, vol. 2, no. 7)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
455	Blangini	Felice	3 1	Recueil de romances	No. 1 - Aimer est un tendre délire	Frère	1825 (BibF)				La Comtesse de Grasmarn	Soprano	Piano, Harp	Collection			C Major	Agitato	French	4	Text	N/A	N/A	N/A	25	1	0	0	N/A	F Pn	Vm7 32999	N.p., 1825 (JGénAnn, vol. 11, no. 503, 18/03/1825); 1831, single & collection (CCE) {2}	[GB Lbl, H.2006.(10.)]; (BibF, 12/19/1825, vol. 12, no. 80)
456	Blangini	Felice	3 1	Recueil de romances	No. 2 - Je vous l'ai dit	Frère	1825 (BibF)			Bérard	La Comtesse de Grasmarn	Soprano	Piano, Harp	Collection			G Major	Allegretto	French	3	Vocal line	N/A	N/A	N/A	28	4	0	0	N/A	F Pn	Vm7 32999	Blangini, 1821, La lyre des dames, 2e année, 3e livraison, no. 32 ([F Pn] MusP); N.p., 1825 (JGénAnn, vol. 11, no. 503, 18/03/1825); 1831, single & collection (CCE) {3}	[GB Lbl, H.2006.(10.)]; (BibF, 12/19/1825, vol. 12, no. 80)
457	Blangini	Felice	3 1	Recueil de romances	No. 3 - La justification	Frère	1825 (BibF)			Bérard	La Comtesse de Grasmarn	Soprano	Piano, Harp	Collection			E Minor	Allegro	French	3	Text	Frequent hints of E (tonic maj)	N/A	N/A	24	1	0	4	N/A	F Pn	Vm7 32999	Blangini, 1821, La lyre des dames, 2e année, 2e livraison, no. 16 ([F Pn] MusP); Blangini, n.d., appears as no. 2 of 38e (BlaCat); Single & collection (CCE); N.p., 1825 (JGénAnn, vol. 11, no. 503, 18/03/1825){4}	[GB Lbl, H.2006.(10.)]; (BibF, 12/19/1825, vol. 12, no. 80)
458	Blangini	Felice	3 1	Recueil de romances	No. 4 - L'amour discret	Frère	1825 (BibF)			P***	La Comtesse de Grasmarn	Soprano	Piano, Harp	Collection			G Major	Andantino con moto	French	5	Text	N/A	Bar 21, dim chord	N/A	32	8	0	0	N/A	F Pn	Vm7 32999	Blangini, 1821, La lyre des dames, 2e année, 4e Livraison, no. 48 ([F Pn] MusP); Single & collection (CCE); N.p, 1825 (JGénAnn, vol. 11, no. 503, 18/03/1825){3}	[GB Lbl, H.2006.(10.)]; (BibF, 12/19/1825, vol. 12, no. 80)
459	Blangini	Felice	3 1	Recueil de trois romances	No. 1 - L'attente	Blangini	1801 - 1822 (Anik)				Mme la Duchesse Albufera			Collection					French													1820, La lyre des dames, 1e année, 1ère livraison, no. 2 ([F Pn] MusP); Frère, 1831, single (CCE); {2}	(BlaCat)
460	Blangini	Felice	3 1	Recueil de trois romances	No. 2 - C'est pour te plaire	Blangini	1801 - 1822 (Anik)			Messence	Mme la Duchesse Albufera	Soprano	Piano, Harp	Collection			A Minor	Agitato	French	3	Text	Bar 13, mod to C (rel maj)	N/A	N/A	22	4	0	0	N/A			1820, La lyre des dames, 1e année, 4e livraison, no. 15 [F Pn, 4o = Y. 278]; Frère, 1831, single (CCE) {2}	(BlaCat)
461	Blangini	Felice	3 1	Recueil de trois romances	No. 3 - Depuis que me jeune maitresse	Blangini	1801 - 1822 (Anik)				Mme la Duchesse Albufera	Soprano	Piano, Harp	Collection			A Major	Andante melancolico	French	3	Text	Bar 9, mod to E (dom); Bar 10, hint of b (supertonic min); Bar 19, hint of c# (rel min)	N/A	N/A	25	1	0	0	N/A			1820, La lyre des dames, 1e année, 6e livraison, no. 24 [F Pn, 4o = Y. 278]; Frère, 1831, single (CCE) {2}	(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
462	Blangini	Felice	32	Recueil de trois romances	No. 1 - L'abandon	Blangini	1801 - 1822 (Anik)				Mme la Duchesse Albufera	Soprano	Piano, Harp	Collection			D Minor	Allegro moderato	French	5	Text	Bar 26, change of key sig to D (tonic maj)	N/A	S1 in minor (2 - 21); S2 in major (26 - 45); S3 & 5 in minor, S4 in major (fine at bar 25)	45	1	4 + 4	4	N/A			1820, ded to Maréchale, La lyre des dames, 1e année, 2e livraison, no. 5 [F Pn, 4o = Y. 278]; Frère, 1831, single (CCE) {2}	(BlaCat)
463	Blangini	Felice	32	Recueil de trois romances	No. 2 - Bien aime que jamais n'oublie	Blangini	1801 - 1822 (Anik)			Messence	Mme la Duchesse Albufera	2 Sopranos	Piano, Harp	Collection			Bb Major	Allegretto	French	3	Text	Bar 17, mod to d (med)	N/A	N/A	33	9	0	4	N/A			1820, La lyre des dames, 1e année, 3e livraison, no. 10 [F Pn, 4o = Y.278]; Bénoist, 1821, Le souvenir des ménestrel, 8e année, no. 50 ([F Pn] & [D Bim] MusP) {2}	(BlaCat)
464	Blangini	Felice	32	Recueil de trois romances	No. 3 - Un jour sous la coudrette l'amour	Blangini	1801 - 1822 (Anik)			Hoffman	Mme la Duchesse Albufera	2 Sopranos	Piano, Harp	Collection			G Major	Allegretto	French	5	Text	Bar 19, mod to D (dom)	N/A	N/A	30	10	2	4	N/A			1820, La lyre des dames, 1e année, 5e livraison, no. 19 [F Pn, 4o = Y. 278] {1}	(BlaCat)
465	Blangini	Felice	33	Recueil de trois romances	No. 1 - La souvenance	Blangini	1801 - 1822 (Anik)				Mme la Duchesse Albufera	2 Sopranos, Tenor, Baritone, Bass	Piano, Harp	Collection			C Major	Andante espressivo	French	2	Text	Bar 12, mod to e (med)	N/A	N/A	24	4	0	0	N/A			1820, La lyre des dames, 1e année, 3e livraison, no. 12 [F Pn, 4o = Y. 278]; Frère, 1831, single (CCE) {2}	(BlaCat)
466	Blangini	Felice	33	Recueil de trois romances	No. 2 - Le billet	Blangini	1801 - 1822 (Anik)			Messence	Mme la Duchesse Albufera	2 Sopranos	Piano, Harp	Collection			G Major	Agitato	French	4	Text	N/A	Bar 22, dim chord (C#, E, G, Bb)	N/A	31	7	0	0	N/A			1820, La lyre des dames, 1e année, 6e livraison, no. 23 [F Pn, 4o = Y. 278] {1}	(BlaCat)
467	Blangini	Felice	33	Recueil de trois romances	No. 3 - Le repentir	Blangini	1801 - 1822 (Anik)				Mme la Duchesse Albufera	2 Sopranos, Tenor, Bass	Piano, Harp	Collection			Bb Major	Allegretto	French	3	Text	bar 15, mod to F (dom); Some hints of bb (tonic min)	N/A	N/A	26	4	0	0	N/A			1820, ded to Maréchale, La lyre des dames, 1e année, 2e livraison, no. 9 [F Pn, 4o = Y.278]; Frère, 1831, single (CCE) {2}	(BlaCat)
468	Blangini	Felice	34 & 35	Recueil de six romances	No. 1 - La nouvelle Valentine	Blangini	1801 - 1822 (Anik)				Du de la Châtre								French													Frere, 1831 (CCE)	(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
469	Blangini	Felice	34&35	Recueil de six romances	No. 2 - Amour et gloire	Blangini	1801 - 1822 (Anik)			Bignan	Du de la Châtre	2 Sopranos	Piano, Harp	Collection			A Major	Marche animé	French	3	Text	Bar 21, mod to a (tonic min)	N/A	A (9 - 16); B (21 - 36)	36	8	4	0	Bar 20, change to 8ve oscillations & doubling (framed by dotted rhythms)			1820, La lyre des dames, 1e année, 7e livraison, no. 27 [F Pn, 4o = Y. 278]; Frère, 1831, single & collection (CCE) {2}	(BlaCat)
470	Blangini	Felice	34&35	Recueil de six romances	No. 3 - L'amour et l'amitié	Blangini	1801 - 1822 (Anik)			Gensoul	Du de la Châtre	2 Sopranos	Piano, Harp	Collection			Eb Major	Allegretto agitato	French	3	Text	Some chromatic isms	N/A	N/A	27	5	0	0	N/A			1820, La lyre des dames, 1e année, 7e livraison, no. 28 [F Pn, 4o = Y. 278]; Frère, 1831, single & collection (CCE) {2}	(BlaCat)
471	Blangini	Felice	34&35	Recueil de six romances	No. 4 - Il faut partir	Blangini	1801 - 1822 (Anik)			Roger	Du de la Châtre	Soprano	Piano, Harp	Collection			E Minor	Allegretto agitato	French	4	Text	N/A	N/A	N/A	22	6	0	0	N/A			1820, La lyre des dames, 1e année, 8e livraison, no. 32 [F Pn, 4o = Y. 278]; Frère, 1831, single & collection (CCE) {2}	(BlaCat)
472	Blangini	Felice	34&35	Recueil de six romances	No. 5 - Le lis	Blangini	1801 - 1822 (Anik)				Du de la Châtre	2 Sopranos	Piano, Harp	Collection			C Major	Allegretto	French	3	Text	Bar 12, mod to G (dom)	N/A	N/A	28	4	0	2	N/A			1820, La lyre des dames, 1e année, 8e livraison, no. 33 [F Pn, 4o = Y. 278]; Frère, 1831, single & collection (CCE) {2}	(BlaCat)
473	Blangini	Felice	34&35	Recueil de six romances	No. 6 - Geoffroy Rudel	Blangini	1801 - 1822 (Anik)			Amand	Du de la Châtre	Soprano	Piano, Harp	Collection			Eb Major	Allegretto	French	6	Text	Bar 16, mod to F (dom); Bar 19, hint of eb (tonic min)	N/A	N/A	32	8	0	0	Bar 22, change from cr to dotted rhythms			1820, La lyre des dames, 1e année, 8e livraison, no. 34 [F Pn, 4o = Y. 278]; Frère, 1831, single & collection (CCE) {2}	(BlaCat)
474	Blangini	Felice	36	Recueil de trois romances	No. 1 - Dieu le veut	Blangini	1801 - 1822 (Anik)			Brault	Duc D'Aumont	Soprano	Piano	Collection					French	3	Text	Bar 13, mod to A (dom)	N/A	N/A	22	5	0	0	Bars 5-13 mixture of doubling and cr, bars 14 - end oscillation s/q			Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 4 ([D Mbs] MusP); Frère, 1831, single & collection (CCE); Appears at No.1 of Recueil 37e [GB Lbl, H.2006.(11.)] {3}	(BlaCat)
475	Blangini	Felice	36	Recueil de trois romances	No. 2 - Duguesclin	Blangini	1801 - 1822 (Anik)					Soprano, Chorus (refrain only)		Collection					French					S for 1 voice & R for choir									Blangini, 1821, La lyre des dames. 2e année, 1ère livraison, no. 3 ([D Mbs] MusP); Frère, 1831, single & collection (CCE) {2}	(BlaCat)
476	Blangini	Felice	36	Recueil de trois romances	No. 3 - La paladin	Blangini	1801 - 1822 (Anik)							Collection					French															Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 2 ([D Mbs] MusP); Frère, 1831, single & collection (CCE) {2}	(BlaCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
477	Blangini	Felice	37	Recueil de trois romances	No. 1 - Je veux t'aimer toujours	Blangini	1801 - 1822 (Anik)						Piano	Collection					French													Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 1 ([D Mbs] MusP); Frère, 1831, single (CCE) {2}	(BlaCat)
478	Blangini	Felice	37	Romances à une voix	No. 2 - Guy ! vous serez mon chevalier	Blangini	1801 - 1822 (Anik)			Brault	Duc D'Aumont	Soprano	Piano	Collection			Eb Major	Allegretto moderato	French	3	Text	Bar 15, mod to Bb (dom)	N/A	N/A	24	5	0	0	Bar 15, change from dotted to doubling vocal			Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 6 ([F Pn] & [D Mbs] MusP); Frère, 1831, single (CCE); N.d., appears as	(BlaCat)
479	Blangini	Felice	37	Romances à une voix	No. 3 - Le jeune Estelle	Blangini	1801 - 1822 (Anik)				Duc D'Aumont	Soprano	Piano	Collection			G Minor	Allegro molto	French	3	Text	N/A	N/A	N/A	27	5	0	0	N/A			Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 5 ([F Pn] & [D Mbs] MusP); Frère, 1831, single & collection (CCE); N.d., appears as no. 2 of 37e [GB Lbl, H.2006.(11.)] {3}	(BlaCat)
480	Blangini	Felice	37	Romances à une voix	No. 1 - Dieu le veut	Blangini	1801 - 1822 (Anik)			Brault	Duc D'Aumont	Soprano	Piano	Collection			D Major	Allegretto Animé	French	3	Text	Bar 13, mod to A (dom)	N/A	N/A	22	5	0	0	Bars 5-13, mixture of doubling and cr, bars 14 - end oscillation s/q	GB Lbl	H.2006.(11.)	Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 4 ([F Pn] & [D Mbs] MusP); Frère, 1831, single & collection (CCE); N.d., appears as no. 1 of 36e (BlaCat) {3}	
481	Blangini	Felice	37	Romances à une voix	No. 2 - Les dangers	Blangini	1801 - 1822 (Anik)				Duc D'Aumont	Soprano	Piano	Collection			G Minor	Allegro molto	French	3	Text	N/A	N/A	N/A	27	5	0	0	N/A	GB Lbl	H.2006.(11.)	Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 5 ([F Pn] & [D Mbs] MusP); Frère, 1831, single & collection (CCE); N.d., appears as no. 3 of 37e (BlaCat) {3}	
482	Blangini	Felice	37	Romances à une voix	No. 3 - Guy	Blangini	1801 - 1822 (Anik)			Brault	Duc D'Aumont	Soprano	Piano	Collection			Eb Major	Allegretto moderato	French	3	Text	Bar 15, mod to Bb (dom)	N/A	N/A	24	5	0	0	Bar 15, change from dotted to doubling vocal melody	GB Lbl	H.2006.(11.)	Blangini, 1821, La lyre des dames, 2e année, 1ère livraison, no. 6 ([F Pn] & [D Mbs] MusP); Frère, 1831, single & collection (CCE); N.d., appears as no. 2 of 37e (BlaCat) {3}	
483	Blangini	Felice	38	Recueil de romances avec accompagn-ement de piano ou harpe	No. 1 - Répété le moi	Meissonnier	After 1809 (Anik)				Aglaé Buthiau	Soprano	Piano, Harp	Collection			C Major	Allegro moderato	French	4	Text	N/A	Bar 5 & 22, dim chord (C, Eb, F#)	N/A	30	1	0	5	N/A	GB Lbl	H.2006.(12.)	1827, Le troubadour des salons, 3e année, 3e livraison, no. 7 ([F Pn] MusP) {1}	

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																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
484	Blangini	Felice	38	Recueil de romances avec accompag n-ement de piano ou harpe	No. 2 - Et cependant il n'en est rien	Meissonnier	After 1809 (Anik)			Charles Catelin	Aglaé Buthiau	Soprano	Piano, Harp	Collection			F Major	Allegretto	French	3	Vocal line	Bar 11, mod to C (dom)	N/A	N/A	27	1	0	4	N/A	GB Lbl	H.2006.(12.)	1827, Le troubadour des salons, 3e année, 2e livraison, no. 6 ([F Pn] MusP) {1}	
485	Blangini	Felice	38	Recueil de romances avec accompag n-ement de piano ou harpe	No. 3 - Des jours si longs de mon absence	Meissonnier	After 1809 (Anik)				Aglaé Buthiau	Soprano	Piano, Harp	Collection			C Major	Allegro agitato	French	2	Vocal line	N/A	First chord dom (C); Bar 24, dim chord (G, Bb, C#)	N/A	33	4	0	0	N/A	GB Lbl	H.2006.(12.)		
486	Blangini	Felice	38	Recueil de romances avec accompag n-ement de piano ou harpe	No. 4 - Je n'aime point	Meissonnier	After 1809 (Anik)			Mr Sazerac	Aglaé Buthiau	Soprano	Piano, Harp	Collection			C Major	Andantino	French	5	Text	Bar 9, mod to B (dom)	Bar 18, dim chord (C#, E, G, A#)	N/A	24	1	0	4	N/A	GB Lbl	H.2006.(12.)	Single (JGénAnn, 07/06/1826, vol. 45, no. 2534)	
487	Blangini	Felice	38	Recueil de trois romances	No. 1 - Symptômes d'amour	Blangini	1801 - 1822 (Anik)					Soprano	Piano	Collection			C Major	Allegro agitato	French	5	Text	Bar 16, mod to G (dom)	Some chromati-cisms	N/A	28	8	0	0	N/A	GB Lbl	H.2006.(10.)	1820, La lyre des dames, 1e année, 11e livraison, no. 43 [F Pn, 4o= Y.278]; Frère, 1831, single (CCE) {2}	(BlaCat)
488	Blangini	Felice	38	Recueil de trois romances	No. 2 - Accusez pas mon troublee	Blangini	1801 - 1822 (Anik)							Collection					French										GB Lbl	H.2006.(10.)	1821, La lyre des dames, 2e année, 2e livraison, no. 16 ([F Pn] MusP); Frere, 1831, single [F Pn, Vm7 32999] {2}	(BlaCat)
489	Blangini	Felice	38	Recueil de trois romances	No. 3 - Le page blessé à Pavie	Blangini	1801 - 1822 (Anik)							Collection					French										GB Lbl	H.2006.(10.)	1821, La lyre des dames, 2e année, 2e livraison, no. 17 ([F Pn] MusP); Frère, 1831, single (CCE) {2}	(BlaCat)
490	Blangini	Felice	39	Recueil de romances avec accompag n-ement de piano ou harpe	No. 1 - Vous ne m'aimez pas	Meissonnier	1826 (JGén Ann)			Charles Catelin	Mlle Louise Bellune	Soprano	Piano, Harp	Collection			A Major	Andantino con moto	French	3	Vocal line	N/A	N/A	N/A	25	1	0	4	N/A	GB Lbl	H.2006.(13.)	N.d., single [F Pn, Vm7 32972] & (GougS); 1825, Le troubadour des salons, 3e année, 6e livre (JGénAnn, 24/06/1825, vol. 50, no. 2815) & single (JGénAnn, 07/06/1825, vol. 45, no. 2534){2}	(JGénAnn, 01/04/1826, vol. 26, no. 1574) & (03/05/1826, vol. 34, no. 2055)
491	Blangini	Felice	39	Recueil de romances avec accompag n-ement de piano ou harpe	No. 2 - Thémire infidèle	Meissonnier	1826 (JGén Ann)				Mlle Louise Bellune	Soprano	Piano, Harp	Collection			F Major	Allegretto	French	3	Text	N/A	N/A	N/A	24	4	0	0	N/A	GB Lbl	H.2006.(13.)	1827, Le troubadour des salons, 2e année, 9e livraison, no. 24 ([F Pn] MusP) {1}	(JGénAnn, 01/04/1826, vol. 26, no. 1574) & (03/05/1826, vol. 34, no. 2055)
492	Blangini	Felice	39	Recueil de romances avec accompag n-ement de piano ou harpe	No. 3 - Peu connue pont troublée	Meissonnier	1826 (JGén Ann)				Mlle Louise Bellune	Soprano	Piano, Harp	Collection			Bb Major	Allegretto	French	3	Text	Bar 23, hint of bb (tonic min)	N/A	N/A	33	9	0	0	N/A	GB Lbl	H.2006.(13.)	1827, Le troubadour des salons, 2e année, 8e livraison, no. 21 ([F Pn] MusP); 1826, La lyre des jeunes demoiselles, 2e année, 21e livraison, no. 10 ([F Pn] MusP) {2}	(JGénAnn, 01/04/1826, vol. 26, no. 1574) & (03/05/1826, vol. 34, no. 2055)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
493	Blangini	Felice	39	Recueil de romances avec accompag n-ement de piano ou harpe	No. 4 - Quand je te vis pour la première fois	Meissonnier	1826 (JGén Ann)				Mlle Louise Bellune	Soprano	Piano, Harp	Collection			A Major	Andantino amoroso	French	3	Text	N/A	N/A	N/A	37	1	0	4	N/A	GB Lbl	H.2006.(13.)		(JGénAnn, 01/04/1826, vol. 26, no. 1574) & (03/05/1826, vol. 34, no. 2055)
494	Blangini	Felice	39	Recueil de trois romances	No. 1 - Olivier j'attends	Blangini	1801 - 1822 (Anik)							Collection					French												Blangini, 1821, La lyre des dames, 2e année, 2e livraison, no. 18 ([F Pn] MusP); Frère, 1831, single (CCE) {2}	(BlaCat)
495	Blangini	Felice	39	Recueil de trois romances	No. 2 - La pauvre Zélie	Blangini	1801 - 1822 (Anik)							Collection					French												Blangini, 1821, La lyre des dames, 2e année, 3e livraison, no. 39 ([F Pn] MusP); Frère, 1831, single (CCE) {2}	(BlaCat)
496	Blangini	Felice	39	Recueil de trois romances	No. 3 - La dormeuse	Blangini	1801 - 1822 (Anik)							Collection					French												Blangini, 1821, La lyre des dames, 2e année, 3e livraison, no. 38 ([F Pn] MusP); Frère, 1831, single (CCE) {2}	(BlaCat)
497	Blangini	Felice	40	Recueil de trois romances	No. 1 - Regrets d'une bergère	Blangini	1801 - 1822 (Anik)							Collection					French												1821, La lyre des dames, 2e année, 1ère livraison, no. 10 ([F Pn] & [D Mbs] MusP) {1}	(BlaCat)
498	Blangini	Felice	40	Recueil de trois romances	No. 2 - Tout est calme	Blangini	1801 - 1822 (Anik)							Collection					French												1821, La lyre des dames, 2e année, 1ère livraison, no. 11 ([F Pn] & [D Mbs] MusP) {1}	(BlaCat)
499	Blangini	Felice	40	Recueil de trois romances	No. 3 - Le saule du sage	Blangini	1801 - 1822 (Anik)							Collection					French												1831, Frère, single (CCE); 1821, La lyre des dames, 2e année, 1ère livraison, no. 12 ([F Pn] & [D Mbs] MusP) {2}	(BlaCat)
500	Blangini	Felice	44	Douze nouvelles romances	No. 1 - Adieu le charme de la vie	Blangini	1827 (JGén Ann)	44			Eudoxie de Bourdeil le	Soprano	Piano	Collection			G Major	Andante melancolic o	French	3	Vocal line	Bar 14, hint of g (tonic min); Bar 18, key sig change to g (tonic min)	Bars 12 & 13, dim chords (Bb, C#, E, G)	S (6 - 17); R (18 - 25)	25	5	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
501	Blangini	Felice	44	Douze nouvelles romances	No. 2 - Sitôt que je te vis	Blangini	1827 (JGén Ann)	44			Eudoxie de Bourdeil le	Soprano	Piano	Collection			Eb Major	Allegro vivace	French	3	Text	Bar 9, mod to Bb (dom); Bar 16, hint of eb (tonic min)	N/A	N/A	34	1	0	4	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
502	Blangini	Felice	44	Douze nouvelles romances	No. 3 - Généreux chevaliers	Blangini	1827 (JGén Ann)	44			Eudoxie de Bourdeil le	Soprano	Piano	Collection			C Major	Allegretto Mouveme nt de marche	French	3	Vocal line	Bar 17, hint of a (rel minor)	First chord dom (G)	N/A	32	8	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
503	Blangini	Felice	44	Douze nouvelles romances	No. 4 - Viens sous la coudrette	Blangini	1827 (JGén Ann)	44			Eudoxie de Bourdeil le	Soprano	Piano	Collection			G Major	Allegro	French	3	Text	N/A	Uses tonic chords througho-ut	N/A	32	8	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
504	Blangini	Felice	45	Douze nouvelles romances	No. 5 - Lycas un jour trouva glycère	Blangini	1827 (JGénAnn)	45			Eudoxie de Bourdeille	Soprano	Piano	Collection			D Major	Andantino con moto	French	4	Text	Some hints of A (dom)	First chord dom (A)	N/A	26	4	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
505	Blangini	Felice	45	Douze nouvelles romances	No. 6 - Jeannette	Blangini	1827 (JGénAnn)	45			Eudoxie de Bourdeille	Soprano	Piano	Collection			A Minor	Allegretto	French	3	Text	Bar 37, in A (tonic maj)	Largely on tonic througho-ut	N/A	42	18	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
506	Blangini	Felice	45	Douze nouvelles romances	No. 7 - Adieu témoin	Blangini	1827 (JGénAnn)	45			Eudoxie de Bourdeille	Soprano	Piano	Collection			F Major	Allegretto agitato	French	5	Text	N/A	Some dim chords	N/A	41	2	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
507	Blangini	Felice	45	Douze nouvelles romances	No. 8 - Vers l'orient le fier clairon t'appelle	Blangini	1827 (JGénAnn)	45			Eudoxie de Bourdeille	Soprano	Piano	Collection			A Major	Allegro	French	3	Vocal line	N/A	First chord dom (E)	N/A	28	8	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
508	Blangini	Felice	46	Douze nouvelles romances	No. 9 - Ô dieu d'amour	Blangini	1827 (JGénAnn)	46			Eudoxie de Bourdeille	Soprano	Piano	Collection			G Major	Allegro	French	3	Vocal line	Some hints of D (dom)	First chord dom (E)	N/A	32	4	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
509	Blangini	Felice	46	Douze nouvelles romances	No. 10 - Trop faible encor pour brandir une lange	Blangini	1827 (JGénAnn)	46			Eudoxie de Bourdeille	Soprano	Piano	Collection			E Minor	Allegretto maestoso	French	9	Text	Bar 13, in E (tonic maj)	N/A	N/A	23	5	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
510	Blangini	Felice	46	Douze nouvelles romances	No. 11 - Gentil printem[p]s	Blangini	1827 (JGénAnn)	46			Eudoxie de Bourdeille	Soprano	Piano	Collection			C Major	Allegro	French	3	Text	Bar 26 & 30, hint of a (rel min)	N/A	N/A	57	9	0	0	N/A	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
511	Blangini	Felice	46	Douze nouvelles romances	No. 12 - Être modeste en sa vaillance	Blangini	1827 (JGénAnn)	46			Eudoxie de Bourdeille	Soprano	Piano	Collection			A Major	Allegretto Mouvement de marche	French	3	Vocal line	Some chromaticisms	Bar 17, dim chord (A#,C#, E, G)	N/A	34	8	0	4	Alternation between cr and dotted rhythms	F Pn	Vm7 32990		[F Pn, Vm7 8285]; (JGénAnn, 04/04/1827, vol. 27, no. 165)
512	Bruni	Antonio Bartolmeo			La défense du premier age	Louis	1808 (ChanGrâc)			Mr Jauffret	P***								French														(ChanGrâc (GougS))
513	Bruni	Antonio Bartolmeo			Romance de la bonne sœur	Louis	1802 (JnlP)			Madelaine la Phillippon			Piano, Harp						French														(JnlP, 31/10/1802 (GougS))
514	Bruni	Antonio Bartolmeo		Règne de douze heure	No. 8 - Toi qui gémis dans une tour	Duhan	1815 (BibF)		Cornu	Regnault		Soprano	Piano, Harp	Collection					French														(BibF, 14/01/1815, vol. 2, no. 13)
515	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 1 -	Gaveaux	1816 [Gu]												French										GB Gu	Sp Coll Q.a.61		
516	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 2 -	Gaveaux	1816 [Gu]												French										GB Gu	Sp Coll Q.a.61		
517	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 3 -	Gaveaux	1816 [Gu]												French										GB Gu	Sp Coll Q.a.61		

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
518	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 4 -	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
519	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 5 -	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
520	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 6 -	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
521	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 7 -	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
522	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 8	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
523	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 9	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
524	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 10	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
525	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 11	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
526	Bruni	Antonio Bartolmeo		Suivres de douzes romances italien	No. 12	Gaveaux	1816 [Gu]												French											GB Gu	Sp Coll Q.a.61		
527	Cambini	Giuseppe Maria		Recueil d'airs, romances et duos de divers auteurs	Le souvenir	Sieber	1810 [Lbl]	3				Soprano	Piano	Collection			Eb Major	Andantino	French	2		Bar 24, mod to Bb (dom)	N/A	N/A	44	8	0	4	N/A	GB Lbl	G.546.(53.)	1807, Journal d'airs, romances et duos de divers auteurs, 1e année, no. 3 & Leduc, 1808, 1er livraison, no. 3 ([B Bc] MusP) {1}	
528	Capecelatr-o	Vincenzo		L'echo de sorrente	No. 2 - Il mendico	Troupenas	1840	2		Vincenzo Capecelatro	Mr Rubini	Soprano	Piano	Collection			Bb Major	Andantino un poco animato	Italian	3	Vocal line	Bar 20, mod to Eb (dom); Bar 28, mod to bb (tonic min)	Bar 16, dim chord (D, F, G#)	A (12 - 19); B (20 - 27); C (28 - 40)	48	11	1	8	N/A	GB Lbl	H.1660.ll		(BibF, 18/04/1840, vol. 16, no. 200)
529	Capecelatr-o	Vincenzo		L'echo de sorrente	No. 5 - J'ai tant souffert	Troupenas	1840	5		Deschamps	Mlle Rose Williams	Soprano	Piano	Collection			Bb Major	Andantino sostenuto	French	3	Vocal line	Bar 18, hint of g (rel min)	Bars, 23 - 24 dim chords	N/A	41	8	0	4	N/A	Gb Lbl	H.1660.ll		(BibF, 18/04/1840, vol. 16, no. 200)
530	Capecelatr-o	Vincenzo		L'echo de sorrente	No. 6 - La persuasione	Troupenas	1840	6		Vincenzo Capecelatro	Mlle M. Louise Manhés	Soprano	Piano	Collection			C Major	Allegretto	Italian	3	Vocal line	Bar 13, mod to e (min med)	Bar 18, dim chords	N/A	26	8	0	5	N/A	GB Lbl	H.1660.ll		(BibF, 18/04/1840, vol. 16, no. 200)

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																Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
531	Capecelatr-o	Vincenzo		L'echo de sorrente	No. 8 - Il cappuccino	Troupenas	1840	8		Vincenzo Capecelatro	Duprez	Soprano	Piano	Collection			G Minor	Andantino	Italian	3	Vocal line	Bar 23, change of key sig to G major (tonic maj)	Ad lib in vocal part before instrume-ntal interlude	A (9 - 22); B (23 - 45)	50	8	0	5	Bar 23, change from qu to chords	GB Lbl	H.1660.ll		(BibF, 18/04/1840, vol. 16, no. 200)
532	Capecelatr-o	Vincenzo		L'echo de sorrente	No. 9 - Tristesse	Troupenas	1840	9		Mr T. Gautier	Mlle Marie Darley	Soprano	Piano	Collection			A Major	Allegretto	French	2	Vocal line	Bar 20, mod to E (dom); Bar 24, key sig to C; Bar 37, mod to a (rel min); Romance concludes in a	N/A	A (9 - 23); B (24 - 45)	49	8	0	4	N/A	GB Lbl	H.1660.ll		(BibF, 18/04/1840, vol. 16, no. 200)
533	Caradori-Allan	Maria			A mon amie	Caradori-Allan	1819 (BibF)					Soprano	Piano, Harp						French											GB Lbl			(BibF, 23/10/1819, vol. 43, no. 346)
534	Caradori-Allan	Maria			La bergère et son fuseau	Caradori-Allan	1830 [Lbl]			Laprunarède	Hersilie de Varange	Soprano	Piano	Edition (without illustration)			A Major	Andante pastorale	French	4	Text	Bar 26, mod to a (tonic min); Bar 35, hint of E (dom)	N/A	N/A	49	6	2	4	N/A	GB Lbl	H.545.(51.)		[GB Lbl G.555.(?.)]
535	Caradori-Allan	Maria			La bergère et son fuseau	Pacini	1825 (MusP)		Ferdinando Carulli	Laprunarède		Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)	9e année, 2e cahier, no. 499			French					N/A	49	6	2	4	N/A				([F Nm] MusP)
536	Caradori-Allan	Maria			Le bon vieux temps	Magasin de Musique	1822 (MusP)			Laprunarède				Musical Periodical	Le souvenir des ménestrels	9e année, no. 33			French														([F Pn] & [D Bim] MusP)
537	Caradori-Allan	Maria			Je ne veux plus aimer	Pacini	1823 (MusP)						Guitar	Musical Periodical	Le troubadour ambulant (guitare)	7e année, 6er cahier, no. 398			French														([F Nm] MusP)
538	Caradori-Allan	Maria			La plus jolie	Pacini	1823 (MusP)						Guitar	Musical Periodical	Le troubadour ambulant (guitare)	7e année, 6e cahier, no. 397			French														([F Nm] MusP)
539	Caradori-Allan	Maria			La savez-vous	Caradori-Allan	1830 [Lbl]					Soprano	Piano	Single Song Sheet			Eb Major	Larghetto expressivo	French	3	Text	Bar 20, mod to c (rel min)	Poss errors in score (for instance bar 23, Bb in bass and Bnat in treble & bar 15, Bnats in Eb chord)	N/A	32	10	0	0	Bar 20, change from dotted rhythms to cr &to s/q triplet arpeggios	GB Lbl	G.555.(21.)		

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
540	Caradori-Allan	Maria			Le sourire	Caradori-Allan	1830 [Lbl]			Laprunarède	Prince Alexandre Galitzin	Soprano	Piano, Harp	Single Song Sheet			A Major	Allegretto non tanto	French	4	Text	Bar 8 & 18, hint of E (dom); Bar 22 some chromaticism	Begins in dom E; Bar 10 dim chord on A#; errors 1st chord of couplet A - E - B - D - E - G#, for instance	N/A	24	4	2	0	N/A	GB Lbl	G.555.(22.)		
541	Carafa	Michele-Enrico			La belle au bois dormant	Carafa	1825 (JGénAnn)			Planard									French														(JGénAnn, 18/03/1825, vol. 11, no. 502)
542	Carafa	Michele-Enrico			Le retour	Unpublished													French											F Pn	Ms.3937		
543	Carafa	Michele-Enrico			Son gli occhi di fille	Schlesinger	1833 (MusP)			M***				Musical Periodical	Homage aux dames	9e année, no. 9			French															([F Pn] MusP)
544	Carafa	Michele-Enrico		Trois romances	No. 1 - Il fut un temps si nos avent faut croire	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A. 4776 (1-3)		
545	Carafa	Michele-Enrico		Trois romances	No. 2 - De la douceur de voir Adèle	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A. 4776 (1-3)		
546	Carafa	Michele-Enrico		Trois romances	No. 3 - Ta main charmante	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A. 4776 (1-3)		
547	Carafa	Michele-Enrico		Trois romances (2)	No. 1 - Viens sur mon cœur bouton charmant	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A.4769 (1-3)		
548	Carafa	Michele-Enrico		Trois romances (2)	No. 2 - Le souvenir	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A.4769 (1-3)		
549	Carafa	Michele-Enrico		Trois romances (2)	No. 3 - Le départ	Magasin de Musique	1802 - 1811 (Anik)						Piano, Harp						French											F Pn	A.4769 (1-3)		
550	Carcassi	Matteo			Adieu ma Laure	Meissonnier	1825 - 1830 (AnikAdd)				Thenot	Soprano	Piano	Single Song Sheet			D Minor	Andantino	French	3	Text	Bar 10, mod to A (dom); Bar 11, in D (tonic maj); Some chromaticisms	N/A	A (5 - 10); B (11 - 18)	22	4	0	4	Bars 5 - 10, cr; Bars 11-18, alberti figurations	F Pn	Vm7 738689		
551	Carcassi	Matteo			L'amour et la gloire	Joly	1823 (BibF)						Guitar						French														(BibF, 08/11/1823, vol. 45. no. 306)
552	Carcassi	Matteo			Ecoutez, belle châtelaine	Carcassi	1820 (BibF)												French														(BibF, 01/07/1820, vol. 27, no. 331)
553	Carcassi	Matteo			Il faut aimer	Hanry	1826 (BibF)	R.#.118				Soprano	Piano	Single Song Sheet			A Major		French	4	Text	Bar 15, hint of C (med)	N/A	N/A	31	6	0	0	N/A	F Pn	Vm7 25632		(BibF, 01/03/1826, vol. 17, no. 75)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
554	Carcassi	Matteo			L'heure du rendez-vous	Carcassi	1820 (BibF)	2.C				Soprano	Piano, Harp	Single Song Sheet			C Major	Allegretto grazioso	French	3	Text	Bar 17, mod to G (dom)	N/A	N/A	29	7	0	7	N/A	F Pn	Vm7 738699		(BibF, 24/06/1820, vol. 26, no. 322)
555	Carcassi	Matteo			Lindor n'est pas volage	Carcassi	1820 (BibF)	4.C				Soprano, Tenor	Piano, Harp	Single Song Sheet			A Major		French	3	Text	bar 12, mod to c# (rel min)	N/A	N/A	28	4	0	0	N/A	F Pn	Vm7 38707		(BibF, 24/06/1820, vol. 26, no. 322)
556	Carcassi	Matteo			Le ménestrel	Lemoine	1820 (BibF)												French														(BibF, 12/08/1820, vol. 33, no. 392)
557	Carcassi	Matteo			Il ne vient pas	Carcassi	1820 (BibF)	1.C				Soprano	Piano, Harp	Single Song Sheet			Bb Major	Andante	French	3	Text	Some chromaticisms (prominence of F - Gbs)	Bar 23, dim chord (E, G, Bb)	N/A	30	8	0	4	N/A	F Pn	Vm7 38704		(BibF, 24/06/1820, vol. 26, no. 322)
558	Carcassi	Matteo			La nuit s'avance	Meissonnier	After 1809 (Anik)												French											US Bu	FMV 1		
559	Carcassi	Matteo			Le pressentiment	Meissonnier	1825 - 1830 (AnikAdd)	262		Messence		Soprano	Piano, Harp	Edition (with illustration)			Ab Major	Andantino	French	3	Text	Bar 13, hint of f (rel min)	N/A	N/A	34	5	0	5	Bar 18, change from qu to offbeats / onbeats; Bar 22, change to s/q	F Pn	Vm7 38708	Carcassi (BibF, 07/02/1829, vol. 6, no. 47) {1}	
560	Carulli	Ferdinando			A l'espérance	Meissonnier	After 1809 (Anik)	138		F.-T. Gavet		Soprano	Guitar, Lyre	Single Song Sheet			F Major	Largo	French	4	Text	Bar 27, hint of d (rel min)	N/A	N/A	32	0	0	8	Bars 1 - 8 & 17 - 20, qu; Bars 9 - 16 & 21 - 24, s/q	F Pn	Vm7 811 (29)	1814, Corbaux [GB Lbl, E.1717.o(12.)] & (BibF, 01/05/1814, vol. 13, no. 58) {1}	
561	Carulli	Ferdinando			A l'espérance	Corbaux	1814 (BibF)			F.-T. Gavet		Soprano	Piano, Harp	Single Song Sheet			F Major	Largo	French	4	Text	Bar 27, hint of d (rel min)	N/A	N/A	32	0	0	8	Bars 1 - 8 & 17 - 20, qu; Bars 9 - 16 & 21 - 24, s/q	F Pn	Vm7 38878		(BibF, 01/05/1814, vol. 13, no. 57)
562	Carulli	Ferdinando			L'amour avocat	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French														(CCE)
563	Carulli	Ferdinando			L'amour avocat	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
564	Carulli	Ferdinando			Bayard	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French														(CCE)
565	Carulli	Ferdinando			Bayard	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Int	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
566	Carulli	Ferdinando			Combien j'ai douce souvenance	Pacini	1828 [Lam]	1430	Ferdinando Carulli			Soprano	Guitar						French											GB Lam	XX(145974.1)		
567	Carulli	Ferdinando			La chaumière incendiée	Pacini	1826 (BibF)												French													(BibF, 24/05/1826, vol. 24, no. 123)
568	Carulli	Ferdinando			L'hiver	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French													(CCE)
569	Carulli	Ferdinando			L'hiver	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
570	Carulli	Ferdinando			Je suis aimé	Lemoine	1826 (BibF)					2 Sopranos	Guitar						French													(BibF, 08/11/1826, vol. 89, no. 320)
571	Carulli	Ferdinando			Larmes d'amour	Corbaux	1816 (AnikPl)	86		F.-T. Gavet		Soprano	Piano, Harp	Single Song Sheet			G Minor		French	6	Text	N/A	Bar 5, dim chord	N/A	20	0	0	4	N/A	F Pn	Vm7 38879		
572	Carulli	Ferdinando			Les oiseaux	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
573	Carulli	Ferdinando			On n'aime qu'une fois	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
574	Carulli	Ferdinando			On n'aime qu'une fois	Momigny	1812/1813 (MusP)			F.-T. Gavet		Soprano	Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	6e année, 10e cahier; no. 8			French													1824, Dufaut & Dubois, single (CCE) {1}	([F Pn] MusP)
575	Carulli	Ferdinando			Le premier amour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French													(CCE)
576	Carulli	Ferdinando			Quand sur mon front	Momigny	1812/1813 (MusP)			P. Rougeon Disrivières		2 sopranos	Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	6e année, 1ère cahier, no. 2			French															([F Pn] MusP)
577	Carulli	Ferdinando			Un autre de chaque														French											F Pn	A.4397		
578	Carulli	Ferdinando		Romances par Carulli, Lambert, Lelu & Quinebaux	Le premier amour	Lélu	1817 - 1819 (AnikAdd)	591		Valmore Desbordes		Soprano	Piano, Harp	Collection			A Major	Andante amoroso	French	3	Text	N/A	N/A	N/A	24	0	0	4	N/A	F Pn	Vm7 38886 (8)	Dufaut & Dubois, 1824, single (CCE) {1}	
579	Carulli	Ferdinando		Romances par Carulli, Lambert, Lelu & Quinebaux	Les oiseaux	Lélu	1817 - 1819 (AnikAdd)	613		Valmore Desbordes		Soprano	Piano, Harp	Collection			A Minor	Larghetto expressivo	French	3	Text	Bar 13, mod to C (rel maj)	Some dim chords	N/A	31	1	0	4	N/A	F Pn	Vm7 38886 (6)	Dufaut & Dubois, 1824, single (CCE) {1}	
580	Carulli	Ferdinando		Trois romances	No. 1 - Le Portrait	Pleyel	1817 (PleCat)						Piano						French													Single (PleMusP) {1}	(PleCat, no. 3 (PleMusP)); (CCE)
581	Carulli	Ferdinando		Trois romances	No. 2 - Romance	Pleyel	1817 (PleCat)						Piano						French													Single (PleMusP) {1}	(PleCat, no. 3 (PleMusP)); (CCE)
582	Carulli	Ferdinando		Trois romances	No. 3 - Chanson	Pleyel	1817 (PleCat)						Piano						French													Single (PleMusP) {1}	(PleCat, no. 3 (PleMusP)); (CCE)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
583	Carulli	Ferdinando		Trois romances	No. 1 - Quand sur mon	Carulli		511		Chateau neuf		2 Sopranos	Piano	Collection			G Major	Andantino grazioso	French	6	Vocal line	Bars 5 - 8, hint of b (rel min); Bar 22, mod to C (sub dom)	Bar 5 - 8, pedal note over chord of C# & A#	N/A	37	0	0	5	N/A	F Pn	Vm7 38882	Dufaut & Dubois, 1824 (CCE); Lélu, n.d. [F Pn, A.4897] {2}	
584	Carulli	Ferdinando		Trois romances	No. 2 - En quittant	Carulli		512		Chateau neuf		2 Sopranos	Piano	Collection			G Minor	Andante sostenuto	French	3	Vocal line	Bar 6, mod to D (dom); Bar 7, in Bb (rel min); Bar 12 - 13, hint of d (dom)	N/A	N/A	26	0	0	4	N/A	F Pn	Vm7 38882	Dufaut & Dubois, 1824 (CCE); Lélu, n.d. [F Pn, A.4897] {2}	
585	Carulli	Ferdinando		Trois romances	No. 3 - S'il est vrai que d'être deux	Carulli		513		Chateau neuf		2 Sopranos	Piano	Collection			F Major	Andante amoroso	French	4	Vocal line	Bar 14, mod to C (dom)	N/A	S (6 - 14); R (15 - 22)	26	4	0	4	N/A	F Pn	Vm7 38882	Dufaut & Dubois, 1824 (CCE); Lélu, n.d. [F Pn, A.4897] {2}	
586	Carulli	Ferdinando		Trois romances (1824)	No. 1 - Quand sur mon	Dufaut & Dubois	1824 (CCE)		Ferdinando Carulli			2 Sopranos	Guitar, Lyre	Collection					French														(CCE)
587	Carulli	Ferdinando		Trois romances (1824)	No. 2 - En quittant	Dufaut & Dubois	1824 (CCE)		Ferdinando Carulli			2 Sopranos	Guitar, Lyre	Collection					French														(CCE)
588	Carulli	Ferdinando		Trois romances (1824)	No. 3 - S'il est vrai que d'être deux	Dufaut & Dubois	1824 (CCE)		Ferdinando Carulli			2 Sopranos	Guitar, Lyre	Collection					French														(CCE)
589	Carulli	Gustave			Etoile chérie	Heugel	1842 (Mén)	H.130		Mr Emile Barateau	Poultier	Soprano	Piano	Edition (with illustration)			Eb Major	Andantino	French	3	Vocal line	Bar 20, hint of c (minor)	N/A	N/A	33	9	0	0	N/A	F Pn	Vm7 38888		[F Pn, D.1673]; ([F Pn] Mén, 10/10/1842, vol. 45)
590	Carulli	Gustave			Louanges	Delahante	1838 [Ouc]	226		Mr Emile Barateau		Soprano	Guitar	Edition (with illustration)			D Major	Andantino sostenuto	French	3	Vocal line	Bar 13, mod to D (dom); Bar 14, hint of g (dom of D); Bar 17, hint of d (tonic min of D)	Bar 19, dim chord	A (5 - 13); B (14 - 24)	28	4	0	4	N/A	GB Ouc	Harding Mus. J.90 (37)		
591	Carulli	Gustave			Souvenir														French											F Pn	D.1673		
592	Carulli	Gustave		Album lyrique	No. 3 - Fleur isolée	Delahante	1839 (BibF)			Mr Emile Aucouët	Veaux	Soprano	Piano	Edition (with illustration)			Bb Major	Allegretto	French	3	Vocal line	Bar 27, mod to eb (dom min); Some chromaticisms	N/A	N/A	69	6	4 + 2	8	Bar 45, some quinterjections	F Pn	4o = Y.135		[F Pn, Vm7 2379]; (BibF, 19/01/1839, vol. 3, no. 2)
593	Carulli	Gustave		Album lyrique	No. 5 - Louanges	Delahante	1839 (BibF)			Mr Emile Barateau	André	Soprano	Piano	Edition (with illustration)			D Major	Andantino sostenuto	French	3	Vocal line	Some chromatic passages	N/A	N/A	34	9	1	4	Bar 19, change to doubling vocal to qu	F Pn	4o = Y.135		[F Pn, Vm7 2379]; (BibF, 19/01/1839, vol. 3, no. 2)

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
594	Carulli	Gustave		Album lyrique	No. 6 - Le voile de la fiancée	Delahante	1839 (BibF)			Tastu	Mme Hautpoul	Soprano	Piano	Edition (with illustration)			C Major	Andante moderato	French	3	Vocal line	Bar 17, hint of a (rel min); S ome chromati cisms	Bar 8, dim chord (A, C, D#, F#)	N/A	40	10	0	6	Bar 17, change from minums to qu	F Pn	4o = Y.135		[F Pn, Vm7 2379]; (BibF, 19/01/1839, vol. 3, no. 2)
595	Carulli	Gustave		Les feux follets: cinq romances et cinq nocturnes	No. 1 - Gaston	Richault	1842			Mr Emile Aucouët		Soprano	Piano	Edition (with illustration)			Ab Major	Andantino	French	4	Vocal line	Bar 20, mod to Eb (dom); Bar 28, hint of c (med); Some chromati cisms	First chord 8ve Cs	N/A	60	12	4	8	Bars 13 - 36, s/q with offbeats / onbeats; Bar 37 increase d intensity of s/q	F Pn	Vm7 2380		[F Pn, D.1673 czz]; (BibF, 01/01/1842, vol. 1, no. 24)
596	Carulli	Gustave		Les feux follets: cinq romances et cinq nocturnes	No. 3 - Combien mon cœur battra	Richault	1842			Mr Emile Aucouët		Soprano	Piano	Edition (with illustration)			F Major		French	4	Vocal line	Some hints of a (med); Some chromati cisms	Bar 14, dim chord (C, Eb, F#)	N/A	29	8	0	2	Alternatio n between offbeats / onbeats & arpeggio s	F Pn	Vm7 2380		[F Pn, D.1673 czz]; (BibF, 01/01/1842, vol. 1, no. 24)
597	Carulli	Gustave		Les feux follets: cinq romances et cinq nocturnes	No. 4 - Iselle	Richault	1842			Mr Emile Aucouët		Soprano	Piano	Edition (with illustration)			G Major	Andantino sostenuto	French	3	Vocal line	Bar 12, hint of a (superto nic); Bar 15, mod to D (dom)	N/A	N/A	36	3	0	9	Various styles (doubling , offbeat/o nbe-ats, patterns in 3rds, cr)	F Pn	Vm7 2380		[F Pn, D.1673 czz]; (BibF, 01/01/1842, vol. 1, no. 24)
598	Carulli	Gustave		Recueil de romance	(Song Titles Unkown)									Collection					French											F Pn	fol = Y.449		
599	Carulli	Gustave		Souvenirs de quatre romances	No. 1 - Un mousse	Latte	1840 (BibF)	B.L.2 209		Mr Emile Aucouët		Soprano	Piano	Edition (with illustration)			F Major	Andante	French	4	Vocal line	Bars 1 - 4, hint of A (med); Bars 5 - 8, hint of C (dom); Bar 9, hint of d (tonic min)	Begins in A (med); Tonic (F) not establish-ed until bar 17	N/A	37	9	0	0	Bar 17, change from standard compoun d rhythm to arpeggio qu	F Pn	Vm7 2382		[GB Lbl, G. 805.f.(29)]; (BibF, 18/04/1840, vol. 16, no. 198)
600	Carulli	Gustave		Souvenirs de quatre romances	No. 2 - Pourquoi	Latte	1840 (BibF)	B.L.2 211		Mr Emile Aucouët		Soprano	Piano	Edition (with illustration)			C Major	Andante agitato	French	4	Vocal line	Bar 16, mod to a (rel min); Bar 24, mod to d (superto nic)	N/A	N/A	34	8	0	6	N/A	F Pn	Vm7 2382		[GB Lbl, H.2831.e.(32.)]; (BibF, 18/04/1840, vol. 16, no. 198)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
601	Castellacci	Luigi			Les adieux	Hanry	1824 - 1832 (AnikAdd)	148		Villenie	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			Eb Major	Moderato	French	3	Text	Bar 12, mod to Bb (dom)	N/A	N/A	32	4	0	4	Bars 21 - 24, change to oscillating qu (framed by arpeggios)	F Pn	Vm7 39124		
602	Castellacci	Luigi			Annette à la ville	Hanry	1824 - 1832 (AnikAdd)	141		Mr Jolly	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			A Minor	Andante	French	3	Text	Bar 13, mod to A (tonic maj)	N/A	N/A	20	4	0	0	N/A	F Pn	Vm7 39128		
603	Castellacci	Luigi			Aux indiffèren[t]s	Hanry	1824 - 1832 (AnikAdd)	142		Batlle	Mlle Pauline Féneaux	2 Sopranos	Piano	Single Song Sheet			G Major		French	3	Text	Bar 19, mod to b (med); Bar 23, mod to D (dom)	Bar 20, dim chord (G#, B, D, F)	N/A	39	7	0	7	Alternation between doubling and arpeggios	F Pn	Vm7 39132		
604	Castellacci	Luigi			La croix de la glacière	Joly	1827 (BibF)			Emile Destouches de Montdoubleau			Guitar						French															(BibF, 13/10/1827, vol. 82, no. 328)
605	Castellacci	Luigi			Le depit	Pacini	1820 [Lam]	1243		Villenie		Soprano	Guitar				A Major		French											GB Lam	XX(140555.1)		
606	Castellacci	Luigi			Les derniers adieux	Hanry	1824 - 1832 (AnikAdd)	146		***	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			G Minor	Agitato	French	3	Text	N/A	N/A	N/A	31	4	0	4	N/A	F Pn	Vm7 39134	Au magasin de musique de la lyre moderne, 1827, Le souvenir des ménestrel, 14e année, no. 22 ([F Pn] & [D Bim] MusP) {1}	
607	Castellacci	Luigi			Désir d'inconstance	Pacini	1825 (MusP)			Mr J.- F. Delavillenié			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	9e année, 4e cahier, no. 509			French													1826, single / edition (JGénAnn, 25/03/1826, vol. 24, no. 1469) {1}	([F Nm] MusP)
608	Castellacci	Luigi			Le fleur renvoyée	Hanry	1829 (BibF)	151		Valmore Desbordes		Soprano	Piano	Single Song Sheet			A Major	Grazioso	French	3	Text	Bar 16, mod to E (dom)	N/A	N/A	30	8	0	4	Alternation between s/q, qu and offbeat / onbeats	F Pn	Vm7 39136	Au magasin de musique de la lyre, 1829, Le souvenir des ménestrel, 16e année, no. 15 ([F Pn] & [D Bim] MusP) {1}	(BibF, 03/10/1829, vol. 40, no. 268)
609	Castellacci	Luigi			Hommage aux femmes	Hanry	1824 - 1832 (AnikAdd)	145		Mr Jolly	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			C Minor	Andante	French	3	Text	Bar 19, hint of C (tonic maj)	N/A	N/A	26	5	0	4	Bar 10, change from chordal patterns to arpeggios	F Pn	Vm7 39138		

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
610	Castellacci	Luigi			L'incertitude	Hanry	1829 (BibF)	153		Valmore Desbordes		Soprano	Piano	Single Song Sheet			A Minor	Doloroso	French	4	Text	Some hints of C (rel maj); Bar 17, mod to A (tonic maj)	N/A	N/A	28	4	0	4	Bars 17 introduction of s/q from qu	F Pn	Vm7 39141	An magasin de musique de la lyre, 1829, Le souvenir des ménestrel, 16e année, no. 35 ([F Pn] & [D Bim] MusP) {1}	(BibF, 03/10/1829, vol. 40, no. 268)
611	Castellacci	Luigi			La jeune malade	Hanry	1824 - 1832 (AnikAdd)	114		Mr Jolly	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			F Minor	Andante sostenuto	French	4	Text	Bar 13, hint of C (dom maj)	N/A	N/A	22	5	0	0	Bar 14, change from chordal patterns to arpeggios	F Pn	Vm7 39142		
612	Castellacci	Luigi			La pauvre l'aide	Hanry	1829 (BibF)	152			L.	Soprano	Piano	Single Song Sheet			D Major	Allegretto	French	2	Text	Bar 9, hint of d (tonic min)	N/A	N/A	28	5	0	3	Bars 6 - 11, qu arpeggios; Bars 12 - 25, s/q arpeggios	F Pn	Vm7 39146	Au magasin de musique de la lyre moderne, 1826, Le souvenir des ménestrel, 13e année, no. 39 ([D Bim] & [F Pn] MusP) {1}	(BibF, 03/10/1829, vol. 40, no. 268)
613	Castellacci	Luigi			Le revenant	Hanry	1824 - 1832 (AnikAdd)	143		Barde	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			C Major	Allegretto moderato	French	4	Text	Bar 12, mod to G (dom); Some chromaticisms	N/A	N/A	24	4	0	4	N/A	F Pn	Vm7 39150		[F Pn, Vm7 39151]
614	Castellacci	Luigi			Robert	Au magasin de musique de la lyre moderne	1826 (MusP)			Mr Jolly		Soprano	Guitar	Musical Periodical	Le souvenir des ménestrels	13 année, no. 15			French																([F Pn] & [D Bim] MusP)
615	Castellacci	Luigi			Robert	Hanry	1829 (BibF)	154		Mr Jolly		Soprano	Piano	Single Song Sheet			C Major	Andantino con expressivo	French	4	Text	Bar 12, mod to G (dom); Bar 14, hint of c (tonic min)	N/A	N/A	28	5	0	3	Alternation between offbeat qu. and arpeggio figurations	F Pn	Vm7 39152	1826, Le souvenir des ménestrel, 13e année, no. 15 ([D Bim] MusP) {1}	(BibF, 03/10/1829, vol. 40, no. 268)
616	Castellacci	Luigi			Serment d'amour	Pacini	1825 (MusP)			Barde			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	9e année, 8e cahier, no. 526			French																([F Nm] MusP)
617	Castellacci	Luigi			Songez à moi	Magasin de Musique	1825 (MusP)			Chevalier Dupuy			Guitar	Musical Periodical	Le souvenir des ménestrels	12e année, no. 34			French															1825, Laffillé (JGénAnn, 11/02/1825, vol. 6, no. 330) {1}	([F Pn] MusP)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
618	Castellacci	Luigi			Soupire d'amour	Hanry	1824 - 1832 (AnikAdd)	147		Maldigny	Mlle Pauline Féneaux	Soprano	Piano	Single Song Sheet			F Major	Andante	French	3	Text	Bar 12, mod to C (dom)	N/A	A (5 - 16); B (17 - 28)	32	4	0	4	Bar 17, change from s/qs to chordal qu	F Pn	Vm7 39157		[F Pn, Vm7 39156]
619	Castellacci	Luigi		Trois romances	No. 1 - Le songe	Hanry	1825 (BibF)	86			Mlle Eugènie Lafont	Soprano	Piano	Collection			A Minor	Andante	French	3	Text	N/A	N/A	N/A	24	6	0	0	N/A	F Pn	Vm7 39158		(BibF, 15/01/1825, vol. 3, no. 25); (JGénAnn, 14/01/1825, vol. 2, no. 69)
620	Castellacci	Luigi		Trois romances	No. 2 - Il est parti celui qui m'intéresse	Hanry	1825 (BibF)	87			Mlle Eugènie Lafont	Soprano	Piano	Collection			G Major	Andantino	French	4	Text	Bar 14, hint of d (dom min)	Bar 22, dim chord (C#, Bb, E)	N/A	24	4	0	0	N/A	F Pn	Vm7 39158		(BibF, 15/01/1825, vol. 3, no. 25); (JGénAnn, 14/01/1825, vol. 2, no. 69)
621	Castellacci	Luigi		Trois romances	No. 3 - L'amour timide	Hanry	1825 (BibF)	88			Mlle Eugènie Lafont	Soprano	Piano	Collection			C Major	Grazioso	French	4	Text	Frequent hints to G (dom)	N/A	N/A	28	4	0	0	N/A	F Pn	Vm7 39158		(BibF, 15/01/1825, vol. 3, no. 25); (JGénAnn, 14/01/1825, vol. 2, no. 69)
622	Castellani	Marcello			Désir d'inconstance	Pacini	1825 (JGénAnn)			Mr J.-F. Delavillenè									French														(JGénAnn, 07/10/1825, vol. 40, no. 1688) {1}
623	Castellani	Marcello			Désir d'inconstance	Pacini	1826 (BibF)			Mr J.-F. Delavillenè			Guitar						French														(BibF, 25/03/1826, vol. 24, no. 123)
624	Castellani	Marcello			Songez à moi	Laffillé	1825 (BibF)												French														(BibF, 12/02/1825, vol. 7, no. 49)
625	Castelli	Luigi			La sœur du marin	Mayard	1850			Auguste		Soprano	Piano	Edition (with illustration)			A Minor	Agitato	French	3	Vocal line	N/A	N/A	A (3 - 13); B (14 - 25)	27	2	0	2	d/s/q at beginning; Bar 7, arpeggio triplets; Bar 14 qu chords	F Pn	Vm7 39165		
626	Castelli	Valentino			Encore un jour	Pacini	1820 [Lam]	1287				Soprano	Guitar				G Major		French											GB Lam	XX(144145.1)		
627	Castelli	Valentino			Français jeune et trompeur	Frey	1812 - 1838 (AnikAdd)			Eugène Roch	Robert Caylus	Soprano	Piano	Edition (with illustration)			F Major	Allegretto	French	3	Vocal line	Bar 17, mod to C (dom)	N/A	N/A	30	5	0	0	Alternation between chords and arpeggios.	F Pn	Vm7 39170		[F Pn, A. HgH1]
628	Castelli	Valentino			Lai	Pacini	1820 [Lam]	1197				Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)	4e année	D Minor		French											GB Lam	XX(139764.1)		
629	Castelli	Valentino			Le mythe	Pérès				Mr L. Hussenet	Mme la Comtesse Ernestine Chambray	Soprano, Tenor	Piano, Harp	Single Song Sheet			D Minor	Andantino expressivo	French	2	Vocal line	Bar 21, in D (tonic maj)	N/A	A (5 - 20); B (21 - 27)	31	4	0	4	Bar 21, change from doubling to s/q oscillations	F Pn	Vm7 34175	Castelli (BibF, 24/06/1820, vol. 26, no. 298) {1}	

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																	Expression		Stanzas		Harmony		Structure	Accompaniment										
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
630	Castelli	Valentino			Pauvre poëte					Moreau		Soprano	Piano	Musical Periodical			Eb Major	Andantino affettuoso	French	3	Vocal line	Bar 12, mod to Bb (dom)	N/A	A (5 - 11); B (12 - 20); C (21 - 30), each one with different time signatur e	30	4	0	0	Bars 5 - 11 & bars 12 - 20, offbeats / onbeats; Bars 21 - 30, s/q	F Pn	Vm7 39179	J.-J. Rousseau (BibF, 28/12/1839, vol. 52, no. 310) {1}	[F Pn, A.HgH5]
631	Castelli	Valentino			Le songe	Pérès				D***	Mme la Comtes se Caroline de St. Didler	Soprano	Piano, Harp	Single Song Sheet			C Minor	Andante	French	3	Vocal line			Minor (6 - 11); Major (14 - 25)	25	5	2	0	N/A	F Pn	Vm7 39181	Castelli (BibF, 24/06/1820, vol. 26, no. 296) {1}	
632	Catrufo	Gioseffo			A l'astre des nuits	Bénoist	1814 (MusP)			Mr P. Hédouin	Mlle Jenny Personn aux			Musical Periodical	Le souvenir des ménestrels	1ère année, no. 28			French															([F Pn] & [F V] MusP); (GougS)
633	Catrufo	Gioseffo			L'absence	Bénoist (Mme Veuve)	1819 (MusP)			Mr Cheurlin				Musical Periodical	Le souvenir des ménestrels	6e année, no. 5			French															([F Pn], [F V] & [D Bim] MusP)
634	Catrufo	Gioseffo			Aux bords de la durance	Pacini	1815 [Lbl]	29		Dupaty	Mr Paul	Soprano	Guitar, Lyre	Single Song Sheet			A Minor		French	2										GB Lbl	E1717.p.(11.)		[GB Lam, XX(141540.1)]
635	Catrufo	Gioseffo			La châtelaine et le troubadour	Pacini	1825 [Ouc]		G.	G.		2 Sopranos	Guitar						French											GB Ouc	Harding Mus. J.102 (27)		
636	Catrufo	Gioseffo			La déclaration	Momigny	1809/ 1810 (MusP)			***			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 10e cahier; no. 29			French															([F Pn] MusP)
637	Catrufo	Gioseffo			Le double servage	Meissonnie r	1825 [Lbl]	275		Jacqueli n		Soprano	Piano	Single Song Sheet			F Major	Allegretto	French	3										GB Lbl	G.547.(28.)		
638	Catrufo	Gioseffo			Le doux printem[p]s	Momigny	1809/ 1810 (MusP)			S., de			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 1ère cahier, no. 2			French															([F Pn] MusP)
639	Catrufo	Gioseffo			L'exile	Pacini	1818 [Lam]	101	Castelli	Valmore Desbord es		Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)		D Major	Largo	French	4										GB Lam	XX(139974.1)		
640	Catrufo	Gioseffo			Genièvre et Lancelot	Bénoist (Mme Veuve)	1820 (MusP)			A. Garnerey				Musical Periodical	Le souvenir des ménestrels	7e année, no. 51			French															([F Pn] & [D Bim] MusP)
641	Catrufo	Gioseffo			La gondolier								Piano						French														(Fétis)
642	Catrufo	Gioseffo			L'infidélité d'Annette	Pollet	1808 [Ouc]		Antoine Meisso nnier			Soprano	Guitar						French											GB Ouc	Harding Mus. J.101 (5)		
643	Catrufo	Gioseffo			L'infidélité d'Annette	Bénoist	1814 (MusP)			Mr P. Hédouin	Mlle A. Colas		Piano	Musical Periodical	Le souvenir des ménestrels	1ère année, no. 7			French															([F Pn] & [F V] MusP); (GougS)

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644	Catrufo	Gioseffo			L'Intimité	Bénoist	1814 (MusP)			Dupaty	Mme Séraphinie Rémond		Piano	Musical Periodical	Le souvenir des ménestrels	1ère année, no. 72			French														([F Pn] & [F V] MusP); (GougS)
645	Catrufo	Gioseffo			Ni jamais, ni toujours	Pacini	1818 [Lam]	63	Antoine Meissonnier	Delieu		Soprano	Guitar, Lyre	Musical Periodical	Le troubadour ambulant (guitare)		C Major		French											GB Lam	XX(146057.1)	A minor [GB Lam, XX(139974.1)] {1}	
646	Catrufo	Gioseffo			Le page de la Reine	Magasin de Musique	1822 (MusP)			Mr Hédouin				Musical Periodical	Le souvenir des ménestrels	9e année, no. 4			French													([F Pn] & [D Bim] MusP)
647	Catrufo	Gioseffo			Puis bien souffrir	Bénoist	1815 (MusP)						Guitar, Lyre	Musical Periodical	Etrennes aux dames (lyre ou guitare)	1ère année, no. 7			French														([F Pn] MusP)
648	Catrufo	Gioseffo			La reine dona Maria da gloria	Lemoine	1828 (BibF)												French													(BibF, 25/10/1828, vol. 43, no. 287)
649	Catrufo	Gioseffo			Vos contrastes	Lemoine	1826 (BibF)												French													(BibF, 22/07/1826, vol. 58, no. 234)
650	Catrufo	Gioseffo		Recueil de romances	(Song Titles Unkown)														French											F Pn	4o = Y.741		
651	Cherubini	Luigi			Deux journées	Mees (Hamburg)	1800 (MusP)						Piano	Musical Periodical	Journal d'apollon pour le forte Piano	3e année, no. 40			French														Single (CherCat (GougS)) {1}	([B Bc] & [D Bim] MusP)
652	Cherubini	Luigi			Les deux journées	Pleyel	1825 (PleCat)												French														(PleMusP)
653	Cherubini	Luigi			L'écho	Duhan & Cie	1802 (GougS)						Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)				French													1802, unpublished, single (CherCat (GougS))	(GougS)
654	Cherubini	Luigi			Je ne t'aime plus	Boieldieu Jne	1820 - 1822 (HopAdd)					Soprano, Tenor	Piano	Single Song Sheet			Bb Major	Andantino sostenuto	French	3	Vocal line	Bar 9, mod to F (dom); Bar 16, hint of Db (med)	N/A	N/A	25	1	0	0	N/A	F Pn	Vm7 42139	1823 [GB Lbl, H.346.r.(3.)] Lyre moderne, 1822, Le souvenir des ménestrel, 9e année, no. 27 ([F Pn] & [D Bim] MusP); 1818, (BibF, 19/12/1818, vol 51, no. 431) {3}	
655	Cherubini	Luigi			Mère du jour aimable aurore														French											F Pn	Vmg. 21015		
656	Cherubini	Luigi			Le mystère		1808 (Cher Cat)			Bernard	Mr le Comte Metternich								French													1811, n.p (GougS)) {1}	(CherCat (GougS))
657	Cherubini	Luigi			La ressemblance		1813 (Cher Cat)			L.			Piano						French														(CherCat (GougS))
658	Cherubini	Luigi			Le réveil	Duhan & Cie	1802 (MusP)			Ferrary			Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, no. 42			French													1803, single (AnikCat, no.55)	([F Pn] MusP); (GougS)
659	Cherubini	Luigi			Romance		1809 (Cher Cat)												French														(CherCat (GougS))

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis											Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
660	Cherubini	Luigi			Romance de M. de Nivernois		1811 (Cher Cat)						Piano					French													(CherCat (GougS))
661	Cherubini	Luigi			Romance d'epicure	Pleyel	1800 [Lam]		Phillis			Soprano	Guitar				C Major		French										GB Lam	XX(141883.1)	1803 ((PleCat, no. 4) PleMusP)) {1}	
662	Cherubini	Luigi			Romance sur un enfant		1811 (Cher Cat)												French													(CherCat (GougS))
663	Cherubini	Luigi			La rose		1809 (Cher Cat)												French													(CherCat (GougS))
664	Cherubini	Luigi			Saival étoit	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French													(AnikCat, no. 55)
665	Cherubini	Luigi			Tu les brisas ces nœds charmants	Duhan & Cie	1802 (MusP)			Longcha mps			Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, no. 28			French														1803, single (AnikCat, no. 55); 1801, unpublished, single (CherCat GougS)); {2}	([F Pn] MusP)
666	Cherubini	Luigi			Un jour échappé de Cythère	Duhan & Cie	1802 (MusP)			***			Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, no. 30			French														1803, single (Anik, no.55); Unpublished, 1801, single (CherCat (GougS))	([F Pn] MusP)
667	Cherubini	Luigi			Voyez dans mon champêtre asile	Pleyel	1800 (JTB)						Piano						French													Arranged by Vernier for Harp (PleMusP) {1}	(JTB, 05/04/1800), ([F Pn] & [H Ke] PleMusP)
668	Cherubini	Luigi		Deux romances	No. 1 -		1808 (Cher Cat)						Piano						French														(CherCat, 17/06/1808 & 01/01/1809) (GougC))
669	Cherubini	Luigi		Deux romances	No. 2 -		1808 (Cher Cat)						Piano						French														(CherCat, 17/06/1808 & 01/01/1809) (GougC))
670	Cherubini	Luigi		Recueil de cinq romances	No. 1 -									Collection					French										F Pn	Vm7. 6069bis		
671	Cherubini	Luigi		Recueil de cinq romances	No. 2 -									Collection					French										F Pn	Vm7. 6069bis		
672	Cherubini	Luigi		Recueil de cinq romances	No. 3 -									Collection					French										F Pn	Vm7. 6069bis		
673	Cherubini	Luigi		Recueil de cinq romances	No. 4 -									Collection					French										F Pn	Vm7. 6069bis		
674	Cherubini	Luigi		Recueil de cinq romances	No. 5 -									Collection					French										F Pn	Vm7. 6069bis		
675	Cherubini	Luigi		Recueil de romances	(Song Titles Unkown)	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French														(AnikCat, no. 56)
676	Cherubini	Luigi		Romances du roman d'Estelle	No. 1 - Ne me prisez point mon enfance		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
677	Cherubini	Luigi		Romances du roman d'Estelle	No. 2 - Je vais donc quitter pour jamais		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
678	Cherubini	Luigi		Romances du roman d'Estelle	No. 3 - Adieu bergère chérie		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
679	Cherubini	Luigi		Romances du roman d'Estelle	No. 4 - Que j'aime a voir les hirondelles		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
680	Cherubini	Luigi		Romances du roman d'Estelle	No. 5 - L'autre jour la bergère Annette		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
681	Cherubini	Luigi		Romances du roman d'Estelle	No. 6 - C'en est fait, je succombre, o fortune		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
682	Cherubini	Luigi		Romances du roman d'Estelle	No. 7 - Dans cette aimable solitude sous l'ombrage		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
683	Cherubini	Luigi		Romances du roman d'Estelle	No. 8 - J'aime et ne je puis exprimer mes vœux		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
684	Cherubini	Luigi		Romances du roman d'Estelle	No. 9 - Ce matin dans une bruyere		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
685	Cherubini	Luigi		Romances du roman d'Estelle	No. 10 - Ah! S'il est dans votre village		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
686	Cherubini	Luigi		Romances du roman d'Estelle	No. 11 - Arbre charmant qui me rappelle		1800 (Pn)			Mr Jean-Pierre Florian									French										F Pn	Vm7 1760		[F Pn, D.2033]; [F Pn, Vm7 5167]
687	Cianchettini	Pio			Je me croyais guéri pour l'avenir	Bénoist	1815 (MusP)			Hureau				Musical Periodical	Le souvenir des ménestrels	2e année, no. 69			French													([F Pn] & [F Sn] MusP); (GougS)
688	Cianchettini	Pio			Si vous m'aimez	Naderman	1802 - 1828 (AnikAdd)					Soprano	Piano	Single Song Sheet			Eb Major	Andantino grazioso	French	3	Text	Bar 10, hint of Bb (dom); Bar 14, hint of c (rel minor)	N/A	N/A	20	4	0	4	N/A	F Pn	Vm7 42629	Bénoist, 1814, Le souvenir des ménestrel, 1e année, no. 44 ([F Pn] & [F V] MusP) {1}	[F Pn, A.5655]
689	Crescentini	Unknown		Recueil de six romances	No. 1 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian													(AnikCat, no. 199)
690	Crescentini	Unknown		Recueil de six romances	No. 2 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian													(AnikCat, no. 199)
691	Crescentini	Unknown		Recueil de six romances	No. 3 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian													(AnikCat, no. 199)
692	Crescentini	Unknown		Recueil de six romances	No. 4 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian													(AnikCat, no. 199)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
693	Crescentini	Unknown		Recueil de six romances	No. 5 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian														(AnikCat, no. 199)
694	Crescentini	Unknown		Recueil de six romances	No. 6 -	Simrock	1802-1803 (Anik Cat)						Guitar						Italian														(AnikCat, no. 199)
695	Dellamaria	Dominique		Recueil de romances	(Song Titles Unkown)														French											F Pn	folo = Y.130		
696	Donizetti	Gaetano			Le brindisi	Mayard	1848 (BibF)												Italian														(BibF, 29/04/1848, vol. 18, no. 112)
697	Donizetti	Gaetano			Funesto														Italian											F Pn	D.3507(3)		
698	Donizetti	Gaetano			L'heure du retour	Schonenberg-er	1850 (SchCat)						Piano						French														(SchCat)
699	Donizetti	Gaetano			L'ingratitude														French											F Pn	L.16.086		
700	Donizetti	Gaetano			J'attends toujours		1843			Lonlay	Zélie Coussy	Soprano	Piano	Single Song Sheet			A Major	Andante mosso	French	3	Vocal line									F Pn	Vm7 50594	Schonenber-ger, 1850, tenor, pl. no S.1875.19 [GB Lbl, H.379.r.(23.)] & (SchCat){1}	
701	Donizetti	Gaetano			Je ne me plaignis pas														French											F Pn	L.16.077		
702	Donizetti	Gaetano			Léonore	Escudier	1843 (BibF)			Escudier									French											F Pn	D.3507 (20)	Schonenber-ger, 1850 (SchCat) {1}	(EscCat); (BibF, 23/12/1843, vol. 51, no. 292)
703	Donizetti	Gaetano			Oh! Quel embarras extrême		1845 [Pn]												French											F Pn	Vm7 2020		
704	Donizetti	Gaetano			Pauvre demoisel	Latte	1835 [Lbl]			Mèlesville		Soprano	Piano				F Major		French	3										GB Lbl	H.379.r.(33.)		
705	Donizetti	Gaetano			Le pauvre exile	Escudier	After 1842 (Anik)												French											F Pn	Vm7 50612		[F Pn, D.3506 (38)]
706	Donizetti	Gaetano			Roberto devereux	Latte	1839 (BibF)												French														(BibF, 09/03/1839, vol. 10, no. 109)
707	Donizetti	Gaetano			Romance														French											F Pn	D.3508 (3)		
708	Donizetti	Gaetano			La rose	Pacini	After 1830 (Anik)												French											F Pn	D.3510 (7)		
709	Donizetti	Gaetano			Sombre pensée	Schonenber-ger	1850 (SchCat)						Piano						French											F Pn	L.13.480		(SchCat)
710	Donizetti	Gaetano			Te dire adieu		1840 [Lbl]			Vaëz		Tenor	Piano	Single Song Sheet			E Major	Larghetto	French	2										GB Lbl	G.808.(63.)	1844 [F Pn, Vm7 50618]; Schonenber-ger, 1850, periodical [GB Lbl, 379.r.(38)] & (SchCat) {2}	[F Pn, D.3506 (39)]
711	Donizetti	Gaetano			Un baiser pour espoir	Schonenber-ger	1845			Deschamps	Mr Baroilhet	Soprano	Piano	Single Song Sheet			G Major	Andante	French	3	Vocal line									F Pn	Vm7 50621	1850, periodical [GB Lbl, H.379.r.(6.)]; N.p, 1845 (BibF, 15/02.1845, vol. 7, no. 10) {2}	
712	Donizetti	Gaetano			Les yeux noirs et les yeux bleus	Latte	After 1832 (Anik)												French											F Pn	D.351066		
713	Donizetti	Gaetano		Nuits d'été à pausilippe	(Song Titles Unkown)	Latte	1836												French											F Pn	D.3508 (1)	Mayard [F Pn, D.3509 (2)]{1}	

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
714	Donizetti	Gaetano		Six Romances et Six Nocturnes	Le crepuseule	Latte	After 1832 (Anik)			De Charlemagne									French														Advertised on title page [GB Lbl, G.540]
715	Donizetti	Gaetano		Trois romances	No. 1 - Giovanna Gray									Collection					French										F Pn	D.3511 (3-5)	1850, single [F Pn, Vm7 50588]{1}	
716	Donizetti	Gaetano		Trois romances	No. 2 - L'amour mio									Collection					French										F Pn	D.3511 (3-5)	1850, single [F Pn, Vm7 50573]{1}	
717	Donizetti	Gaetano		Trois romances	No. 3 - La savoyarde									Collection					French										F Pn	D.3511 (3-5)	1850, single [F Pn, D.3507 (35)]{1}	
718	Ferrari	Giacomo-Gotifredo			A ton réveil la volupté	Janet & Cotelle	1814 (MusP)							Musical Periodical	Almanach lyrique des dames	1ère année, no. 21			French														([GB Lbl] MusP)
719	Ferrari	Giacomo-Gotifredo			L'amour et les grâces	Pacini	1817 (MusP)					Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)	1ère année, 6e cahier, no. 26			French														([F Pn] & [D Bim] MusP)
720	Ferrari	Giacomo-Gotifredo			Ciel plus d'amour	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
721	Ferrari	Giacomo-Gotifredo			Comme ton eau fugitive	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
722	Ferrari	Giacomo-Gotifredo			Les Dieux auraient dû	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
723	Ferrari	Giacomo-Gotifredo			Ne pas tout dire	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
724	Ferrari	Giacomo-Gotifredo			Reçois mes vœux	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
725	Ferrari	Giacomo-Gotifredo			La troupe des amants	Mees (Hamburg)	1800 (MusP)						Piano	Musical Periodical	Journal d'apollon pour le forte Piano	3e année, no. 3			French														([B Bc], [D AB] & [D Bim] MusP)
726	Ferrari	Giacomo-Gotifredo			Tu veux savoir	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
727	Ferrari	Giacomo-Gotifredo		A l'amitié: seize romances nouvelles (divers auteurs)	No. 4 - L'amour et les grâces	Pacini	1830 [Lbl]					Soprano	Piano, Harp	Collection			A Major	Grazioso	French	3	Text	Bar 14, mod to E (dom)	N/A	N/A	26	4	0	2	Alternation between offbeats / onbeats and arpeggios; Ocassional s/q flourishes	F Pn	Y.25	Decombe, n.d, pl. no. 215 [F Pn, 4o = Y.741] {1}	[GB Lbl, A.770]

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																Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
728	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 1 - L'amant plaintif	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
729	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 2 - L'amant inconsolable	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
730	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 3 - L'aveugle	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
731	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 4 - La violette et la rose	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
732	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 5 - L'age d'or	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
733	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 6 - Le bergère endormie	Pleyel	1798 (Fétis)	181					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
734	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 7 - Le songe agréable	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
735	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 8 - L'hirondelle	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
736	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 9 - La jardinière	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
737	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 10 - La résolution	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
738	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 11 - La novice	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
739	Ferrari	Giacomo-Gotifredo		Douze nouvelles romances	No. 12 - Fuis, traître, que j'abhore	Pleyel	1798 (JTB)	182					Piano						French													(Fétis, vol. 3, p. 214); (JTB, 28/12/1798 (PleMusP)); (CCE)
740	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 1 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
741	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 2 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
742	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 3 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
743	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 4 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
744	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 5 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
745	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 6	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
746	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 7 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
747	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 8 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
748	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 9 -	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
749	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 10	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
750	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 11	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
751	Ferrari	Giacomo-Gotifredo		Douze romances nouvelles	No. 12	Porro	1792 (Merc)		Pierre-Jean Porro				Guitar						French													(Merc, mai 1792 (GougC))
752	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 1 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
753	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 2 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
754	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 3 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
755	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 4 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
756	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 5 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
757	Ferrari	Giacomo-Gotifredo		Six nouvelles romances	No. 6 -	Naderman	1792 (JnlP)						Piano						French													(JnlP, 10/02/1792 (GougC))
758	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 1 - Le rossignol	Ferrari	1800 [Lbl]			Rivière	Ghislaine	Soprano	Piano	Collection			G Major	Andantino innocente	French	3	Through-composed	Bar 16, mod to D (dom)	N/A	N/A	30	8	0	0	N/A	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	
759	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 2 - Dans une heureuse indifférence	Ferrari	1800 [Lbl]			Rivière	Ghislaine	Soprano	Piano	Collection			Eb Major	Andantino	French	2	Text	Bar 17, hint of Bb (dom); Bar 25, hint of F (supertonic)	N/A	A (9 - 16); B (21 - 30)	34	8	4	4	N/A	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
760	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 3 - Heureux celui que près de toi soupire	Ferrari	1800 [Lbl]			Sapho	Ghislaine	Soprano	Piano	Collection			E Minor	Agitato un poco e molto expressivo	French	3	Through-composed	Bar 9, mod to G (rel major)	Bar 15, octaves in all parts (no harmony)	N/A	20	1	4	0	N/A	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	
761	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 4 - Pour aimer j'ai reçu la vie	Ferrari	1800 [Lbl]			Rivière	Ghislaine	Soprano	Piano	Collection			C Major	Andantino	French	2	Text	Bar 21, hint of F (sub dom); Bars, 16-20 hint of A (superto nic)	Bar 27, dim chord	A (9 - 16); B (21 - 32)	36	8	4	4	N/A	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	
762	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 5 - Heureux zeplur si de ta douce haleine	Ferrari	1800 [Lbl]			Rivière	Ghislaine	Soprano	Piano	Collection			F Minor	Lento	French	2	Text	Bar 14 - 15, chrom (E - C); Bar 16, mod to C (dom)	N/A	N/A	32	8	0	4	N/A	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	
763	Ferrari	Giacomo-Gotifredo		Six nouvelles romances avec accompagn-ement de forte-piano	No. 6 - A l'ombre d'un mir the fleuri	Ferrari	1800 [Lbl]			Garon	Ghislaine	Soprano	Piano	Collection			G Major	Grazioso	French	5	Through-composed	Bar 20, mod to D (dom)	N/A	N/A	35	12	4	0	Increasing intensity of accompani-ment	GB Lbl	E1717.f.(3.)	Leduc, n.d. [GB Lcm, H272/10] {1}	
764	Ferrari	Giacomo-Gotifredo		Six romances	No. 1 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
765	Ferrari	Giacomo-Gotifredo		Six romances	No. 2 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
766	Ferrari	Giacomo-Gotifredo		Six romances	No. 3 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
767	Ferrari	Giacomo-Gotifredo		Six romances	No. 4 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
768	Ferrari	Giacomo-Gotifredo		Six romances	No. 5 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
769	Ferrari	Giacomo-Gotifredo		Six romances	No. 6 -		1793 (Fétis)						Piano						French														(Fétis, vol. 3, p. 214)
770	Ferrari	Giacomo-Gotifredo		Six romances avec accompagn-ement de piano forte	No. 1 - Vous avez rejette mes vœux	Ferrari	1790 [Lbl]			Marquise de ***		Soprano	Piano	Collection			G Major	Andantino grazioso	French	1	N/A	Bars 31 - 42, hints of D (dom); Bar 43, mod to g (tonic min)	N/A	R (10 - 30); S (31 - 58)	58	9	0	0	Bars 1 - 30, alberti; Bars 31 - 58, chordal qu	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
771	Ferrari	Giacomo-Gotifredo		Six romances avec accompag n-ement de piano forte	No. 2 - On dit que sans espérance	Ferrari	1790 [Lbl]			Rivière		Soprano	Piano	Collection			E Minor	Andante	French	3	Vocal line	Bar 16, mod to G (rel maj)	N/A	N/A	30	8	2	2	Short instrume ntal flourishe s	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	
772	Ferrari	Giacomo-Gotifredo		Six romances avec accompag n-ement de piano forte	No. 3 - Ou 'il faudr[a]it de philosophie pour quitter	Ferrari	1790 [Lbl]			Marquise de ***		Soprano	Piano	Collection			F Major	Andante	French	1	N/A	Bar 29, mod to Ab (b med); Bar 49, mod to f (tonic min)	N/A	A (9 - 28); B (29 - 58)	58	8	0	0	N/A	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	
773	Ferrari	Giacomo-Gotifredo		Six romances avec accompag n-ement de piano forte	No. 4 - Amour seul tu peux assurer le bonheur	Ferrari	1790 [Lbl]			M***		Soprano	Piano	Collection			G Major	Larghetto amoroso	French	3	Vocal line	Bar 9, mod to D (dom)	N/A	N/A	19	0	0	3	N/A	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	
774	Ferrari	Giacomo-Gotifredo		Six romances avec accompag n-ement de piano forte	No. 5 - O toi qui sans pitié	Ferrari	1790 [Lbl]			Rivière		Soprano	Piano	Collection			A Minor	Allegretto amorose e sensible	French	1	N/A	N/A	N/A	Minor (13 - 41); Major (42 - 49); Minor (50 - 63)	63	12	0	0	Short instrume ntal flourishe s	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	
775	Ferrari	Giacomo-Gotifredo		Six romances avec accompag n-ement de piano forte	No. 6 - Quand l'amour naquit à Cythère	Ferrari	1790 [Lbl]			Garon		Soprano	Piano	Collection			F Major	Andantino	French	5	Through -compose d	Some hints of C (dom)	N/A	N/A	30	8	0	4	Varies with each verse	GB Lbl	E.1715.a.(2.)	Leduc, 1800 - 1803 [GB Lcm, H272/9]	
776	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 1 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)
777	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 2 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)
778	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 3 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)
779	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 4 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)
780	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 5 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)
781	Ferrari	Giacomo-Gotifredo	1	Premier recueil de romances	No. 6 -	Leduc	1803 (Anik Cat)						Piano						French													Pleyel, n.d. (CCE)	(AnikCat, no. 135)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
782	Ferrari	Giacomo-Gotifredo	2	Deuxième recueil de romances	No. 1 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
783	Ferrari	Giacomo-Gotifredo	2	Deuxième recueil de romances	No. 2 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
784	Ferrari	Giacomo-Gotifredo	2	Deuxième recueil de romances	No. 3 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
785	Ferrari	Giacomo-Gotifredo	2	Deuxième recueil de romances	No. 4 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
786	Ferrari	Giacomo-Gotifredo	2	Deuxième recueil de romances	No. 5 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
787	Ferrari	Giacomo-Gotifredo	2	Deuxième recueils de romances	No. 6 -	Leduc	1803 (Anik Cat)						Piano						French												Pleyel, n.d. (CCE)	(AnikCat, no. 135)
788	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 1 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
789	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 2 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
790	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 3 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
791	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 4 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
792	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 5 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
793	Ferrari	Giacomo-Gotifredo	3	Troisième recueil de romances	No. 6 -	Leduc	1803 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 135)
794	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 1 - Les regrets	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			E Major	Adagio	French	3	Text	Bar 17, mod to B (dom)	N/A	N/A	42	9	4	4	Bar 23 - 26, increased intensity of qu	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn, Vma. 121(2)]; (CCE)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
795	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 2 - La coquette	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			A Minor	Allegretto mosso	French	3	Text	N/A	N/A	N/A	56	20	4	4	N/A	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn, Vma. 121(2)]; (CCE)
796	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 3 - Les Simptomes d'amour	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			C Major	Andantino	French	4	Through-composed	N/A	Frequen-t dim chords	N/A	26	12	0	4	Varies with each verse	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn, Vma. 121(2)]; (CCE)
797	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 4 - Le ruisseau	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			F Major	Andantino expressivo	French	3	S2 through-composed; S3 text	N/A	Frequen-t dim chords	N/A	41	13	0	7	N/A	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn, Vma. 121(2)]; (CCE)
798	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 5 - Éloge à la modestie	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			Bb Major	Andante sostenuto	French	4	S2 through-composed; S3 & V4 text	Bar 20, mod to F; Bar 28, mod to g (rel min)	N/A	N/A	22	10	0	3	N/A	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn,Vma. 121(2)]; (CCE)
799	Ferrari	Giacomo-Gotifredo	4	Recueil de romances	No. 6 - Le demi mot	Erard	1800 - 1805 (AnikAdd)	346		L.-P. Ségur		Soprano	Piano	Collection			G Major	Allegretto	French	4	S2 through-composed; S3 & V4 text	Frequent hints of D (dom)	First chord on dom (D)	N/A	29	14	0	3	N/A	F Pn	Vm7 7692	Leduc, 1803 (AnikCat, no. 135) {1}	[F Pn, Vm7 55647]; [F Pn, Vma. 121(2)]; (CCE)
800	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 1 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
801	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 2 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
802	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 3 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
803	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 4 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
804	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 5 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
805	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (1re livre)	No. 6 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
806	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 1 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)
807	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 2 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French														(AnikCat, no. 178)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
808	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 3 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 178)
809	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 4 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 178)
810	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 5 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 178)
811	Ferrari	Giacomo-Gotifredo	5	Recueil de six romances (2e livre)	No. 6 -	Pleyel	1803-1804 (Anik Cat)						Piano	Collection					French													(AnikCat, no. 178)
812	Fiocchi	Vincenzo			Ecoutez la voix de l'amour	Duhan & Cie	1802 [Lbl]	35		Mortagne		Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, XXXIIIéme livraison	Eb Major	Andantino amoroso	French	2	Text	Bar 2 & 6 chromaticisms; Bar 14, hint of Bb (dom); Bar 19, chrom G - F	Bar 19, dim chord (Gb, A, C, Eb)	A (9 - 16); B (17 - 21); A (22 - 31)	35	8	0	4	N/A	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
813	Fiocchi	Vincenzo			Ecoutez la voix de l'amour	Louis	1800 - 1805 (AnikAdd)		Phillis			Soprano	Guitar	Single Song Sheet			D Major	Andantino amoroso	French	2	Text	Bar 13, mod to A (dom); Bar 18, chromaticism	N/A	N/A	31	5	0	0	N/A	GB Lbl	E.1717.o.(30.)		
814	Fiocchi	Vincenzo			Il faut partir	Duhan & Cie	1802 [Lbl]	63		Roger		Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, XXXIIIéme livraison	E Minor	Andante a tempo di marcia	French	3	S2 vocal line; S3 & V4 text	Bar 13, mod to G (rel maj); Bar 19, mod to B (dom); Bar 23, mod to a (sud dom)	Bar 26, dim chord (A#, C#, E, G)	N/A	33	9	0	6	Regular changes; Duple vs sextuplets throughout	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
815	Fiocchi	Vincenzo			L'impatience	Duhan & Cie	1802 [Lbl]	35		Mazeron		Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, XXXIIIéme livraison	A Minor	Allegretto vivace assai	French	1	N/A	Bar 24, mod to e (dom); Bar 31, change of key sig to A (tonic maj); Bar 42, mod to E (dom)	N/A	A (9 - 30); B (31 - 57)	61	8	0	4	Bars 31 - 61, alternation of s/q & dotted	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
816	Fiocchi	Vincenzo			Moment d'erreur!	Duhan et Cie	1803 (Anik Cat)					Soprano	Piano, Harp						French														(AnikCat, no. 56)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
817	Fiocchi	Vincenzo			Moment d'erreur!	Duhan & Cie	1805 [Lbl]	40	Phillis	Ferrari		Soprano	Guitar, Lyre	Single Song Sheet			E Minor	Larghetto expressivo	French	5	Text	Bar 9, mod to G (rel major); Bar 11, hint of F# (superto nic); Bar 19, mod to D (leading)	N/A	N/A	32	0	0	0	N/A	GB Lbl	E1717.p.(35.)		
818	Fiocchi	Vincenzo			L'oiseau: ou le projet inutile	Duhan & Cie	1802 [Lbl]	58		Lablée		Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, XXXIIéme livraison	Eb Major	Andantino semplice e mercato	French	3	S2 vocal line; S3 text	Bar 3 chromati cism; Bar 19, hint of g (med); Followed by chromati cism but working back to Eb	Bar 9, dim chord	A (13 - 17); B (18 - 29); A (30 - 38)	42	12	0	4	Bar 18, change to s/q	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
819	Fiocchi	Vincenzo			Pour cœur sensible	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French														(AnikCat, no. 56)
820	Fiocchi	Vincenzo			Sans l'amant qui nous engage	Duhan & Cie	1803 (Anik Cat)						Harp						French														(AnikCat, no. 58)
821	Fiocchi	Vincenzo			Sentimen[t]s jaloux, triste méfiance	Duhan & Cie	1803 (Anik Cat)						Harp						French														(AnikCat, no. 58)
822	Fiocchi	Vincenzo			La tristesse	Duhan & Cie	1802 [Lbl]			Roger		Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année	G Minor	Andantino sostenuto	French	4	Text	Bar 15, hint of d (dom)	Bar 13, dim chord	N/A	21	8	0	3	N/A	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
823	Fiocchi	Vincenzo			Un soir eglé par l'amour pour suivie	Duhan & Cie	1802 [Lbl]	59				Soprano	Piano	Musical Periodical	Nouveau journal d'apollon (piano ou harpe)	1ère année, XXXéme livraison	Bb Major	Allegretto scherzand o	French	2	Text	Bars 3 - 4 & 11 chromati cisms; Bars 13 - 14, hint of g (rel minor)	Bar 15, dim chord on A; Chord VII of Bb	N/A	22	8	0	2	N/A	GB Lbl	E.271.z.(2.)	1803, single (AnikCat, no. 58) {1}	
824	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 1 - L'amour et l'infortune	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))
825	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 2 - La bergère et la chasseur	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))
826	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 3 - Stances à l'amité	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
827	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 4 - L'aveu	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))
828	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 5 - Les hommes	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))
829	Fiocchi	Vincenzo		Six romances de différen[t]s auteurs	No. 6 - Regrets à ma chaumière	Pleyel	1817 (PleCat)						Piano						French														(PleCat, no. 3 (PleMusP))
830	Gabussi	Vincenzo			J'aime rêver	Gabussi	1835 (BibF)												French														(BibF, 26/09/1835, vol. 39, no. 193)
831	Gambogi	Peppe			Ma sœurette	Richault	1847	9735.R				Soprano	Piano	Edition (with illustration)			G Major	Allegretto moderato	French	3	Vocal line	Bar 11, hint of A (superto nic)	First chord dom (D)	A (5 - 16); B (17 - 24)	28	4	0	4	N/A	F Pn	Vm7 57637		
832	Gambogi	Peppe			Notre bon pasteur	Richault	1849	10,214.R				Soprano	Piano	Edition (with illustration)			F Major	Moderato	French	3	Vocal line	Bar 20, hint of d (rel min)	N/A	A (5 - 22); B (26 - 33)	37	4	3	4	Alternation between chords and arpeggios	F Pn	Vm7 57643		
833	Gambogi	Peppe			Padille	Richault	1847	9711.R				Soprano	Piano	Edition (with illustration)			G Major	Allegretto moderato	French	3	Text									F Pn	Vm7 57645		
834	Gambogi	Peppe			Plus d'espoir	Richault	1845	9258.R		Parfait Rouges	Mme Durand	Soprano	Piano	Edition (with illustration)			E Minor	Moderato	French	3	Vocal line									F Pn	Vm7 57647		
835	Gambogi	Peppe			Pourquoi mentir	Richault	1850	10,229.R		Parfait Rouges		Soprano	Piano	Edition (with illustration)			D Minor	Allegretto moderato	French	3	Vocal line									F Pn	Vm7 57648		
836	Gambogi	Peppe			Souvenir	Richault	1849	10,045.R		Toussaint	Mariano Salcedo	Soprano	Piano	Edition (with illustration)			C Major	Allegretto moderato	French	3	Vocal line	Bar 21, mod to G (dom)	N/A	N/A	56	3	3	8	N/A	F Pn	Vm7 57653	1850, [GB Lbl, H.2830.d.(43.)] {1}	
837	Gambogi	Peppe			Toujours à toi	Richault	1844					Soprano	Piano	Edition (with illustration)			D Major	Andante	French	3	Vocal line	Bar 12, mod to b (rel min)	First chord dom (A)	N/A	25	4	0	0	N/A	F Pn	Vm7 57655		
838	Gambogi	Peppe			Tu n'es plus	Richault	1847	9713.R		Toussaint		Soprano, Tenor	Piano	Edition (with illustration)			D Major	Allegretto moderato	French	3	Vocal line									F Pn	Vm7 57656		
839	Gambogi	Peppe			La voix de mes jours passes	Richault	1844	M.50		Lacaussade		Soprano	Piano	Edition (with illustration)			B Major	Moderato aussi	French	3	Vocal line	N/A	N/A	N/A	32	4	0	0	N/A	F Pn	Vm7 57661	1845 (BibF, 18/01/1845, vol. 3, no. 7) {1}	
840	Gévérardi	Fiorentio			La bachelette			13		Mr Emile Barateau		Soprano, Tenor	Piano	Edition (with illustration)			C Major	Andante	French	3	Vocal line	Bar 9, mod to e (rel min)	N/A	N/A	28	0	0	4	N/A	F Pn	Vm7 59647	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 15 (CCE) {2}	
841	Gévérardi	Fiorentio			La berceuse					Mr Emile Barateau		Soprano, Tenor	Piano	Single Song Sheet			A Major	Andante	French	2	Vocal line	Some hints of F# (sub med)	N/A	N/A	28	0	0	8	N/A	F Pn	Vm7 59650	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 22 (CCE) {2}	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
842	Gévérardi	Fiorentio			L'ermite et les voyageurs	Gévérardi		21				Tenor, Chorus (refrain only)	Piano, Harp	Single Song Sheet			A Minor	Allegretto moderato	French	4	Vocal line	Bar 17, change of key sig to A (tonic maj); Some chromaticism	First chord dom (E)	S (1 - 16); R (17 - 40); S for 1 voice & R for choir	50	0	0	10	Bar 17, change from s/q & doubling to qu	F Pn	Vm7 59654	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824 (CCE) {2}	
843	Gévérardi	Fiorentio			La fleur du souvenir			9		Millevoye		Soprano, Tenor	Piano	Edition (with illustration)			A Minor	Andantino	French	3	Vocal line	Bar 9, change in key sig to A (tonic maj)	N/A	A (1 - 8); B (9 - 20)	28	0	0	8	N/A	F Pn	Vm7 59656	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 10 (CCE) {2}	
844	Gévérardi	Fiorentio			La leçon du ménestrel	Gévérardi						2 Sopranos, 2 Tenors	Piano	Edition (with illustration)			G Minor	Andantino	French	2	Vocal line	Bar 13, mod to Bb (rel maj); Bar 25, change of key sig to G (tonic maj)	N/A	A (2 - 24); B (25 - 48)	54	1	0	6	N/A	F Pn	Vm7 59658	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 3 (CCE) {2}	
845	Gévérardi	Fiorentio			Le loup	Dufaut & Dubois	1824 (CCE)					2 Sopranos	Piano, Harp						French														(CCE)
846	Gévérardi	Fiorentio			Messire Arthur			12				Soprano, Tenor	Piano, Harp	Edition (with illustration)			A Minor	Allegretto	French	4	Text	Bar 9, mod to C (rel maj); Bar 14, in A (tonic maj)	N/A	A (2 - 13); B (14 - 25)	29	1	0	4	N/A	F Pn	Vm7 59665	Dufaut & Dubois, 1824, collection no. 13 (CCE) {1}	
847	Gévérardi	Fiorentio			N'ecoutez pas			19				Soprano, Tenor	Piano, Harp	Edition (with illustration)			G Major	Allegretto	French	3	Text	Bar 16, mod to D (dom)	N/A	N/A	26	6	0	0	N/A	F Pn	Vm7 59669	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 24 (CCE) {2}	
848	Gévérardi	Fiorentio			Parlons plus bas!			14				Soprano	Piano, Harp	Single Song Sheet			C Major	Andante soave	French	3	Text	Bar 9, mod to G (dom)	N/A	N/A	12	3	0	0	N/A	F Pn	Vm7 59671	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 16 (CCE) {2}	
849	Gévérardi	Fiorentio			Pauvre petite			18				Soprano	Piano, Harp	Edition (with illustration)			Bb Major	Andantino	French	3	Vocal line	Bar 18, mod to F (dom); Frequent hints of g (rel min)	N/A	N/A	31	8	0	0	N/A	F Pn	Vm7 59673	Dufaut & Dubois, 1824, pl. no. 23 (CCE) {1}	
850	Gévérardi	Fiorentio			La pèlerine							Soprano, Tenor	Piano	Single Song Sheet			Bb Major	Andantino	French	3	Vocal line	Frequent hints of F (dom)	Bar 22, dim chord (E, Db, Bb)	N/A	50	0	2	7	N/A	F Pn	Vm7 59676	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, collection no. 28 (CCE) {2}	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
851	Gévérardi	Fiorentio			Priez pour mes amours!							Soprano, Tenor	Piano, Harp	Single Song Sheet			A Major	Andantino	French	3	Vocal line	Bar 20, mod to # (rel min)	N/A	N/A	45	10	0	0	N/A	F Pn	Vm7 59678	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, collection no. 17 (CCE) {2}	
852	Gévérardi	Fiorentio			Le trésor d'eloi	Gévérardi		25				Soprano, Tenor	Piano, Harp	Single Song Sheet			B Major	Allegretto moderato	French	3	Vocal line	Frequent hints of F# (dom)	First chord dom (F#)	N/A	30	8	0	0	N/A	F Pn	Vm7 59683	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 25 (CCE) {2}	
853	Gévérardi	Fiorentio	1	Quatre romances	No. 1 - ici l'attends							Soprano, Tenor, Bass	Piano	Collection			A Major	Andantino	French	3	Text	Frequent hints of E (dom)	N/A	N/A	23	4	0	0	N/A	F Pn	Vm7 59679		
854	Gévérardi	Fiorentio	1	Quatre romances	No. 2 - Non plus d'amour							Soprano, Tenor, Bass	Piano	Collection			C Minor	Andantino	French	3	Text	Bar 18, in C (tonic maj)	N/A	A (5 - 17); B (18 - 26)	26	4	0	0	N/A	F Pn	Vm7 59679		
855	Gévérardi	Fiorentio	1	Quatre romances	No. 3 - Tout passe							Soprano, Tenor, Bass	Piano	Collection			A Minor	Andantino	French	4	Text	Bar 16, change in key sig to A (tonic maj)	N/A	Minor (7-15); Major (16 - 23)	23	6	0	0	N/A	F Pn	Vm7 59679		
856	Gévérardi	Fiorentio	1	Quatre romances	No. 4 - Le depart du guerrier							Soprano, Tenor, Bass	Piano	Collection			F Major	Allegretto moderato	French	3	Text	Bar 10, mod to d (rel min); Bar 14, mod to C (dom)	N/A	N/A	28	5	0	0	Some instrumental flourishes	F Pn	Vm7 59679		
857	Gévérardi	Fiorentio	2	Quatre romances	No. 1 - Ne m'oublieras-tu pas?						C.	Soprano, Tenor	Piano	Collection			G Major	Andante	French	4	Text	bar 7, mod to D (dom)	N/A	N/A	18	0	0	3	N/A	F Pn	Vm7 59681		
858	Gévérardi	Fiorentio	2	Quatre romances	No. 2 - Le charme des bois						C.	Soprano, Tenor	Piano	Collection			D Major	Andante grazioso	French	3	Text	bar 11, mod to A (dom)	N/A	N/A	29	5	0	0	Mostly s/q but some instrumental flourishes	F Pn	Vm7 59681		
859	Gévérardi	Fiorentio	2	Quatre romances	No. 3 - Brunette mes amours!						C.	Soprano, Tenor	Piano	Collection			G Major	Allegretto	French	3	Text	Bar 12, mod to A (dom)	N/A	N/A	20	4	0	0	Alternation between offbeats / onbeats & s/q	F Pn	Vm7 59681		
860	Gévérardi	Fiorentio	2	Quatre romances	No. 4 - Le paladin						C.	Soprano, Tenor	Piano	Collection			Bb Major		French	4	Text	Bar 16. mod to F (dom)	N/A	N/A	28	8	0	0	N/A	F Pn	Vm7 59681		
861	Gévérardi	Fiorentio	3	Recueil de romances	No. 2 - Celle que j'aime							Soprano, Tenor	Piano	Edition (with illustration)			E Major	Andantino	French	4	S2 & S3 text; S4 vocal line	Frequent hints of B (dom)	N/A	N/A	26	0	0	5	N/A	F Pn	Vm7 59651	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 11 (CCE) {2}	

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
862	Gévérardi	Fiorentio	3	Recueil de romances	No. 3 - L'anneau du page			11		Guerin	Herpein	Soprano, Tenor	Piano	Edition (with illustration)			C Major	Andantino	French	3	Text	Bar 12, mod to G (dom)	First chord dom (G)	N/A	21	4	0	0	N/A	F Pn	Vm7 59646	Dufaut & Dubois (BibF, 01/11/1823, vol. 44, no. 289); Dufaut & Dubois, 1824, pl. no. 12 (CCE) {2}	
863	Giacomelli	Giuseppe			La violette		1807/1808 (MusP)			***			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 5e cahier, no. 3			French														([F Pn] MusP); (Jemp, 05/06/1808)
864	Giacomelli	Giuseppe			L'amante abandonnée		1807/1808 (MusP)			***			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 3e cahier, no. 3			French														([F Pn] MusP); (GougS)
865	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 1 -	Leduc													French														(Fétis, vol. 3, p. 277)
866	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 2 -	Leduc													French														(Fétis, vol. 3, p. 277)
867	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 3 -	Leduc													French														(Fétis, vol. 3, p. 277)
868	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 4 -	Leduc													French														(Fétis, vol. 3, p. 277)
869	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 5 -	Leduc													French														(Fétis, vol. 3, p. 277)
870	Giacomelli	Giuseppe		Six romances (1ère livraison)	No. 6 -	Leduc													French														(Fétis, vol. 3, p. 277)
871	Giacomelli	Giuseppe		Six romances (2e livre)	No. 1 -	Leduc													French														(Fétis, vol. 3, p. 277)
872	Giacomelli	Giuseppe		Six romances (2e livre)	No. 2 -	Leduc													French														(Fétis, vol. 3, p. 277)
873	Giacomelli	Giuseppe		Six romances (2e livre)	No. 3 -	Leduc													French														(Fétis, vol. 3, p. 277)
874	Giacomelli	Giuseppe		Six romances (2e livre)	No. 4 -	Leduc													French														(Fétis, vol. 3, p. 277)
875	Giacomelli	Giuseppe		Six romances (2e livre)	No. 5 -	Leduc													French														(Fétis, vol. 3, p. 277)
876	Giacomelli	Giuseppe		Six romances (2e livre)	No. 6 -	Leduc													French														(Fétis, vol. 3, p. 277)
877	Gianella	Luigi		Recueil de six romances	No. 1 - De plaire un jour sans aimer	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
878	Gianella	Luigi		Recueil de six romances	No. 2 - Disparais pour cet hémisphère	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)
879	Gianella	Luigi		Recueil de six romances	No. 3 - A tous les maux dont je suis martyre	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)
880	Gianella	Luigi		Recueil de six romances	No. 4 - Puis bien souffrir avec courage	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)
881	Gianella	Luigi		Recueil de six romances	No. 5 - Volage amour, l'indifference	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)
882	Gianella	Luigi		Recueil de six romances	No. 6 - Un doux murmure après le départ	Pleyel	1803 (PleCat)						Piano						French														(CCE); ((PleMusP) PleCat); (Fétis, vol. 3, p. 178)
883	Giordaniello	Not Known			Cetendre sourire / Papille amabili	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
884	Giuliani	Michel			L'amour est un enfant trompeur	Artaria & Comp. (Vienna)	1814 (MusP)							Musical Periodical	Le troubadour du nord	5e année, 6e cahier, no. 3			French														([A Wn] & [A Wst] MusP)
885	Giuliani	Michel			C'est pour te plaire	Artaria & Comp. (Vienna)	1814 (MusP)							Musical Periodical	Le troubadour du nord	5e année, 5e cahier, no. 5			French														([A Wn] & [A Wst] MusP)
886	Giuliani	Michel			Du mirthe frais au du triste olivier	Artaria & Comp. (Vienna)	1817 (MusP)							Musical Periodical	Le troubadour du nord	8e année, 9e cahier, no. 3			French														([A Wn] & [A Wst] MusP)
887	Giuliani	Michel			Il est trop tard	Artaria & Comp. (Vienna)	1812 (MusP)							Musical Periodical	Le troubadour du nord	3e année, 4e cahier, no. 3			French														([A Wn], [A Wst] & [D Mbs] MusP)
888	Giuliani	Michel			J'arrive ici de not' village	Artaria & Comp. (Vienna)	1811 (MusP)							Musical Periodical	Le troubadour du nord	2e année, 3e cahier, no. 2			French														([A Wn], [A Wst] & [D Mbs] MusP)
889	Giuliani	Michel			Je t'aime tant	Artaria & Comp. (Vienna)	1817 (MusP)							Musical Periodical	Le troubadour du nord	8e année, 9e cahier, no. 5			French														([A Wn] & [A Wst] MusP)
890	Giuliani	Michel			Je vais en Palestine	Artaria & Comp. (Vienna)	1818 (MusP)							Musical Periodical	Le troubadour du nord	9e année, 11e cahier, no. 4			French														([A Wst] MusP)
891	Giuliani	Michel			Je vous écris	Artaria & Comp. (Vienna)	1815 (MusP)							Musical Periodical	Le troubadour du nord	6e année, 8e cahier, no. 1			French														([A Wn] & [A Wst] MusP)

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
892	Giuliani	Michel			Lorsque dans une tour obscure	Artaria & Comp. (Vienna)	1814 (MusP)							Musical Periodical	Le troubadour du nord	5e année, 6e cahier, no. 1			French															
893	Giuliani	Michel			Lundi pour une semaine	Artaria & Comp. (Vienna)	1814 (MusP)							Musical Periodical	Le troubadour du nord	5e année, 5e cahier, no. 1			French															([A Wn] & [A Wst] MusP)
894	Giuliani	Michel			N'oubliez pas	Artaria & Comp. (Vienna)	1819 (MusP)							Musical Periodical	Le troubadour du nord	10e année, 12e cahier, no. 1			French															([A Wst] MusP)
895	Giuliani	Michel			On est heureux que lorsqu'on aime	Artaria & Comp. (Vienna)	1819 (MusP)							Musical Periodical	Le troubadour du nord	10e année, 12e cahier, no. 3			French															([A Wst] MusP)
896	Giuliani	Michel			Le portugais	Artaria & Comp. (Vienna)	1818 (MusP)							Musical Periodical	Le troubadour du nord	9e année, 11e cahier, no. 3			French															([A Wst] MusP)
897	Giuliani	Michel			Romance de la bon Chevalier	Artaria & Comp. (Vienna)	1818 (MusP)							Musical Periodical	Le troubadour du nord	9e année, 11e cahier, no. 1			French															([A Wst] MusP)
898	Giuliani	Michel			Le sentiment d'amour	Artaria & Comp. (Vienna)	1818 (MusP)							Musical Periodical	Le troubadour du nord	9e année, 11e cahier, no. 2			French															([A Wst] MusP)
899	Giuliani	Michel			Le souvenir d'amour	Artaria & Comp. (Vienna)	1817 (MusP)							Musical Periodical	Le troubadour du nord	8e année, 9e cahier, no 4			French															([A Wn] & [A Wst] MusP)
900	Giuliani	Michel			Te bien aimer	Artaria & Comp. (Vienna)	1810 (MusP)							Musical Periodical	Le troubadour du nord	1ère année, 1ère cahier, no. 2			French															([A Wn], [A Wst], [CS Pu] & [D Mbs] MusP)
901	Giuliani	Michel			Toujours toujours je te serai fidèle	Artaria & Comp. (Vienna)	1817 (MusP)							Musical Periodical	Le troubadour du nord	8e année, 9e cahier, no. 1			French															([A Wn] & [A Wst] MusP)
902	Giuliani	Michel			Tu le veux donc	Artaria & Comp. (Vienna)	1812 (MusP)							Musical Periodical	Le troubadour du nord	3e année, 4e cahier, no. 1			French															([A Wn], [A Wst] & [D Mbs] MusP)
903	Gordigiani	Luigi			Aimez-moi bien	Challiot	1853	E.C.1 462				Soprano	Piano	Single Song Sheet			Ab Major	Andante	French	2	Through-composed	Bar 14, mod to Eb (dom)	N/A	N/A	36	4	2	4	Various styles	F Pn	Vm7 60517	1860, [GB Ouc, Harding Mus. J.59 (10)] {1}	
904	Gordigiani	Luigi			La lontananza	Escudier	After 1842 (Anik)						Piano						French														(EscCat)
905	Gordigiani	Luigi			Ma sœur	Escudier	After 1842 (Anik)						Piano						French														(EscCat)
906	Gordigiani	Luigi			Néère	Escudier	After 1842 (Anik)						Piano						French														(EscCat)

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																Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
907	Gordigiani	Luigi			Triste fleur	Escudier	After 1842 (Anik)						Piano						French													(EscCat)
908	Graziani	L.			A toi, mon bon ange	Catelin	1843 (BibF)												French													(BibF, 25/02/1843, vol. 8, no. 46)
909	Graziani	L.			Le retour du vieux soldat	Baudoux	1842 (BibF)												French													(BibF, 15/01/1842, vol. 3, no. 94)
910	Graziani	L.			Toujours moi	Latte	1842 (BibF)			Mr Emile Barateau									French													(BibF, 01/10/1842, vol. 40, no. 347)
911	Lamparelli	Antonio			L'absence d'une amie	Sieber	1807 (MusP)			Vigée			Harp	Musical Periodical	Journal d'airs, romances et duos de divers auteurs (harpe)	1ère année, no. 2			French														1808, Journal d'airs romances et duos, 1er livraison, no. 2 ([B Bc] MusP); Omont, 1809, single (JnlP, 16/09/1809 (GougS)) {2}	([B Bc] MusP)
912	Lamparelli	Antonio			L'adieu	Duhan & Cie	1806 [Ouc]		Phillis			Soprano	Guitar	Single Song Sheet					French											GB Ouc	Harding Mus. J.98 (15)		
913	Lamparelli	Antonio			L'âge d'or	Duhan & Cie	1806 [Ouc]			***		Soprano	Guitar	Single Song Sheet					French											GB Ouc	Harding Mus. J 98 (18)		
914	Lamparelli	Antonio			Air servant de timbre														French											F Pn	Vmb.ms.71		
915	Lamparelli	Antonio			L'amitié	Janet & Cotelle	1817 (BibF)	R.#.246		Ch***	Mme Fekman	Soprano	Piano, Harp	Edition (without illustration)			G Major	Andantino grazioso	French	3	Text	Bar 31, mod to D (dom)	N/A	N/A	49	15	0	0	N/A	F Pn	Vm7 70421		(BibF, 10/05/1817, vol. 19, no. 197)
916	Lamparelli	Antonio			L'amour et l'amitié	Duhan	1810 [Ouc]		Phillis			Soprano	Guitar						French											GB Ouc	Harding Mus. J.98 (26)		
917	Lamparelli	Antonio			L'auneau	Duhan & Cie	1809 (JEmp)	594		Mr L. Gorsse		Soprano	Piano, Harp	Single Song Sheet			C Major	Andante con moto	French	3	Text	Bar 16, mod to G (dom)	N/A	N/A	24	4	0	0	N/A	F Pn	Vm7 70422	Magasin de musique (JEmp, 08/12/1809) {1}	(JEmp, 08/12/1809)
918	Lamparelli	Antonio			Le barde	Duhan & Cie	1805 [Ouc]		Lami			Soprano	Guitar, Lyre						French											GB Ouc	Harding Mus. J.96 (24)		
919	Lamparelli	Antonio			Le barde	Duhan & Cie	1813 [Gu]					Soprano	Piano						French											GB Gu	Sp Coll N.b.17	1803, single (AnikCat, no. 56) {1}	
920	Lamparelli	Antonio			Le buisson	Meissonnier	1827 (MusP)			Parny			Guitar, Lyre	Musical Periodical	Journal de lyre ou guitare	13e année, 10e livraison, no. 344			French													([F Nm] MusP) {1}	([F Pn] MusP)
921	Lamparelli	Antonio			Chant du prisonier	Duhan & Cie	1806 [Ouc]		Plane			Soprano	Guitar, Lyre						French											GB Ouc	Harding Mus. J.96 (9)		
922	Lamparelli	Antonio			Chant d'un troubadour Languedocien	Duhan & Cie	1809 (JEmp)						Piano, Harp						French													Magasin de musique (JEmp, 08/12/1809) {1}	(JEmp, 08/12/1809)
923	Lamparelli	Antonio			Le chien de la Seine	Naderman	1797 [Lam]		Lintant	Mr Andre F. Coupigny		Soprano	Guitar	Single Song Sheet			C Minor		French	4		Bar 21, mod to G (maj dom)	N/A	A (9 - 49); B (50 - 76)	78	8	0	2	Alteration between qu and s/q	GB Lam	XX(141883.1)		

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																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
924	Lamparelli	Antonio			Le chien de la seine	Naderman	1799 (JnlP)	581		Mr Andre F. Coupigny		Soprano	Piano	Single Song Sheet			C Minor	Andante sostenuto	French	1	N/A	Bar 28, mod to G (maj dom); Bar 58, key sig change to C (maj tonic)	N/A	Minor (16 - 57); Major (58 - 84)	94	16	0	10	Various styles; Bar 58, appoggiatur-a figurations	F Pn	Fol. Vm.229 (87)	(JnlP, 05/03/1799 (GougS)) {1}	
925	Lamparelli	Antonio			Le diable emporte l'amour					Mr Andre F. Coupigny									French											F Pn	Ye. 19.194		
926	Lamparelli	Antonio			L'enfant du soldat	Meissonnier	1827 (MusP)						Guitar, Lyre	Musical Periodical	Journal de lyre ou guitare	13e année, 10e livraison, no. 343			French															([F Pn] & [F Nm] MusP)
927	Lamparelli	Antonio			L'espérance	Duhan & Cie	1809 (JEmp)	595				Soprano	Piano, Harp	Single Song Sheet			F Major		French	2	Text	Bars 16-17, chromaticisms; Bar 24, mod to C (dom)	N/A	N/A	39	1	0	0	N/A	F Pn	Vm7 70424	Magasin de musique (JEmp, 08/12/1809) {1}	(JEmp, 08/12/1809)
928	Lamparelli	Antonio			L'espérance	Sieber	1805 [Lam]	44		Madelaine la Phillippon		Soprano	Guitar	Single Song Sheet			A Major	Andantino grazioso	French	3	Text	N/A	N/A	S (9 - 27); R (28 - 46)	46	8	0	0	Bar 24, chordal accompani-ment	GB Lam	XX(141883.1)		
929	Lamparelli	Antonio			L'espoir déçu	Janet & Cotelle	1817 (BibF)	R.#.247		B***	Goirgis	Soprano	Piano, Harp	Edition (with illustration)			A Minor	Andante amoroso	French	5	Text	N/A	N/A	A (17 - 32); B (33 - 40); A (41 - 52)	52	16	0	0	Bars 33 - 40, change from dotted rhythms to qu	F Pn	Vm7 70425		(BibF, 10/05/1817, vol. 19, no. 198)
930	Lamparelli	Antonio			Le guerrier	Janet & Cotelle	1817 (BibF)	R.#.276		Mr Michel		Soprano	Piano	Single Song Sheet			F Major	Mouvement de March	French	5	Text	Bar 17, mod to C (dom)	N/A	A (9 - 16); B (17 - 20); A (21 - 30)	30	8	0	0	N/A	F Pn	Vm7 70426		(BibF, 22/11/1817, vol. 47, no. 418)
931	Lamparelli	Antonio			L'heureuse attente	Duhan & Cie	1810 [Lbl]	713		Lor***		Soprano	Piano, Harp	Single Song Sheet			F Major	Andantino	French	2	Text	N/A	N/A	N/A	46	8	0	0	N/A	GB Lbl	G.548.(31.)		
932	Lamparelli	Antonio			Je puis encore songer à vivre	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French														(AnikCat, no. 56)
933	Lamparelli	Antonio			Minuit	Duhan	1804 (JDébat)			Mr Buttiguot			Piano, Harp						French														(JDébat, 27/09/1804)
934	Lamparelli	Antonio			Le mort d'Edgard	Duhan & Cie	1806 - 1821 (AnikAdd)	909		Mr Defrenoy	Mlle Camille Laulsat	Soprano	Piano	Single Song Sheet			A Minor	Mouvement de March	French	4	Text	Bar 30, mod to c (rel maj)	N/A	A (17 - 44); B (45 - 60)	60	16	4	0	Bar 45, change from dotted to qu	F Pn	Vm7 70428		

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																	Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
935	Lamparelli	Antonio			La nuit	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French													(AnikCat, no. 56)
936	Lamparelli	Antonio			L'occasion	Duhan & Cie	1816 (AnikPl)	959		B***	Mme Desang es	Soprano	Piano, Harp	Single Song Sheet			F Major	Allegretto	French	4	Text	Bars 8 - 9, chromati cism; Bars 28 - 32, hint of f (tonic min); Bar 33, hint of Ab (med)	N/A	N/A	61	17	0	0	N/A	F Pn	Vm7 70429		
937	Lamparelli	Antonio			L'oiseau de lesbie	Carli	1825 (AnikPl)	1273		Du***	Mr la Baron de Chevan ges	Soprano	Piano	Single Song Sheet			C Minor	Andante amoroso	French	3	Text	Bar 19, key sig change to C (tonic maj); Some chromati cisms	N/A	S (9 - 18); R (19 - 32)	32	8	0	0	Bar 19, change to triplets from grace notes	F Pn	Vm7 70430		
938	Lamparelli	Antonio			Permets moi	Duhan & Cie	1808 [Ouc]	258	Lami			Soprano	Guitar, Lyre	Single Song Sheet			A Major	Andantino	French	5	Text	Bar 12 mod to E (dom); Bar 16 mod to A (tonic)	N/A	N/A	29	4	0	4	N/A	GB Ouc	Harding Mus. J.98 (2)	Dufaut & Dubois, 1824 (CCE) {1}	
939	Lamparelli	Antonio			Permets-moi	Duhan & Cie	1802 - 1821 (Anik)	665				Soprano	Piano	Single Song Sheet			A Major	Andantino	French	5	Text	Bar 12, mod to E (dom); Bar 16, mod to A (tonic)	N/A	N/A	29	4	0	0	N/A	F Pn	Vm7 70431	Dufaut & Dubois, 1824 (CCE) {1}	
940	Lamparelli	Antonio			Philis	Janet & Cotelle	1817 (BibF)	R.#.249		Mme la Princess e de Sabo	Mme Goutais	Soprano	Piano, Harp	Edition (without illustration)			F Major	Allegretto mosso	French	6	Text	Bar 20, mod to C (dom)	N/A	N/A	41	9	8	1	N/A	F Pn	Vm7 70433		(BibF, 19/04/1817, vol. 16, no. 148)
941	Lamparelli	Antonio			Plus n'aimerai	Momigny	1821 - 1822 (Anik)						Piano, Harp						French													(MomCat)
942	Lamparelli	Antonio			Le pot de fleurs	Duhan & Cie	1806 - 1821 (AnikAdd)	910		Mr Auguste Debourg e	Mlle Annette Henry	Soprano	Piano, Harp	Single Song Sheet			C Major	Allegretto	French	3	Text	Bar 20, mod to G (dom)	N/A	N/A	32	8	0	0	Alternatio n between s/q and offbeats / onbeats	F Pn	Vm7 70434		
943	Lamparelli	Antonio			Pour t'obéir, pour expier mon crime	Duhan & Cie	1806 - 1821 (AnikAdd)	593		Mr L. Gorsse		Soprano	Piano	Single Song Sheet			F Major	Andante	French	5	Text	N/A	N/A	N/A	28	8	0	0	N/A	F Pn	Vm7 70439		
944	Lamparelli	Antonio			Pourquoi	Lemoine	1821 (BibF)						Lyre						French													(BibF, 10/11/1821, vol. 45, no. 276)
945	Lamparelli	Antonio			Regrets d'un troubadour ecossais	Sieber	1805 [Lam]	43				Soprano	Guitar, Lyre	Single Song Sheet			A Minor		French											GB Lam	XX(141883.1)		

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
946	Lamparelli	Antonio			Le rêve	Momigny	1802/ 1803 (MusP)						Piano, Harp	Musical Periodical	Journal des dames	1ère année, no. 25			French														([B Bc] & [GB Lbm] MusP) & (MomCat)
947	Lamparelli	Antonio			Romance de Malvina	Momigny	1802 - 1803 (MusP)						Piano, Harp	Musical Periodical	Journal des dames	1ère année, no. 24			French														([B Bc] & [GB Lbm] MusP) & (MomCat)
948	Lamparelli	Antonio			Romance du 13e siècle	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French														(AnikCat, no. 56)
949	Lamparelli	Antonio			Le sentier	Duhan & Cie	1802 - 1821 (Anik)	666				Soprano	Piano	Single Song Sheet			C Major	Andante con moto	French	3	Text	Bar 16, mod to G (dom); Bar 25 hint of a (rel min)	N/A	N/A	30	8	0	0	N/A	F Pn	Vm7 70445	Dufaut & Dubois 1824 (CCE) {1}	
950	Lamparelli	Antonio			Le sentier	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
951	Lamparelli	Antonio			Les sermen[t]s d'aimer	Duhan & Cie	1806 - 1821 (AnikAdd)	957			Mme Goubau	Soprano	Piano	Single Song Sheet			G Minor	Andantino sostenuto	French	4	Text	N/A	Bar 26, dim chord (G, Bb, C#)	N/A	29	9	0	0	Bar 24 - 29, change from arpeggios to offbeats / onbeats	F Pn	Vm7 70446		
952	Lamparelli	Antonio			La simplicité	Janet & Cotelle	1817 (BibF)	R.#.277		Mr Michel		Soprano	Piano, Harp	Single Song Sheet			G Major	Andante molto	French	5	Text	Bar 20, mod to D (dom)	N/A	N/A	30	8	0	0	Bars 17 - 20, change from qu to s/q	F Pn	Vm7 70447		(BibF, 22/11/1817, vol. 47, no. 419)
953	Lamparelli	Antonio			La solitude	Omont	1809 (JnlP)						Piano						French														(JnlP, 16/09/1809 (GougS))
954	Lamparelli	Antonio			Le songe	Janet & Cotelle	1817 (BibF)	R.#.248				Soprano	Piano, Harp	Single Song Sheet			F Major	Andantino grazioso	French	3	Text	Bar 45, mod to C (dom)	Appearance of tritones in introduction	R (6 - 33); S (38 - 58)	58	5	4	0	N/A	F Pn	Vm7 70448		(BibF, 10/05/1817, vol. 19, no. 199)
955	Lamparelli	Antonio			Le tombeau de Caroline	Leduc	1808 (MusP)			Mr Andre F. Coupigny			Piano	Musical Periodical	Journal d'airs, romances et duos	4e livraison, no. 16			French														Omont, single (JnlP, 16/09/1809 (GougS)) {1}	([B Bc] MusP)
956	Lamparelli	Antonio			Les traits de l'amour	Duhan & Cie	1806 - 1821 (AnikAdd)	664		Ant***		Soprano	Piano, Harp	Single Song Sheet			G Major	Andante	French	5	Text	Bar 16, mod to D (dom)	N/A	N/A	28	8	0	0	N/A	F Pn	Vm7 70449		
957	Lamparelli	Antonio			La veille, le jour et le lendemain	Omont	1809 (JnlP)						Piano						French														(JnlP, 16/09/1809 (GougS))
958	Lamparelli	Antonio			Le voyage	Duhan	1805 [Ouc]		Lami			Soprano	Guitar, Lyre						French											GB Ouc	Harding Mus. J.96 (15)		
959	Lamparelli	Antonio			Le voyage	Duhan & Cie	1803 (Anik Cat)						Piano, Harp						French														(AnikCat, no. 56)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
960	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 1 - Pourquoi	Lamparelli								Collection					French											F Pn	Vm7 70427		
961	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 2 - Marie	Lamparelli								Collection					French											F Pn	Vm7 70427		
962	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 3 - L'amante et la fleur	Lamparelli								Collection					French											F Pn	Vm7 70427		
963	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 4 - On n'en meurt pas	Lamparelli								Collection					French											F Pn	Vm7 70427		
964	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 5 - Au bouton de rose	Lamparelli								Collection					French											F Pn	Vm7 70427	Dublar, 1821, single (BibF, 22/12/1821, vol. 51, no. 293) {1}	
965	Lamparelli	Antonio		Hommage lyrique du jour de l'an composé de six romances nouvelles	No. 6 - Marie	Lamparelli								Collection					French											F Pn	Vm7 70427		
966	Lamparelli	Antonio		Recueil de romances	No. 1 - Le parloir de Mélanie	Naderman	1797 - 1807 (AnikAdd)	618	Lintant			Soprano	Guitar	Collection			C Major	Andante sostenuto	French	4	Text	Some hints of G (dom)	N/A	N/A	28	6	0	2	N/A	F Pn	4o =Y. 7 .(28)		
967	Lamparelli	Antonio		Recueil de romances	No. 2 - Le rosier	Naderman	1797 - 1807 (AnikAdd)	618	Lintant			Soprano	Guitar	Collection			G Minor	Larghetto	French	3	Text	bar 13, mod to Bb (rel major); Bars 25 - 26 chrom	N/A	N/A	34	6	0	5	N/A	F Pn	4o =Y. 7 .(28)		
968	Lamparelli	Antonio		Recueil de romances	No. 3 - Chanson du troubadour	Naderman	1797 - 1807 (AnikAdd)	618	Lintant			Soprano	Guitar	Collection			G Major	Allegretto	French	3	Text	Bar 32, mod to D (dom)	N/A	N/A	40	16	0	0	N/A	F Pn	4o =Y. 7 .(28)		

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
969	Lamparelli	Antonio		Recueil de romances	No. 4 - Le bouclier	Naderman	1797 - 1807 (AnikA dd)	618	Lintant			Soprano	Guitar	Collection			G Major	Allegretto	French	4	Text	Bar 18, mod to D (dom)	N/A	N/A	47	2	0	0	From bar 39, increase d prominen ce of s/q	F Pn	4o =Y. 7 .(28)		
970	Lamparelli	Antonio		Recueil de romances	No. 5 - L'amour a tout âge	Naderman	1797 - 1807 (AnikA dd)	618	Lintant			Soprano	Guitar	Collection			C Major	Allegretto	French	4	Text	Bar 18, mod to G (dom)	N/A	N/A	37	2	0	6	N/A	F Pn	4o =Y. 7 .(28)		
971	Lamparelli	Antonio		Recueil de romances	No. 6 - Chanson à ma mie	Naderman	1797 - 1807 (AnikA dd)	618	Lintant			Soprano	Guitar	Collection			A Minor	Andantino	French	5	Text	N/A	N/A	N/A	36	12	0	0	N/A	F Pn	4o =Y. 7 .(28)		
972	Lamparelli	Antonio		Recueil de romances	No. 7 - Les adieux	Naderman	1797 - 1807 (AnikA dd)	619	Lintant			Soprano	Guitar	Collection			C Minor	Largo	French	3	Text	N/A	N/A	N/A	30	4	0	4	N/A	F Pn	4o =Y. 7 .(28)	N.p., 1797, single (GougS) {1}	
973	Lamparelli	Antonio		Recueil de romances	No. 8 - Le choix	Naderman	1797 - 1807 (AnikA dd)	619	Lintant			Soprano	Guitar	Collection			F Major	Allegretto	French	4	Text	Bar 12, mod to C (dom)	N/A	N/A	35	4	0	4	N/A	F Pn	4o =Y. 7 .(28)	N.p., 1797, single (GougS) {1}	
974	Lamparelli	Antonio		Recueil de romances	No. 9 - Sous un chaume jadis tranquille	Naderman	1797 - 1807 (AnikA dd)	619	Lintant			Soprano	Guitar	Collection			G Major	Andantino	French	5	Text	Bar 9, mod to G (dom)	N/A	N/A	15	0	0	0	From 11, s/q	F Pn	4o =Y. 7 .(28)	N.p., 1797, single (GougS) {1}	
975	Lamparelli	Antonio		Recueil de romances	No. 10 - Le premier baiser de l'amour	Naderman	1797 - 1807 (AnikA dd)	619	Lintant			Soprano	Guitar	Collection			D Major	Andante	French	3	Text	Bar 10, mod to A (dom)	N/A	N/A	24	2	0	4	N/A	F Pn	4o =Y. 7 .(28)	N.p., 1797, single (GougS) {1}	
976	Lamparelli	Antonio		Recueil de romances	No. 11 - Les souvenirs	Naderman	1797 - 1807 (AnikA dd)	619	Lintant			Soprano	Guitar	Collection			A Major	Andantino	French	4	Text	Bar 9, mod to E (dom)	N/A	N/A	23	1	0	0	N/A	F Pn	4o =Y. 7 .(28)	N.p., 1797, single (GougS) {1}	
977	Lamparelli	Antonio		Romances de Zilia	No. 1 - La montagne amour	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			Eb Major	Largo	French	7	Text	Bar 34, mod to Bb (dom)	N/A	N/A	62	18	0	8	Increasin g intensity of s/q towards end	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Gaveaux, n.d., single [GB Lbl, G.548.(55.)]; Lamparelli, 1800, single [GB Lbl, H.346.g.(4.)] {3}	
978	Lamparelli	Antonio		Romances de Zilia	No. 2 - Le refus du baiser	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			E Major	Molto moderato	French	4	Text	Bar 10, hint of B (dom)	N/A	N/A	31	4	0	4	N/A	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli 1800 [GB Lbl, H.346.g.(4.)] {1}	
979	Lamparelli	Antonio		Romances de Zilia	No. 3 - Le jour d'absence	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			Bb Major	Larghetto amoroso	French	4	Text	N/A	N/A	N/A	54	18	0	6	Bar 34, increase d intensity of s/q	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {1}	
980	Lamparelli	Antonio		Romances de Zilia	No. 4 - J'aimais Silvie	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			A Major	Larghetto	French	3	Text	N/A	N/A	N/A	38	8	0	6	N/A	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {1}	
981	Lamparelli	Antonio		Romances de Zilia	No. 5 - Tu m'aimais	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			D Major	Andantino amoroso	French	3	Text	Bar 36, mod to A (dom)	N/A	N/A	61	20	0	5	N/A	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {1}	

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982	Lamparelli	Antonio		Romances de Zilia	No. 6 - Lucette me parait plus belle	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			G Major	Andante amoroso	French	3	Text	Bar 13, mod to D (dom)	N/A	N/A	29	6	0	5	Bar 14, introducti on of D pedal note	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)]; Louis, 1803, single (ChanGrac (GougS)) {2}	
983	Lamparelli	Antonio		Romances de Zilia	No. 7 - Ces bois épais	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			C Major	Andantino grazioso	French	3	Text	Bar 17, hint of G (dom); Some chromati cism	N/A	N/A	32	8	0	8	N/A	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {1}	
984	Lamparelli	Antonio		Romances de Zilia	No. 8 - Oiseau dont je plains l'esclavage	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			F Major	Andantino	French	3	Text	Bar 12, mod to C (dom); Some chromati cism	N/A	N/A	28	4	0	4	Bar 12, change from unison qu to d/s/q	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {1}	
985	Lamparelli	Antonio		Romances de Zilia	No. 9 - Tu m'aimes encor ma Lesbie	Lamparelli	1795 [Pn]			Beaufort		Soprano	Piano	Collection			D Major	Andante con moto	French	2	Text	Bar 15, mod to A (dom)	N/A	N/A	34	8	0	4	Bar 9, change from cr to s/q	F Pn	4o = Y.165 (1)	B. Viguerie [F Pn, 4o = Y.165 (1)]; Viguerie, La lyre d'orphée [GB Lbl, G.548.(54.)]; Lamparelli, 1800 [GB Lbl, H.346.g.(4.)] {3}	
986	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 1 - Te voir t'aimer sans te le dire pourra	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			C Major	Andante	French	2	Text	Bar 23, mod to G (dom)	N/A	A (9 - 23); B (24 - 32); A (33 - 40)	42	8	0	2	Bar 24 change from qu to cr	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
987	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 2 - Pour suis chantre du soir	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			G Minor	Larghetto expressivo	French	5	Text	Bar 28, mod to Bb (rel major)	N/A	N/A	46	12	4	3	Bars 29 - 36, change from cr to qu	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
988	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 3 - Cœurs tendres ne me vantez pas ce bien d'aimer	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			Eb Major	Andante amoroso	French	2	Text	Bar 23, mod to Bb (dom)	N/A	A (8 - 23); B (24 - 44)	48	7	0	4	N/A	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
989	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 4 - A peine hélas ma carrière commence faut-il la voir	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			C Minor	Largo	French	5	Text	Bar 12, mod to G (dom); Bar 16, mod to Eb (rel maj)	N/A	N/A	33	4	0	3	N/A	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	

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990	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 5 - De tes traits ô ma Chimene ce n'est pas le doux contour	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			G Major	Andantino grazioso	French	4	Text	Bar 24, mod to D (dom); Bars 14 & 33, chrom; Bar 33, mod to G (tonic)	N/A	N/A	40	8	0	4	N/A	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
991	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 6 - ô toi qui fuis ton amie tu me ravis mon bonheur	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			C Major	Larghetto expressivo	French	2	Text	Bar 45, key sig change to G (dom); Back to tonic for 2nd stanza	N/A	S (17 - 44); R (45 - 56)	64	16	0	8	N/A	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
992	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 7 - Astre brillant achevé ta carrière	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			G Major	Andante	French	3	Text	Bar 16, mod to D (dom); Bar 21 mod to in G (tonic)	N/A	N/A	30	8	0	2	Change from s/q to cr	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
993	Lamparelli	Antonio		Romances nouvelles avec accompag n-ement de forte piano	No. 8 - Que vous avez un heureux sort reine des fleurs	Garnier	1791 - 1811 [Lcm]				Mme Fulchiro n	Soprano	Piano	Collection			F Major	Larghetto	French	3	Text	Bar 12, mod to C (dom); Bar 18 mod to F (tonic)	N/A	N/A	22	4	0	1	Change from s/q to cr	GB Lcm	H533/2	Lobry, 1815 [GB Lbl, E1717.f.(5.)] {1}	
994	Lamparelli	Antonio		Trois romances	No. 1 - Elmire	Janet & Cotelle	1811 (JEmp)				Jenny Coopal		Piano, Harp						French														(JEmp, 25/06/1811)
995	Lamparelli	Antonio		Trois romances	No. 2 - Adèle	Janet & Cotelle	1811 (JEmp)				Jenny Coopal		Piano, Harp						French														(JEmp, 25/06/1811)
996	Lamparelli	Antonio		Trois romances	No. 3 - La confidence	Janet & Cotelle	1811 (JEmp)				Jenny Coopal		Piano, Harp						French														(JEmp, 25/06/1811)
997	Lamparelli	Antonio		Trois romances	No. 1 - Je n'aime plus le printem[p]s	Janet & Cotelle	1817 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 10/05/1817, vol. 19, no. 195)
998	Lamparelli	Antonio		Trois romances	No. 2 - L'Infidèle	Janet & Cotelle	1817 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 10/05/1817, vol. 19, no. 195)
999	Lamparelli	Antonio		Trois romances	No. 3 - L'ermite par amour	Janet & Cotelle	1817 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 10/05/1817, vol. 19, no. 195)
1000	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 1 - En revenant d'au vargna	Naderman	1790 - 1796 (AnikAdd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			F Major	Allegretto con brio	French	3	Text	N/A	N/A	N/A	66	16	0	8	N/A	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]

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1001	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 2 - Le jeune amour est ma foi bien malin	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			A Major	Allegretto	French	3	Text	Bar 32, mod to E (dom)	N/A	N/A	50	16	0	6	N/A	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]
1002	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 3 - Lise a quinze ans	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			C Major	Allegretto	French	3	Text	Bar 17, mod to G (dom)	N/A	N/A	40	8	0	4	N/A	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]
1003	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 4 - Vous qui portez	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			A Major	Andantino amoroso	French	5	Text	Bar 17, mod to E (dom); Bar 34, key sig change to a (tonic minor)	N/A	S1, 3 & 5 major; S2 & 4	34	9	0	4	N/A	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]
1004	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 5 - On ne peux concevoir	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			C Major	Andantino amoroso	French	4	Text	Bar 22, mod to G (dom); Bar 47, key sig change to c (tonic min)	N/A	A (10 - 46); B (47 - 82)	87	9	0	5	Bar 47, introducti on of s/q	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]
1005	Lamparelli	Antonio	2	Recueil de romances avec accompag n-ement de forte-piano	No. 6 - Toi qui faisait	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			A Major	Andantino moderato	French	4	Text	Bar 17, mod to E (dom)	N/A	N/A	36	9	0	5	N/A	F Pn	Vm7 70436	1795 [F Pn, Vmb = 10933 (2)] {1}	[F Pn, Vm7 7624]
1006	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 1 - La trompette appelle aux alarmes	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			C Major	Allegretto maestoso	French	3	Text	N/A	N/A	N/A	32	12	0	4	N/A	F Pn	Vm7 70437		[F Pn, Vm7 7625]
1007	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 2 - L'heure avance où je dois mourir	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			A Minor	Largo	French	4	Text	N/A	N/A	N/A	58	15	0	7	Bar 32, change from arpeggio s to 2 single qu	F Pn	Vm7 70437		[F Pn, Vm7 7625]
1008	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 3 - Il est certain	Naderman	1790 - 1796 (AnikA dd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			Bb Major	Allegretto	French	3	Text	Bar 34, mod to F (dom); Bars 52 - 54 hint of C	N/A	N/A	76	17	0	5	N/A	F Pn	Vm7 70437		[F Pn, Vm7 7625]

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															Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1009	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 4 - Unique objet de ma tendresse	Naderman	1790 - 1796 (AnikAdd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			G Major	Larghetto	French	3	Text	Bar 30, mod to D (dom)	N/A	S (15 - 30); R (31 - 41)	47	14	0	6	Bars 35 - 37, increased prominence of s/q	F Pn	Vm7 70437		[F Pn, Vm7 7625]
1010	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 5 - Le printemps l'amour et Sylvie	Naderman	1790 - 1796 (AnikAdd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			C Major	Allegretto grazioso	French	3	Text	Bar 32, mod to G (dom)	N/A	N/A	60	16	0	8	N/A	F Pn	Vm7 70437		[F Pn, Vm7 7625]
1011	Lamparelli	Antonio	3	Recueil de romances avec accompag n-ement de forte-piano	No. 6 - Je vais revoir la beauté	Naderman	1790 - 1796 (AnikAdd)				Citoyen ne Fleurieu	Soprano	Piano	Collection			F Major	Allegretto agitato	French	3	Text	Bar 29, mod to C (dom)	N/A	N/A	57	12	0	4	Bars 30 - 36, s/q scalic passages (framed by doubling vocal)	F Pn	Vm7 70437		[F Pn, Vm7 7625]
1012	Lamparelli	Antonio	7	Sept romances	No. 1 - L'instant	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			A Major	Allegretto	French	3	Text	Bar 22, hint of E (dom)	N/A	N/A	32	10	0	0	Various styles, which increase in complexity	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1013	Lamparelli	Antonio	7	Sept romances	No. 2 - L'origine du Jokei	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			D Major	Allegretto	French	3	Text	Bar 17, mod to A (dom)	N/A	N/A	36	9	0	9	N/A	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1014	Lamparelli	Antonio	7	Sept romances	No. 3 - L'invitation à Zélie	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			Eb Major	Allegretto	French	4	Text	Bar 17, mod to Bb (dom)	N/A	N/A	45	10	0	9	N/A	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1015	Lamparelli	Antonio	7	Sept romances	No. 4 - A la beauté romance	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			Bb Major	Allegretto maestoso	French	2	Text	Bar 20, mod to F (dom)	N/A	N/A	36	12	0	0	Bar 20, introduction of appoggiatur-as	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1016	Lamparelli	Antonio	7	Sept romances	No. 5 - Le serment	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			G Major	Andantino grazioso	French	4	Text	Bar 16, mod to D (dom)	N/A	N/A	26	8	0	4	Alternation between triplets & s/q	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1017	Lamparelli	Antonio	7	Sept romances	No. 6 - Sur un pensée donnée	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			D Major	Allegretto maestoso	French	3	Text	Bar 20, mod to A (dom)	N/A	N/A	37	11	0	2	N/A	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	
1018	Lamparelli	Antonio	7	Sept romances	No. 7 - L'écho	Naderman	1800 [Lbl]				Osterval	Soprano	Piano	Collection			F Major	Allegretto	French	3	Text	Bar 15, mod to C (dom)	N/A	N/A	37	8	0	0	Increasing in complexity	GB Lbl	H.346.g.(5.)	Ded to Grimaldi (JnlP, 19/12/1800 (GougC)) {1}	

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																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1019	Lamparelli	Antonio	8	Romances tirées	No. 1 - Complainte du lac	Naderman	1798 (AnikPl)	536		C***	Mlle Nolette	Soprano	Piano	Collection			G Major	Larghetto	French	3	Text	Bar 25, mod to D (dom); Bar 34, mod to G (tonic)	N/A	N/A	56	8	1+ 1	7	Bars 27 - 33, s/q (framed by doubling vocal)	F Pn	Vm7 7626		[F Pn, Vm7 70443]
1020	Lamparelli	Antonio	8	Romances tirées	No. 2 - Le chasseur de chamois	Naderman	1798 (AnikPl)	536		C***	Mlle Nolette	Soprano	Piano	Collection			A Minor	Andante	French	5	Text	Bar 33, mod to C (rel maj); Bar 38, mod to a (tonic); Bar 42, key sig change to A (tonic maj); Bar 57, key sig change to a (tonic)	N/A	A (18 - 41); B (42 - 57)	73	17	0	16	Bars 18 - 41, cr; Bars 42 - 56, doubling vocal .	F Pn	Vm7 7626		[F Pn, Vm7 70443]
1021	Lamparelli	Antonio	8	Romances tirées	No. 3 - Polonaise	Naderman	1798 (AnikPl)	536		C***	Mlle Nolette	Soprano	Piano	Collection			Bb Major	Allegretto	French	4	Text	N/A	N/A	N/A	36	8	0	8	N/A	F Pn	Vm7 7626		[F Pn, Vm7 70443]
1022	Lamparelli	Antonio	8	Romances tirées	No. 4 - Chanson causaque	Naderman	1798 (AnikPl)	536		C***	Mlle Nolette	Soprano	Piano	Collection			C Major	Allegretto	French	3	Text	N/A	N/A	N/A	64	17	0	3	Bars 18 - 30, arpeggio; 31 - 61, doubling vocal	F Pn	Vm7 7626		[F Pn, Vm7 70443]
1023	Lamparelli	Antonio	8	Romances tirées	No. 5 - La jalousie	Naderman	1798 (AnikPl)	536		C***	Mlle Nolette	Soprano	Piano	Collection			F Minor	Andante	French	3	Text	Bar 46, key sig change to F (tonic maj)	N/A	N/A	66	12	2 + 2	5	Bars 13 - 45, doubling vocal; Bars 46 - 61, s/q oscillations	F Pn	Vm7 7626		[F Pn, Vm7 70443]
1024	Lamparelli	Antonio	9	Six nouvelles romances	No. 1 - Le parloir de Melanie	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			C Major	Andante sostenuto	French	4	Text	Bar 22, mod to G (dom)	N/A	N/A	39	13	0	6	Increased prominence of s/q towards end	F Pn	Vm7 70444	1798 [F Pn, Vma. 100 (1); 1799 [GB Cu, MRA.290.75.162]{2}	[F Pn, Vmg.19532]; [F Pn, Vm7 7627]
1025	Lamparelli	Antonio	9	Six nouvelles romances	No. 2 - Le rosier	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			G Minor	Larghetto	French	3	Text	Bar 22, mod to Bb (rel maj); Bar 31, chromaticism	Bar 31, dim chord	N/A	44	12	0	10	Bar 19, introduction of s/q	F Pn	Vm7 70444	1798 [F Pn, Vma. 100 (1); 1799 [GB Cu, MRA.290.75.162] {2}	[F Pn, Vmg.19532]; [F Pn, Vm7 7627]

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1026	Lamparelli	Antonio	9	Six nouvelles romances	No. 3 - Chanson du troubadour	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			G Major	Allegretto	French	3	Text	Bar 32, mod to D (dom)	N/A	N/A	55	16	0	15	Bars 33, introducti on of s/q	F Pn	Vm7 70444	1798, song no. 4 [F Pn, Vma. 100 (1); 1799 [GB Cu, MRA.290.75.162]; single [F Pn, 4o = Y.8] {3}	[F Pn, Vmg.19532]; [F Pn, Vm7 7627]
1027	Lamparelli	Antonio	9	Six nouvelles romances	No. 4 - Le bouclier	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			G Major	Allegretto	French	4	Text	Bar 44, mod to D (dom)	N/A	N/A	80	28	0	8	N/A	F Pn	Vm7 70444	1798, song no. 3 [F Pn, Vma. 100 (1); 1799 [GB Cu, MRA.290.75.162] {2}	[F Pn, Vmg.19532]; [F Pn, Vm7 7627]
1028	Lamparelli	Antonio	9	Six nouvelles romances	No. 5 - L'amour a tout âge	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			C Major	Allegretto	French	4	Text	Bar 33, mod to G (dom)	N/A	N/A	52	17	0	7	N/A	F Pn	Vm7 70444	1798 [F Pn, Vma. 100 (1); 1799 [GB Cu, MRA.290.75.162] {2}	[F Pn, Vmg.19532]; [F Pn, Vm7 7627]
1029	Lamparelli	Antonio	9	Six nouvelles romances	No. 6 - Chanson a ma mie	Naderman	1798 (AnikPl)	537				Soprano	Piano	Collection			A Minor	Andantino	French	5	Text	Bar 20, hint of e (dom)	N/A	N/A	48	12	0	12	Bar 21 - 32, s/q (framed by qu)	F Pn	Vm7 70444		[F Pn, Vmg.19532]; [F Pn, Vm7 7627]
1030	Lamparelli	Antonio	12	Trois romances	No. 1 -	Momigny	1803 (JDébat)						Piano, Harp						French														(JDébat, 10/01/1803)
1031	Lamparelli	Antonio	12	Trois romances	No. 2 -	Momigny	1803 (JDébat)						Piano, Harp						French														(JDébat, 10/01/1803)
1032	Lamparelli	Antonio	12	Trois romances	No. 3 -	Momigny	1803 (JDébat)						Piano, Harp						French														(JDébat, 10/01/1803)
1033	Lamparelli	Antonio	14	Romances paroles de divers auteurs	No. 1 - Le bonheur inespéré	Duhan & Cie	1803 (Anik Cat)	48		Ricchard		Soprano	Piano	Collection			G Minor		French	5	Text	Bar 12, mod to Bb (med); Occasio nal use of accident als	N/A	N/A	20	4	0	4	N/A	F Pn	Vm7 70440	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1034	Lamparelli	Antonio	14	Romances paroles de divers auteurs	No. 2 - L'amour et l'amitié	Duhan & Cie	1803 (Anik Cat)	50				Soprano	Piano	Collection			G Major	Allegretto	French	2	Text	Bar 23, mod to D (dom)	N/A	N/A	58	8	0	8	Bar 23, change from alberti s/q to qu; Bar 41, doubling vocal	F Pn	Vm7 70440	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1035	Lamparelli	Antonio	14	Romances paroles de divers auteurs	No. 3 - Le pauvre Henri	Duhan & Cie	1803 (Anik Cat)	52		***		Soprano	Piano	Collection			A Minor	Andante	French	4	Text	Bar 20, mod to C (rel maj)	N/A	A (9 - 24); B (25 - 33); A (34 - 40)	48	8	0	8	N/A	F Pn	Vm7 70440	1802, Nouveau journal d'apollon, 1e année XXVI livraison [GB Lb, E.271.z.(2.)]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1036	Lamparelli	Antonio	14	Romances paroles de divers auteurs	No. 4 - Chanson de la bergère de philosie	Duhan & Cie	1803 (Anik Cat)	60				Soprano	Piano	Collection			A Major	Allegro agitato	French	4	Text	Bar 9, mod to E (dom)	N/A	N/A	29	1	0	6	N/A	F Pn	Vm7 70440	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1037	Lamparelli	Antonio	15	Quatre nouvelles romances	No. 1 - Le buisson	Duhan & Cie	1803 (Anik Cat)	58		Athena c	Mélanie Mersan	Soprano	Piano	Collection			Eb Major	Andantino	French	4	Text	Bar 11, mod to Bb (dom); Bar 12 hint of eb (dom min)	N/A	A (2 - 11); B (12 - 15); A (16 - 23)	31	1	0	8	Bars 10 - 13, change to tremolandos from alberti s/q	F Pn	Vm7 70435	1802, Nouveau journal d'apollon, 1e anne XXIXe livraison [GB Lbl, E.271.z.(2.)]; N.d., single [US Bu, FMV215]; Meissonnier, single (BibF, 13/09/1823, vol. 37, no. 232); 1803, single (AnikCat, no. 56){4}	(AnikCat, no. 56)
1038	Lamparelli	Antonio	15	Quatre nouvelles romances	No. 2 - Les vœux	Duhan & Cie	1803 (Anik Cat)	62			Mélanie Mersan	Soprano	Piano	Collection			G Major	Andantino amoroso	French	3	Text	Bar 14, mod to D (dom)	N/A	A (5 - 20); B (21 - 30)	35	4	0	5	Bar 21, change to qu from s/q	F Pn	Vm7 70435	1802, Nouveau journal d'apollon, 1e année XXXIe livraison [GB Lbl, E.271.z.(2.)]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1039	Lamparelli	Antonio	15	Quatre nouvelles romances	No. 3 - L'âge d'or	Duhan & Cie	1803 (Anik Cat)	64			Mélanie Mersan	Soprano	Piano	Collection			A Minor	Andantino	French	4	Text	Bar 17, mod to C (rel maj); Bars 25 - 34 in A (tonic maj); Bar 30 chromaticism	N/A	S (9 - 24); R (25 - 28)	34	8	0	6	Bars 25 - 34, change from qu to triplets	F Pn	Vm7 70435	1802, Nouveau journal d'apollon, 1e annee XXXIIe livraison [GB Lbl, E.271.z.(2.)]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1040	Lamparelli	Antonio	15	Quatre nouvelles romances	No. 4 - Il est donc vrai	Duhan & Cie	1803 (Anik Cat)	92		Mr Bousquet	Mélanie Mersan	Soprano	Piano	Collection			C Minor	Andantino	French	4	Text	Bar 22, mod to G (dom maj)	N/A	N/A	38	14	0	4	Bar 24, change from s/q arpeggios to dotted rhythmss	F Pn	Vm7 70435	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1041	Lamparelli	Antonio	17	Romances paroles de divers auteurs	No. 1 - Le mal d'amour	Duhan & Cie	1803 (Anik Cat)	68				Soprano	Piano	Collection			Eb Major		French	4	Text	Bar 24, mod to Bb (dom)	N/A	A (9 - 32); B (33 - 43)	51	8	0	8	Bars 40 - 42, change from dotted rhythms to s/q	F Pn	Vm7 70441	1802, Nouveau journal d'apollon [GB Lbl, E.271.z.(2.)]; 1803, single (AnikCat, no. 56){1}	(AnikCat, no. 56)
1042	Lamparelli	Antonio	17	Romances paroles de divers auteurs	No. 2 - L'adieu	Duhan & Cie	1803 (Anik Cat)	70				Soprano	Piano	Collection			D Major		French	3	Text	Bar 26, mod to A (dom)	N/A	N/A	43	9	1	5	N/A	F Pn	Vm7 70441	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1043	Lamparelli	Antonio	17	Romances paroles de divers auteurs	No. 3 - Les amours renvoyé	Duhan & Cie	1803 (Anik Cat)	72		Monvel		Soprano	Piano	Collection			C Major		French	4	Text	Bar 21, mod to G (dom)	N/A	N/A	38	9	0	9	N/A	F Pn	Vm7 70441	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1044	Lamparelli	Antonio	17	Romances paroles de divers auteurs	No. 4 - Rappel de l'amour exilé	Duhan & Cie	1803 (Anik Cat)	83				Soprano	Piano	Collection			F Major		French	5	Text	Bar 16, mod to C (dom)	N/A	N/A	34	8	0	8	N/A	F Pn	Vm7 70441	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1045	Lamparelli	Antonio	17	Romances paroles de divers auteurs	No. 5 - L'absence	Duhan & Cie	1803 (Anik Cat)	93		Mr Bousquet		Soprano	Piano	Collection			G Major		French	4	Text	Bar 27, mod to D (dom)	N/A	N/A	46	18	0	9	N/A	F Pn	Vm7 70441	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1046	Lamparelli	Antonio	18	Romances, paroles de divers auteurs	No. 1 - Un jour, sous le coudrette	Duhan & Cie	1803 (Anik Cat)	78				Soprano	Piano	Collection			F Major	Allegretto con brio	French	5	Text	bar 11, mod to C (dom)	N/A	N/A	25	5	0	4	N/A	F Pn	Vm7 70442	[F Pn, Vm7 7628]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1047	Lamparelli	Antonio	18	Romances, paroles de divers auteurs	No. 2 - Puissant Baron	Duhan & Cie	1803 (Anik Cat)	79		Mr Andre F. Coupigny		Soprano	Piano	Collection			A Minor	Andante	French	4	Text	N/A	N/A	N/A	32	8	0	8	N/A	F Pn	Vm7 70442	[F Pn, Vm7 7628] {1}	(AnikCat, no. 56)
1048	Lamparelli	Antonio	18	Romances, paroles de divers auteurs	No. 3 - Quand fillette ignore l'amour	Duhan & Cie	1803 (Anik Cat)	88		Mr Alberic Deville		Soprano	Piano	Collection			Bb Major	Allegretto	French	2	Text	Bar 32, mod to F (dom)	N/A	N/A	74	16	0	16	Bar 41, appearance of dotted rhythms	F Pn	Vm7 70442	[F Pn, Vm7 7628]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1049	Lamparelli	Antonio	18	Romances, paroles de divers auteurs	No. 4 - Oiseau charmant, doux colibri	Duhan & Cie	1803 (Anik Cat)	90		Menegaut		Soprano	Piano	Collection			A Major	Andante	French	2	Text	Bar 27, mod to E (dom)	N/A	N/A	56	10	0	9	Bar 27, change from qu to alberti s/q	F Pn	Vm7 70442	[F Pn, Vm7 7628]; 1803, single (AnikCat, no. 56) {2}	(AnikCat, no. 56)
1050	Lamparelli	Antonio	20	Recueil de quatre nouvelles romances	No. 1 - La rose	Duhan & Cie	1803 (Anik Cat)	74		***	Mme Haller	Soprano	Piano	Collection			G Major	Allegretto	French	5	Text	N/A	N/A	N/A	72	17	0	16	Bars 41 - 54, change from arpeggios to chords	F Pn	Vm7 70438	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1051	Lamparelli	Antonio	20	Recueil de quatre nouvelles romances	No. 2 - Le retour de myrthé Romance	Duhan & Cie	1803 (Anik Cat)	82		Mr Lachabeaussie-re	Mme Haller	Soprano	Piano	Collection			A Major	Allegretto	French	4	Text	N/A	N/A	N/A	34	2	0	8	N/A	F Pn	Vm7 70438	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1052	Lamparelli	Antonio	20	Recueil de quatre nouvelles romances	No. 3 - Le printem[p]s	Duhan & Cie	1803 (Anik Cat)	85		Roger	Mme Haller	Soprano	Piano	Collection			F Major	Allegretto non tanto	French	3	Text	N/A	N/A	N/A	36	8	0	8	N/A	F Pn	Vm7 70438	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1053	Lamparelli	Antonio	20	Recueil de quatre nouvelles romances	No. 4 - Dans ces lieux	Duhan & Cie	1803 (Anik Cat)	87		Masson	Mme Haller	Soprano	Piano	Collection			D Major	Mouvement de March	French	4	Text	Bar 16, mod to A (dom)	N/A	N/A	28	4	0	4	N/A	F Pn	Vm7 70438	1803, single (AnikCat, no. 56) {1}	(AnikCat, no. 56)
1054	Lazzarini	Gustave			Complainte en romance de Louis XVI	Lazzarini				Mr Palissot	Mr Théodore Mangin	Soprano	Piano, Harp	Single Song Sheet			Eb Major	Andante lento	French	8	Text	Bars 13 - 14, hint of eb (tonic min)	N/A	N/A	31	6	0	5	N/A	F Pn	4o = Y. 232		
1055	Lazzarini	Gustave			Elle est si jolie	Lazzarini				Mr Emile Gagneux	Mlle Annette de Lihu	Soprano	Piano, Harp	Single Song Sheet			D Major	Larghetto	French	4	Text	Bar 9, hint of e (supertonic)	N/A	N/A	26	4	0	2	Alternation between alberti s/q and offbeats / onbeats	F Pn	4o = Y. 233		

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																	Expression		Stanzas		Harmony		Structure	Accompaniment										
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1056	Lazzarini	Gustave			Sergius ou le prisonnier Russe	Lazzarini	1807 (JEmp)				Mme Thérèse de Chateau giron		Piano, Harp						French													Imbault & H. F. Godefroy (JEmp, 10/10/1807) {1}	(JEmp, 10/10/1807)
1057	Manni	N.			Les adieux de Sapho	Manni	1823 (BibF)												French														(BibF, 31/05/1823, vol. 22, no. 90)
1058	Manni	N.			Choix d'une époux	Manni	1823 (BibF)												French														(BibF, 31/05/1823, vol. 22, no. 90)
1059	Marini	Luigi			Chactas au tombeau d'Atala		1805 (Merc)			Brévann es									French														(Merc (GougS))
1060	Marini	Luigi			Lise et Mises	Pleyel	1797 (JnlPl ey)						Piano	Musical Periodical	Journal de Pleyel	2e année, no. 20			French														(JnlPley, 20/05/1797 (PleMusP))
1061	Marini	Luigi			La pâstre	Viguerie	1800 [Lbl]					Soprano	Piano, Harp	Musical Periodical	La lyre d'orphée		G Major	Andantino	French	1	N/A	Some hints of D (dom); Bar 53, mod to g (tonic min)	N/A	A (13 - 52); B (53 -80)	80	12	0	0	N/A	GB Lbl	G.548.(40.)		
1062	Mariscotti	Luigi			Les adieux de la girafe	Janet & Cotelle	1827 (JGén Ann)			La Comtess e d'Oglou			Guitar						French														(JGénAnn, 21/07/1827, vol. 58, no. 376)
1063	Mariscotti	Luigi			Le vieux soldat	Mariscotti	1828 (BibF)						Guitar						French														(BibF, 31/05/1828, vol. 22, no. 159)
1064	Marliani	Marco-Aurelio			Discrétion	Au bureau de l'artiste	1830 - 1840 (AnikAdd)												French											F Pn	Vm7 448336		[F Pn, D.11.113 (19)]
1065	Marliani	Marco-Aurelio			Vous me faites mourir	Pacini	1835 [Lbl]	722		Boucher de Perthes	Julia Grisi	Soprano	Piano	Single Song Sheet			G Major	Andantino	French	3	Text	Bar 10, mod to D (dom); Bar 14, hint of d (dom min)	N/A	S (4 - 15); R (16 - 24)	24	3	0	0	N/A	GB Lbl	G.552.(32.)		
1066	Martini	Jean-Paul-Edige			Les adieux de Sapho à Phaon	Bénoist	1815 (MusP)			C.-A. Demoust ier			Piano	Musical Periodical	Le souvenir des ménestrels	2e année, no. 41			French													Mme veuve Bénoi[s]t, 1819, single / edition (BibF, 05/06/1819, vol. 23, no. 202) {1}	([F Pn] & [F Sn] MusP); (GougS)
1067	Martini	Jean-Paul-Edige			Dans more printem[p]s	Bénoist	1816 (MusP)			P., de			Piano	Musical Periodical	Le souvenir des ménestrels	3e année, no. 60			French														([F Pn] & [GB Lbm] MusP); (GougS)
1068	Martini	Jean-Paul-Edige			Jeunes beautés, soyez indifférentes	Bénoist	1814 (MusP)			P., de			Piano	Musical Periodical	Le souvenir des ménestrels	1ère année, no. 61			French														([F Pn] & [F V] MusP); (GougS)
1069	Martini	Jean-Paul-Edige			Ma Zélulbé / Guardami un poco	Erard	1833 (Anik)					Soprano	Guitar						French, Italian														(CCE)
1070	Martini	Jean-Paul-Edige			Plaisir d'amour	Corbaux	1807 - 1814 (AnikAdd)		Lemoin e	Mr Jean-Pierre Florian		Soprano	Guitar, Lyre	Single Song Sheet			G Major	Doloroso	French	1	N/A	Bar 11, hint of D (dom); Bar 20, change of key sig to g (tonic min)	N/A	A (3 - 10); B (11 - 19); C (20 - 35)	35	2	1	0	N/A	GB Lbl	E.1717.o.(56.)	Petit, 1826 (CCE) {1}	

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis																	Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment											
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1071	Martini	Jean-Paul-Edige			Plaisir d'amour	Meysenberg	1800 [Lbl]	36		Mr Jean-Pierre Florian		Soprano	Piano, Harp	Single Song Sheet			F Major	Doloroso	French	1	N/A	Bar 11, hint of C (dom); Bar 20, change of key sig to f (tonic min)	N/A	A (3 - 10); B (11 - 19); C (20 - 35)	35	2	1	0	N/A	GB Lbl	G548.(70.)	Petit, 1826 (CCE) {1}	[GB Lbl, G.547.o]
1072	Martini	Jean-Paul-Edige			Romance de la matinée d'une jolie	Imbault	1792 [Ouc]					Soprano	Guitar						French											GB Ouc	Harding Mus. J.188 (25)		
1073	Martini	Jean-Paul-Edige			Soupirs d'amour	Bénoist	1814 (MusP)			P., de				Musical Periodical	Le souvenir des ménestrels	1ère année, no. 11			French															([F Pn] & [F V] MusP); (GougS)
1074	Martini	Jean-Paul-Edige			Le verà soie	Chevessailles	1823 (BibF)						Guitar						French															(BibF, 01/11/1823, vol. 44. no. 286)
1075	Martini	Jean-Paul-Edige	3	Trois romances	No. 1 -	Imbault	1800 (ImbCat)						Piano						French															(ImbCat)
1076	Martini	Jean-Paul-Edige	3	Trois romances	No. 2-	Imbault	1800 (ImbCat)						Piano						French															(ImbCat)
1077	Martini	Jean-Paul-Edige	3	Trois romances	No. 3 -	Imbault	1800 (ImbCat)						Piano						French															(ImbCat)
1078	Masini	Francesco			Absence et retour	Colombier	1845 (BibF)			F. Jourdain			Guitar						French															(BibF, 15/02/1845, vol. 7, no. 13)
1079	Masini	Francesco			Les adieux à la provence	Delahante	1836 (BibF)			Victor Clergeau									French															(BibF, 09/01/1836, vol. 2, no. 19)
1080	Masini	Francesco			Les adieux à la provence	Delahante	1838 [Lam]		Carcassi	Victor Clergeau		Soprano	Guitar				D Major		French											GB Lam	XX(144160.1)		
1081	Masini	Francesco			L'âme blessée	Schonenberg-er	1850 (SchCat)	S.2535		Mr Ed. Latreille		Soprano	Piano	Edition (with illustration)			Bb Major	Andantino expressivo	French	3	Vocal line	Bar 18, mod to F (dom); chromaticisms	N/A	S (9 - 26); R (27 - 34)	34	8	0	0	Bar 18, change from cr to qu	F Pn	Vm7 79110		(SchCat)
1082	Masini	Francesco			Amour à toi	Latte	1840 [Ouc]		Vimeux	F. Jourdain	Mme Léopold Berthier	Soprano	Guitar	Edition (with illustration)			A Major	Con dolcezza	French	3	Vocal line	Bar 22, hint of E (dom)	N/A	A (9 - 20); B (21 - 32)	32	8	0	0	N/A	GB Ouc	Harding Mus. J.90 (39)		(BibF, 14/03/1840, vol. 11, no. 160)
1083	Masini	Francesco			L'amour du pays!	Pleyel	1833 (PleMusP)	L.P. 2896		Mlle Cellier	Panel	Soprano	Piano	Edition (with illustration)			F Major	Quasi allegretto	French	3	Vocal line	Bar 29, hint of c (dom min)	First chord dom (C); Bar 12 dim chord (G#, B, D); Bars 24 - 27 dim feel with series of minor 3rd progress-ions	A (9 - 16); B (17 - 36)	40	8	0	4	Bar 17, change to qu intersper se-d with cr	F Pn	Vm7 79112		

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1084	Masini	Francesco			Amour et charité	Heu	1834 (BibF)	C.H.71		Mr Emile Barateau	Richelmi	Soprano	Piano	Single Song Sheet			C Minor	Andante	French	3	Vocal line	Bar 14, key sig change to C (tonic maj)	Frequen-t use of dim chords	S (2 - 13); R (14 - 21)	25	1	0	4	Increased intensity of qu	F Pn	Vm7 79114		(BibF, 16/08/1834, vol. 33, no. 146)
1085	Masini	Francesco			Les amoureux de village	Meissonnier	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1086	Masini	Francesco			Les andalouses	Heugel	1834 (Mén)			Mr Evariste Marandon	Panel	Soprano	Piano	Musical Periodical	Le ménestrel	27/04/1834, no. 22	F Major	Allegretto	French	2	Vocal line									F Pn	GALLICA		
1087	Masini	Francesco			Anna l'andalouse	Colombier	1843 (BibF)			Mr Emile Barateau			Piano						French														(BibF, 18/03/1843, vol. 11, no. 82)
1088	Masini	Francesco			Anna l'andalouse	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1089	Masini	Francesco			L'appui du roseau	Meissonnier	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1090	Masini	Francesco			Au rivage, bon ménage	Meissonnier	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF 15/02/1845, vol. 7, no. 15)
1091	Masini	Francesco			Avant le bal	Latte	1838												French														Advertised on title page [GB Lbl, G. 559.(47.)]
1092	Masini	Francesco			Les beaux jours de l'aveugle	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1093	Masini	Francesco			La belle véronaise	Meissonnier	1845 (BibF)			Mr Emile Barateau									French														(BibF, 22/03/1845, vol. 12, no. 38)
1094	Masini	Francesco			Les belles nuits d'été	Meissonnier	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1095	Masini	Francesco			Le calme	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]
1096	Masini	Francesco			La cara mia	Petit	1838 [Lam]		Vimeux	Mr Emile Barateau		Soprano	Guitar				G Major		French											GB Lam	XX(144160.1)		
1097	Masini	Francesco			Ce départ de styieux	Latte	1838												French														Advertised on title page [GB Lbl, G. 559.(47.)]
1098	Masini	Francesco			Ce n'est plus moi	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]
1099	Masini	Francesco			Celle que j'ai rêvée	Latte	1838												French														Advertised on title page [GB LBl, G. 559.(47.)]

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1100	Masini	Francesco			La chaine	Delahante	1838 [Lam]	161	Carcass i	Mr Aumassi p		Soprano	Guitar	Edition (with illustration)			A Major	Andante espressivo	French	3	Vocal line	Bar 21, mod to c# (rel min); Bar 37, mod to E (dom); Bar 39, chromati cism	Repeate-d A pedal under E chord to create major 7th (dissona-nce)	S (2 - 21); R (22 - 41)	45	1	0	4	Bars 2 - 21, alberti bass; Bars 22 - 45, arpeggio s to fit compoun d time sig	GB Lbl	E.1717.(49.)		[GB Lam, XX(144160.1)]
1101	Masini	Francesco			Cœur de mère	Latte	1840 (AnikPl)	B.L.2 168		F. Jourdain	Georget te Ducrest	Soprano	Piano	Edition (with illustration)			F Minor	Andantino sostenuto	French	3	Vocal line	Bar 14, change of key sig to F (tonic maj); Bar 25, hint of D (sub med); Bar 29, hint of C (dom maj)	N/A	A (6 - 13); B (14 - 24); A (25 - 37)	37	5	0	0	Bars 14 - 24, s/q (framed by compoun d rhythms)	F Pn	4o = Y.279		
1102	Masini	Francesco			Le coin du feu	Schonenbe r-ger	1850 (SchCat)						Piano						French														(SchCat)
1103	Masini	Francesco			Crois-moi	Meissonnie r	1840 [Lbl]		Carcass i	Mr Emile Barateau	Eudoxie Chanco urtois	Soprano	Guitar	Edition (with illustration)			A Major	Andantino affettuoso	French	3	Vocal line	Bar 12, mod to b (superto nic); Bars 18 -	N/A	S (10 - 21); R (22 - 33)	33	9	0	0	N/A	GB Lbl	E.1717.I.(29.)		
1104	Masini	Francesco			La danse sicilienne	Meissonnie r	1830 - 1838												French														Advertised on title page [GB Lbl, G.544.(23.)]
1105	Masini	Francesco			Le depart du mariner	Meissonnie r	1830 - 1838												French														Advertised on title page [GB Lbl, G.544.(23.)]
1106	Masini	Francesco			Les deux anges			H.27 91		Mr Accurse	Iweins Hennin	Soprano	Piano	Single Song Sheet			G Minor	Andantino mosso	French	3	Vocal line	Bar 36, change	N/A	R (9 - 27); C	58	8	8	7	Bar 35, change	F Pn	Vm7 79157		
1107	Masini	Francesco			Deux madones	Latte	1838												French														Advertised on title page [GB Lbl, G. 559.(47.)]
1108	Masini	Francesco			Deux madones					Mr Emile Barateau		Soprano	Piano, Guitar	Musical Periodical	Journal des demoiselles	3e année, no. IV	Bb Major	Andantino mosso	French	3	Text	Bar 25, mod of D (med)	Frequen-t dim chords; Separat-e guitar part in A major	N/A	29	9	0	0	N/A	F Pn	K.7061		
1109	Masini	Francesco			Deux patries	Veuillot	1849 (BibF)			Mr Emile Barateau									French														(BibF, 03/03/1849, vol. 9, no. 36)
1110	Masini	Francesco			Les deux sœurs	Poussièlgu e	1837 (Mén)			Mr Blum		Soprano	Piano	Musical Periodical	Le ménestrel	24/09/18 37, no. 43	D Major	Andantino	French	3	Vocal line												([F Pn, GALLICA] Mén, 24/09/1937, no. 43)
1111	Masini	Francesco			Devinez	Duquesnay	1835 - 1841 (AnikAdd)												French														Advertised on title page [GB Lbl, G.556.(4.)]
1112	Masini	Francesco			Dis-moi je t'aime	Meissonnie r	1840 (BibF)		Matteo Carcass i				Guitar						French														(BibF, 22/02/1840, vol. 8, no. 135)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment									
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1113	Masini	Francesco			Dormez ange dormez	Latte	1838 [Lbl]	B.L.1 598		Tastu	Jansenn e	Soprano	Piano	Edition (with illustration)			F Major	Andantino semplice	French	3	Vocal line	Bars 19 - 20, hint of e (leading note); Bar 21, chromati cism; Bars 23 - 25, hint of g (superto nic)	Bar 21, C pedal note	N/A	30	9	0	0	N/A	GB Lbl	G.541.(22.)		
1114	Masini	Francesco			Douleur cachée	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1115	Masini	Francesco			Doutes de sa raison	Meissonnie r	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1116	Masini	Francesco			Endormez-vous, mon cœur	Meissonnie r	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1117	Masini	Francesco			L'exile	Latte	1838													French													Advertised on title page [GB Lbl, G.559.(47.)]
1118	Masini	Francesco			Faites-moi mourir	Meissonnie r	1830 - 1838 (Anik)													French													Advertised on title page [GB Lbl, G.544.(23.)]
1119	Masini	Francesco			La fiancée du pêcheur	Meissonnie r	1830 - 1838 (Anik)													French													Advertised on title page [GB Lbl, G.544.(23.)]
1120	Masini	Francesco			La fleur des ruines	Schonenbe rg-er	1850 (SchC at)						Piano							French													(SchCat)
1121	Masini	Francesco			La fleur qu'il m'a donnée	Meissonnie r	1845	J. M. 737		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			F Major	Andantino affettuoso	French	3	Vocal line	Bar 13, mod to C (dom); Bar 21, hint of Ab (med min)	N/A	R (5 - 12); S (13 - 28)	28	4	0	0	Bar 13, change from constant qu to offbeats / onbeats	F Pn	Vm7 79186		
1122	Masini	Francesco			Hélas!	Latte	1838													French													Advertised on title page [GB Lbl, G. 559.(47.)]
1123	Masini	Francesco			L'heure ou je vois	Latte	1838 [Lam]	B.L.1 597		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)					French		Vocal line									GB Lam	MCCANN		
1124	Masini	Francesco			L'hirondelle perdue	Au ménestrel		H.16 42.(2.)		Mr Victor Michal		Soprano	Piano	Single Song Sheet			E Minor	Quasi allegretto	French	3	Vocal line	Bar 26, change of key sig to E (tonic maj)	First chord dom (B); Introducti- on in 8ves	S (10 - 25); R (26 - 43)	43	9	0	0	Bar 26, change from cr to arpeggio s	F Pn	Vm7 79197		[F Pn, L.11.556]
1125	Masini	Francesco			Il était deux orphelins	Schonenbe rg-er	1850 (SchC at)						Piano							French													(SchCat)
1126	Masini	Francesco			Il faut mourir	Momigny	1829 (BibF)													French													(BibF, 20/05/1829, vol. 25, no. 185)
1127	Masini	Francesco			Il ne faut plus que je vous aime	Colombier	1843 (BibF)			Carrié			Piano							French													(BibF, 18/03/1843, vol. 11, no. 82)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1128	Masini	Francesco			Il ne faut plus que je vous aime	Colombier	1843 (BibF)			Carrié			Guitar						French													(BibF, 18/03/1843, vol. 11, no. 82)
1129	Masini	Francesco			J'ai tant pleure	Meissonnier													French													Advertised on title page [GB Lbl, G.544.(23.)]
1130	Masini	Francesco			Je l'aimais déjà	Meissonnier		M. H. 440		Mr Emile Barateau	Roger	Soprano	Piano	Edition (with illustration)			Ab Major	Andantino misterioso	French	3	Vocal line	Bar 12, mod to f (tonic min)	N/A	N/A	27	3	0	4	Bar 12, change from minims to s/q	F Pn	Vm7 79205	([F Pn, GALLICA] Mén, 25/04/1841, no. 21); Meissonnier & Heugel (BibF, 17/07/1841, vol. 29, no. 267) {2}	
1131	Masini	Francesco			Je l'aimerais déjà	Meissonnier & Heugel	1841 (BibF)						Guitar						French													(BibF, 17/07/1841, vol. 29, no. 267)
1132	Masini	Francesco			Je t'aimais avant de te voir	Brullé	1842			F. Jourdain		Soprano	Piano	Edition (with illustration)			G Major	Andantino affettuoso	French	3	Vocal line	Bar 13, hint of D (dom)	N/A	R (5 - 11); S (13 - 23)	23	4	1	0	Bar 13, change from qu to offbeats /onbeats	F Pn	Vm7 79206		
1133	Masini	Francesco			Les jeunes andaloux	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1134	Masini	Francesco			Les jeunes filles	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1135	Masini	Francesco			Le langage des yeux	Colombier	1845 (BibF)			Lonlay			Guitar						French													(BibF, 15/02/1845, vol. 7, no. 13)
1136	Masini	Francesco			Le langage des yeux	Colombier	1844			Lonlay		Soprano	Piano	Edition (with illustration)			Bb Major	Andantino expressivo	French	3	Vocal line	N/A	N/A	N/A	31	9	0	0	N/A	F Pn	Vm7 79215		
1137	Masini	Francesco			Laurette	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1138	Masini	Francesco			Les leçons du chemin	Schonenber-ger	1850 (SchCat)						Piano						French													(SchCat)
1139	Masini	Francesco			Les lilas	Schonenber-ger	1850 (SchCat)						Piano						French													(SchCat)
1140	Masini	Francesco			M'amour	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1141	Masini	Francesco			La Marguerite au rouet	Latte	1843			Mr Alexander Dumas		Soprano	Piano	Edition (with illustration)			A Minor	Allegretto agitato	French	3	Vocal line	Bar 17, mod to F (sub med); Chordal progression to a (F# - g - g# - a)	Chordal progress-ion to a (F# - g - g# - a)	R (6 - 16); S (17 - 30)	31	5	0	1	Bar 17, change from offbeats/ onbeats to s/q arpeggios	F Pn	Vm7 79223		
1142	Masini	Francesco			Marquise et gondlier	Schonenberg-er	1850 (SchCat)						Piano						French													(SchCat)
1143	Masini	Francesco			Mère et fils	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French													(BibF, 18/03/1843, vol. 11, no. 82)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1144	Masini	Francesco			Mère tu n'es plus là	Cotelle	1843	A.C. 561		F. Jourdain		Soprano	Piano	Edition (with illustration)			Eb Major	Andantino expressivo	French	3	Vocal line	Bar 12, mod to Bb (dom)	First chord dom (Bb)	R (5 - 16); S (21 - 29)	31	4	4	2	Bar 21, change from arpeggios to qu	F Pn	Vm7 79225		
1145	Masini	Francesco			Mon paradis	Latte	1840 (BibF)	B.L.2 129	Vimeux	F. Jourdain		Soprano	Guitar	Edition (with illustration)			C Major		French	3	Vocal line	N/A	Dissonance of G - C - F#	R (9 - 18); S (23 - 28)	28	8	4	0	N/A	GB Ouc	Harding Mus. J.90 (42)		(BibF, 02/05/1840, vol. 18, no. 234)
1146	Masini	Francesco			Les mulerieurs	Latte	1838												French														Advertised on title page [GB Lbl, G. 559.(47.)]
1147	Masini	Francesco			Myrza	Poussièlgue	1835 (Mén)			Poissou	Abel Magnan	Soprano	Piano	Musical Periodical	Le ménestrel	05/07/1835, no. 32	C Major	Quasi allegretto	French	3	Text												([F Pn, GALLICA] Mén, 05/07/1835, no. 32
1148	Masini	Francesco			N'approchez pas	Schonenber-ger	1850 (SchCat)						Piano						French														(SchCat)
1149	Masini	Francesco			Le nom de sœur	Heugel	1840 (Mén)			Mr Emile Barateau	Ponchard	Soprano	Piano	Musical Periodical	Le ménestrel	06/12/1840, no. 1	Bb Major	Andantino sostenuto	French	3	Vocal line												([F Pn, GALLICA] Mén, 06/12/1840, no. 1)
1150	Masini	Francesco			La novice du carmel	Colombier	1842 (BibF)			F. Jourdain		Soprano	Piano	Edition (with illustration)			D Major	Andantino	French	3	Vocal line	Bar 17, mod to b (rel min)	N/A	R (7 - 14); S (17 - 26)	26	6	2	0	Bar 17, oom-pah-pah	F Pn	Vm7 79240		(BibF, 15/10/1842, vol. 42, no. 368)
1151	Masini	Francesco			L'œillet de la falaise	Schonenber-ger	1850 (SchCat)						Piano						French														(SchCat)
1152	Masini	Francesco			L'orage					Mr Lavallée	Mr Lavallée	Soprano	Piano, Harp	Single Song Sheet			C Major	Andante con grazia	French	4	Text	N/A	Bar 2, 13 & 15, some dim chords	N/A	24	4	0	2	Bars 13 - 15, tremolando	F Pn	Vm7 79242	N.p. (BibF, 04/05/1833, vol 18, no. 56) {1}	[F Pn, Vm7 79243]
1153	Masini	Francesco			Où va mon âme	Latte	1845			Mme Valdor		Soprano	Piano	Edition (with illustration)			G Major	Moderato expressivo	French	3	Vocal line	Some hints of D (dom)	N/A	A (9 - 16); B (26 - 41)	41	8	9	0	N/A	F Pn	Vm7 79245		
1154	Masini	Francesco			Le page inconstant	Latte	1838 [Lam]		Vimeux	Dardonville	Jansenne	Soprano	Guitar				D Major	Andantino	French	3		Bar 12, hint of A (dom)	First chord dom 7th (A)	S (5 - 11); R (12 -19)	24	4	0	4	N/A	GB Lam	XX(144160.1)		
1155	Masini	Francesco			Le pain de l'enfant	Au ménestrel		H. 640		Guerin		Soprano	Piano	Single Song Sheet			A Major	Andantino semplice	French	4	Vocal line									F Pn	Vm7 79248	([F Pn, GALLICA] Mén, 17/04/1847, no. 20) {1}	
1156	Masini	Francesco			Partez	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1157	Masini	Francesco			Le pasteur et la jeune fille	Meissonnier	1840 [Ouc]			Duché		Soprano	Guitar						French											GB Ouc	Harding Mus. J.91 (16)		
1158	Masini	Francesco			Pauvre et jolie	Delahante	1838 [Lam]	189	Carcassi	Charpentier	Abel Magnan	Soprano	Guitar	Edition (with illustration)			A Major	Moderato	French	3	Vocal line	Bar 9, hint of Eb (dom)	Bar 7, chord on 7th; Bar 16, dim chord	N/A	42	5	0	4	N/A	GB Lam	XX(144160.1)		
1159	Masini	Francesco			Pauvre et jolie	Delahante	1836 (BibF)	1194		Charpentier	Abel Magnan	Soprano, Tenor	Piano	Edition (with illustration)			Ab Major	Moderato	French	3	Vocal line	Bar 9, hint of Eb (dom)	Bar 7, chord on 7th; Bar 16, dim chord	N/A	42	5	0	4	N/A	F Pn	Vm7 79261		(BibF, 09/01/1836, vol. 2, no. 19)
1160	Masini	Francesco			Pauvre étoile fidèle	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1161	Masini	Francesco			La pauvre vieille aux chansons	Grus	1842 - 1843 (AnikPl)	A.G. 241		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			Eb Major	Allegretto moderato	French	3	Vocal line	Bar 12 - 18, mod to Bb (dom); Some appearance of Gbs, which suggests hint of e (tonic min)	First chord on dom (Bb)	A (5 - 18); B (19 - 27)	27	4	0	0	Bar 19, change to alberti	F Pn	Vm7 79262		
1162	Masini	Francesco			Le petit brin d'herbe	Au ménestrel		H.1916		Guerin		Soprano	Piano	Single Song Sheet			G Major	Andantino grave	French	4	Vocal line	Bar 35, mod to D (dom)	N/A	R (9 - 31); S (32 - 39)	44	8	0	5	N/A	F Pn	Vm7 79267		[F Pn, Vm7 79268]
1163	Masini	Francesco			Peureuse femme	Latte	1838 [Lbl]	B.L.1602		Tastu	Alexis Dupond	Soprano	Piano	Edition (with illustration)			D Major	Allegro espressivo	French	3	Vocal line	Bar 9, hint of A (dom)	Bar 7, chord on 7th; Bar 16, dim chord	N/A	22	5	0	0	N/A	GB Lbl	G.559.(47.)		
1164	Masini	Francesco			La phare de l'amour	Latte	1838 [Lam]	B.L.356	Raoulx			Soprano	Guitar				G Major		French											GB Lam	XX(144160.1)		
1165	Masini	Francesco			Philoména	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1166	Masini	Francesco			Plaire et aimer	Pacini	1828 (MusP)			Jouvy			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	12e année, 1ère cahier, no. 672			French															([F Nm] MusP)
1167	Masini	Francesco			Pour qui?	Colombier	1843 (BibF)			Aimé Gouroin			Piano						French													(BibF, 18/03/1843, vol. 11, no. 82)
1168	Masini	Francesco			Pour qui?	Colombier	1843 (BibF)			Aimé Gouroin			Guitar						French													(BibF, 18/03/1843, vol. 11, no. 82)
1169	Masini	Francesco			Prière du soir	Romagnesi	1837 (BibF)			Tastu	Mens	Soprano	Piano	Edition (with illustration)			D Major	Andantino religioso	French	3	Vocal line	Bar 14, hints of A (dom)	N/A	N/A	35	7	0	0	Alternation between chordal patterns and arpeggios	F Pn	Vm7 79279		(BibF, 21/10/1837, vol. 42, no. 265)
1170	Masini	Francesco			Le refrain de la fileuse	Meissonnier	1845 (BibF)			Mr Emile Barateau									French													(BibF, 22/03/1845, vol. 12, no. 38)
1171	Masini	Francesco			Les regrets du village	Momigny	1829 (BibF)			Mr Stéphanie Debiesse	Mlle C. Minoret	Soprano	Piano, Harp	Edition (with illustration)			Bb Major	Moderato	French	3	Text	Bar 12, mod to F (dom)	N/A	N/A	27	5	0	0	N/A	F Pn	Vm7 79289		(BibF, 20/06/1829, vol. 25, no. 191)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1172	Masini	Francesco			Les roses	Duquesnay	1840 (Lbl)			Duché	Camille Goupÿ	Soprano	Piano	Edition (with illustration)			F Major	Andantino semplice	French	3	Vocal line	Bar 42, mod to C (dom)	Bars 43 - 46, chromati-c bass and dim chord (D, F, G#) & (C, Eb, F#); Tri tone leaps in vocal part (A - Eb & G - Db)	R (11 - 28); S (36 - 55)	55	10	8	0	Bars 11-26, arpeggios; Bars 35 - 54, oom-pah-pah figurations	F Pn	Vm7 79299		[GB Lbl, G.556.(4.)]
1173	Masini	Francesco			Santa mia	Meissonnier	1837 (BibF)	J. M. 378			Richelmi	Soprano	Piano	Edition (with illustration)			Bb Major	Andantino religioso	French	3	Vocal line	Bar, hint of g (rel min)	N/A	N/A	27	7	0	0	N/A	F Pn	Vm7 79305		(BibF, 16/09/1837, vol. 37, no. 188)
1174	Masini	Francesco			Si j'étais reine	Colombier	1843 (BibF)			F. Jourdain			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1175	Masini	Francesco			Si j'étais reine	Colombier	1843 (BibF)			F. Jourdain			Piano						French														(BibF, 18/03/1843, vol. 11, no. 82)
1176	Masini	Francesco			Le sommeil du vieillard	Heu	1859	E. H. 210		Mr A. Tanouarn		Soprano	Piano	Edition (with illustration)			E Major	Andantino	French	4	Vocal line	Bar 12, mod to B (dom)	N/A	N/A	22	4	0	0	Alternation between qu & arpeggios	F Pn	Vm7 79313		
1177	Masini	Francesco			Sous les tilleuls	Au ménestrel		H.1920				Soprano	Piano	Single Song Sheet			F Major	Andantino amoroso	French	3	Vocal line	Bar 26, mod to C (dom); Bar 27, mod to f (tonic min)	N/A	A (9 - 26); B (27 - 40)	48	8	0	8	N/A	F Pn	Vm7 79315		
1178	Masini	Francesco			Souvenirs d'un bal masque	Latte	1838 [Lam]	B.L.376	Vimeux	Mr Abel		Soprano	Guitar				D Major		French											GB Lam	XX(144160.1)		
1179	Masini	Francesco			Stella	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1180	Masini	Francesco			Sur la lagune	Colombier	1843 (BibF)			Mr Emile Barateau			Piano						French													(BibF, 18/03/1843, vol. 11, no. 82)
1181	Masini	Francesco			Sur la lagune	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French													(BibF, 18/03/1843, vol. 11, no. 82)
1182	Masini	Francesco			Sur mon rocheur	Meissonnier	1830 - 1838 (Anik)												French													Advertised on title page [GB Lbl, G.544.(23.)]
1183	Masini	Francesco			Ta patrie et tes amours	Latte	1833 - 1850 (AnikAdd)	B. L.2107		F. Jourdain		Soprano	Piano	Edition (with illustration)			A Major	Allegretto	French	3	Vocal line	Bar 20, hint of E (dom)	N/A	R (6 - 13); S (14 - 22)	22	5	0	0	Bar 14, change from compound qu. to s/q	F Pn	Vm7 79322		
1184	Masini	Francesco			Ta patrie et tes amours	Latte	1840 (BibF)		Vimeux	F. Jourdain		Soprano	Guitar						French											GB Ouc	Harding Mus. J.90 (41)		(BibF, 02/05/1840, vol. 18, no. 234)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1185	Masini	Francesco			Ta tinterelle	Schonenbe r-ger	1850 (SchC at)						Piano						French														(SchCat)
1186	Masini	Francesco			Le testament de Venus	Louis	1819 [USBu]	592		Mr de Gourbillo n	Freville	Soprano	Piano	Edition (without illustration)			Bb Major		French	6	Vocal line	Bar 16, mod to F (dom)	Introducti- on in unison 8ves	N/A	36	8	0	4	Alternatio n between offbeat / onbeats, cr & alberti	US Bu	FVM 237		
1187	Masini	Francesco			La timide	Latte	1835 [Lbl]		Vimeux	Richemo nt	Thianni	Soprano	Guitar	Edition (with illustration)			G Major	Andantino	French	3	Vocal line	Bar 22, hint of D (dom); Bar 24, chromati cism	N/A	N/A	28	8	0	0	N/A	GB Lbl	E.1717.l.(33.)	Latte (BibF, 02/05/1840, vol. 18, no. 234) {1}	
1188	Masini	Francesco			La timide	Latte	1840 (AnikP l)	B.L. 2142		Richemo nt	Thianni	Soprano	Piano	Edition (with illustration)			G Major	Andantino	French	3	Vocal line	Bar 22, hint of D (dom); Bar 24, chromati cism	N/A	N/A	28	8	0	0	N/A	F Pn	Vm7 79325		
1189	Masini	Francesco			Tombe des cieux	Au ménestrel		H. 2459		Guerin		Baritone	Piano	Single Song Sheet			Eb Major	Andantino	French	3	Vocal line	Bar 12, mod to Bb (dom); Some chromati cisms	Bar 18, dim chord	N/A	28	4	0	4	N/A	F Pn	Vm7 79326		
1190	Masini	Francesco			Ton image	Latte	1840 [Ouc]		Vimeux	F. Jourdain	Zélie Coussy	Soprano	Guitar	Edition (with illustration)			A Major	Mormoran do	French	3	Vocal line	N/A	N/A	S (10 - 17); R (18 - 25)	25	9	0	0	N/A	GB Ouc	Harding Mus. J.90 (39)		(BibF, 14/03/1840, vol. 11, no. 160)
1191	Masini	Francesco			Un amour que Dieu seul connaît	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1192	Masini	Francesco			Un bal au village	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)
1193	Masini	Francesco			Un bal au village	Colombier	1843 (BibF)			Mr Emile Barateau			Piano						French														(BibF, 18/03/1843, vol. 11, no. 82)
1194	Masini	Francesco			Un mardi-gras à Venise	Colombier	1843 (BibF)			Mr Emile Barateau			Piano						French														(BibF, 18/03/1843, vol. 11, no. 82)
1195	Masini	Francesco			Un mardi-gras à Venise	Colombier	1843 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 18/03/1843, vol. 11, no. 82)

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1196	Masini	Francesco			Un mot de toi	Meissonnier	1840 [Lbl]		Vimeux	Trogoff	Mens	Soprano	Guitar	Edition (with illustration)			D Major	Andante espressivo	French	3	Vocal line	Bar 7, hint of b (rel min); Bars 16 - 17, hint of A (dom); Bars 22 - 26, chromaticisms	First chord dom 7th (A); Bar 28, dim chord (G#, B, D, F)	N/A	33	9	0	0	N/A	GB Lbl	E.1717.l.(14.)		
1197	Masini	Francesco			Un pas vers les cieux	Schonenber-ger	1850 (SchCat)						Piano						French														(SchCat)
1198	Masini	Francesco			Un sourire	Delahante	1838 [Lam]	170	Carcassi	Hanappier		Soprano	Guitar				D Major	Allegretto con grazia	French	3										GB Lam	XX(144160.1)		
1199	Masini	Francesco			Un vieux soldat	Meissonnier	1845 (BibF)			Mr Emile Barateau			Guitar						French														(BibF, 15/02/1845, vol. 7, no. 15)
1200	Masini	Francesco			Un vieux soldat	Meissonnier	1845	J. M. 742		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			D Minor	Andantino marziale expressivo	French	3	Vocal line	Bar 11, mod to A (dom maj)	Frequen-t dim chords	A (4-17); B (18 - 25)	29	3	0	4	Bar 18, introduction of sustained minims	F Pn	Vm7 79336		
1201	Masini	Francesco			Une chanson de bonne vieille	Latte	1838												French														Advertised on title page [GB Lbl, G.559.(47.)]
1202	Masini	Francesco			Une fleur de de laissée	Grus	1844	A.G.545		Richomme		Soprano	Piano	Edition (with illustration)			Eb Major	Andantino semplice	French	3	Vocal line	N/A	N/A	N/A	26	6	0	0	N/A	F Pn	Vm7 79338		
1203	Masini	Francesco			Valse, valse, petite	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]
1204	Masini	Francesco			Le vent d'orage	Brullé	1842 (BibF)	A.B.47		Carrié		Soprano	Piano	Edition (with illustration)			Bb Major	Allegretto	French	3	Text	Bar 12, hint of d (rel min)	N/A	R (6 - 15); S (20 - 33)	33	5	4	2	Bar 20, increasingly chordal	F Pn	Vm7 79340		(BibF, 15/10/1842, vol. 42, no. 367)
1205	Masini	Francesco			La vie d'un oiseau	Schonenberg-er	1850 (SchCat)						Piano						French														(SchCat)
1206	Masini	Francesco			Vieux	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]
1207	Masini	Francesco			Le vieux pêcheur	Meissonnier	1830 - 1838 (Anik)												French														Advertised on title page [GB Lbl, G.544.(23.)]
1208	Masini	Francesco			Le vieux precesseur	Meissonnier	1830 - 1838 (AnikAdd)												French														Advertised on title page [GB Lbl, E.1717.l.(29.)]
1209	Masini	Francesco			Vive et folie	Latte	1838												French														Advertised on title page [GB Lbl, G. 559.(47.)]
1210	Masini	Francesco			Vivre un jour!	Colombier	1839 (BibF)			Mr Emile Barateau									French														(BibF, 26/01/1839, vol. 4, no. 23)

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1211	Masini	Francesco			La voix d'ange	Meissonnier	1838 [Lam]	412	Meissonnier	Emilien Pacini		Soprano	Guitar	Edition (with illustration)			C Major	Allegretto con grazia	French	3		Frequent hints of G (dom)	N/A	R (3 - 20); S (25 - 40)	42	2	4	2	Alternations between cr & qu	GB Lam	XX(144160.1)		
1212	Masini	Francesco			Vous fâcheriez vous?	Pacini	1830 [Lbl]	1662		Panel	Annette Baudin	Soprano	Piano	Edition (with illustration)			Ab Major	Allegro moderato	French	3	Vocal line	Bars 14 - 17 chromaticisms	First chord dom (Eb)	S (5 - 18); R (19 - 32)	32	4	0	0	Bars 19 - 32, octaves	GB Lbl	G.559.(55.)		
1213	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Afflitta	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain		Soprano	Piano	Single Song Sheet			D Major	Allegretto moderato expressivo	French	3	Vocal line	Some chromaticism; Bar 25, mod to b (rel min); Hint of f# (med)	N/A	R (9 - 20); S (25 -36)	36	8	0	0		F Pn	4o = Y.95 (1)		
1214	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Amour à toi	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain	Mme Léopold Berthier	Soprano	Piano	Single Song Sheet			Ab Major	Andantino soave	French	3	Vocal line	N/A	N/A	N/A	32	8	0	0	N/A	F Pn	4o = Y.95 (1)	Latte, n.d., edition, pl. no. B. L. 1771 [F Pn, Vm7 79111]; Latte, 1840 (BibF, 18/04/1840, vol. 16, no. 198) {2}	
1215	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Blanche	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain	F. Jourdain	Soprano	Piano	Single Song Sheet			Bb Major	Quasi allegretto	French	3	Vocal line	Bar 16, mod to F (dom); Bar 19, chromaticism	Bar 30, dim chord (C#, E, G, Bb)	R (10 - 25); S (26 - 31)	35	9	0	4	N/A	F Pn	4o = Y.95 (1)	N.d., edition [GB Lbl, G.543.(36.)] {1}	Album de F. Masini [F Pn, 4o = Y.97 (1)]
1216	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Bonheur à toi	Colombier	After 1838 (Anik)	C.18 06		Mr Emile Barateau	Revial	Soprano	Piano	Single Song Sheet			F Major	Andantino appassionata	French	3	Vocal line	Bar 18, mod to C (dom)	N/A	A (10 - 17); B (18 - 25); A (26 - 33)	33	9	0	0	N/A	F Pn	4o = Y.95 (1)	Meissonnier, 1837, edition [GB Lbl, Hirsch III.917]; {1}	Album lyrique, vol. 2 [F Pn, Y.359(2)]
1217	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	La branche de buis	Colombier	1842 (BibF)	C.18 06		F. Jourdain	Mme Caroline Argand	Soprano	Piano	Single Song Sheet			G Major	Andantino sostenuto	French	3	Vocal line	Bar 34, hint of A (superto nic)	Bar 21, dim chord (C#, G, A#)	R (9 - 29); S (30 - 40)	46	8	0	5	N/A	F Pn	4o = Y.95 (1)	1842, edition [F Pn, Vm7 79137] {1}	(BibF, 22/01/1840, vol. 4, no. 133)
1218	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Crois-moi	Colombier	After 1838 (Anik)	C.18 06		Mme Emile Barateau	Eudoxie Chancourtois	Soprano	Piano	Single Song Sheet			A Major	Andante affettuoso	French	3	Vocal line	Bar 12, mod to b (superto nic); Bars 18 - 19, hint of c# (mediant)	N/A	S (9 - 21); R (22 - 33)	33	8	0	0	N/A	F Pn	4o = Y.95 (1)	Meissonnier, 1840, edition, pl. no. J.M.408 [F Pn, Vm7 79150], [F Pn, 4o = Y.279] & [GB Lbl, G.559.(4.)] {1}	
1219	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Es tu le soeur des anges	Colombier	After 1838 (Anik)	C.18 06		Carrié	Alexis Dupond	Soprano	Piano	Single Song Sheet			C Major	Andantino mosso	French	3	Vocal line	N/A	N/A	N/A	32	8	0	0	N/A	F Pn	4o = Y.95 (1)	1842, edition [F Pn, 4o = Y.97(2)] {1}	

	Composer			Collection / Album Info		Publication			dditional authors / contributo		Instrumentation		Format			Analysis													Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1220	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Est-ce t'aimer	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain		Soprano	Piano	Single Song Sheet			D Major	Agitato expressivo	French	3	Vocal line	Frequent hints of b (rel min)	N/A	N/A	28	4	0	0	N/A	F Pn	4o = Y.95 (1)	Latte, n.d., edition [F Pn, Vm7 79177] & (BibF, 11/07/1840, vol. 28, no. 364) {1}	
1221	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Jemmy	Colombier	After 1838 (Anik)	C.18 06		Tastu	S.-D. Almbert	Soprano	Piano	Single Song Sheet			G Major	Andante semplice	French	3	Vocal line	Bar 25, change in key sig to G (tonic maj)	N/A	S (9 - 24); R (25 - 32)	32	8	0	0	Bar 25, change form offbeats/ onb-eats to arpeggio s	F Pn	4o = Y.95 (1)	Romagnesi, n.d., edition [F Pn, 4o = Y.279] {1}	
1222	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Laisse-moi prier!	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain	Zélie Coussy	Soprano	Piano	Single Song Sheet			F Major	Andantino cantabile	French	3	Vocal line	Some chromati cism; Bar 26, mod to C (dom); Bar 33, hint of f (tonic min)	Bar 30, dim chord (G#, B, D)	R (6 - 21); S (26 - 37)	37	5	4	0	Bar 26, chords (framed by arpeggio s)	F Pn	4o = Y.95 (1)	Latte, n.d., edition, pl. no. B.L.1959 [F Pn, Vm7 79211]; Latte, edition [F Pn, Y.359(3)] & (BibF, 18/04/1840, vol. 16, no. 198) {2}	
1223	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Ma bretagne	Colombier	After 1838 (Anik)	C.18 06		Mr Emile Barateau	Hanappi er	Soprano	Piano	Single Song Sheet			Bb Major	Andantino mosso	French	3	Vocal line	Bar 20, mod to F (dom); Some chromati cisms	N/A	N/A	38	4	0	0	N/A	F Pn	4o = Y.95 (1)	Meissonnier, n.d., edition, J.M. 405 [F Pn, Vma.2442 (32)] {1}	
1224	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Mon paradis	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain	Mme Vigano	Soprano	Piano	Single Song Sheet			B Major	Quasi allegretto	French	3	Vocal line	Bar 23, mod to F# (dom)	N/A	R (9 - 19); S (23 - 32)	32	8	4	0	N/A	F Pn	4o = Y.95 (1)	Latte, n.d., B.L.2108, edition [F Pn, Vm7 79228] {1}	
1225	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Le page inconstant	Colombier	After 1838 (Anik)	C.18 06		Dardonvi lle	Jansenn e	Soprano	Piano	Single Song Sheet			C Major	Andantino amoroso	French	3	Vocal line	Bar 12, hint of G (dom)	First chord dom 7th (G)	S (5 - 11); R (12 -19)	24	4	0	4	N/A	F Pn	4o = Y.95 (1)	Latte, n.d., edition, B.L.437 [F Pn, Vma.2442(24)]; Latte, 1835, edition [GB Lbl, H.2831.f.(28.)] {2}	
1226	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Quand il était soldat du roi	Colombier	After 1838 (Anik)	C.18 06		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			F Major	Andantino quasi allegretto	French	3	Vocal line	Nar 9, mod to C (dom); Some chromati cisms	Bar 10, dim chord (E, C#, G, Bb)	S (1 - 16); R (19 - 30)	30	0	4	0	Bar 19, change from offbeats / onbeats to qu	F Pn	4o = Y.95 (1)	Grus (BibF, 25/11/1843, vol. 47, no. 256) {1}	

	Composer			Collection / Album Info		Publication			dditional authors / contributo		Instrumentation		Format			Analysis													Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1227	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Rives de la mer	Colombier	After 1838 (Anik)	C.18 06		Tastu	J. Rondon neau	Soprano	Piano	Single Song Sheet			C Major	Andantino con calme	French	4	Vocal line	Frequent chromati cisms	bar 23 dim chord	R (9 - 16); S (21 - 28)	28	8	0	4	Bars 9 - 16 crotchet qu from arpeggio s of chorus (G pedal note)	F Pn	4o = Y.95 (1)	Meissonnier, 1837, edition [F Pn, Y.359(2)]; Meissonnier, 1840, edition [GB Lbl, Hirsch III.917] {2}	
1228	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Sans amour	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain	Mlle Annette Lebrun	Soprano	Piano	Single Song Sheet			Eb Major	Andantino mosso con espressione	French	3	Vocal line	N/A	N/A	R (9 - 16); S (21 - 28)	28	8	4	0	N/A	F Pn	4o = Y.95 (1)	Latte, edition, pl. no. B.L.1957 [F Pn, Vm7 79302] & [F Pn, 4o = Y.279]; Latte, 1840, edition [F Pn, Y.359 (3)] & (BibF, 18/4/1840, vol. 16, no. 198) {2}	[F Pn, L.14.040]
1229	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Souvenirs d'un bal masque	Colombier	After 1838 (Anik)	C.18 06		Mr Abel	Jansenn e	Soprano	Piano	Single Song Sheet			Eb Major	Andantino appassion ata	French	3	Vocal line	Some chromati cisms	First chord dom (Bb); Bar 25, dim chord, final chord dom	N/A	36	8	0	4	N/A	F Pn	4o = Y.95 (1)	Latte, 1835, pl. no. B.L.399 [GB Lbl, H.2831.f.(30.)] {1}	
1230	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Sympathie	Colombier	After 1838 (Anik)	C.18 06		Tastu	Duprez	Soprano	Piano	Single Song Sheet			Eb Major	Moderato con melanconi a	French	3	Vocal line	Bar 7, mod to Bb (dom); Hint of bb (dom min); Bar 17, mod to c (rel min)	N/A	A (1 - 16); B (17 - 24)	34	0	0	10	Bar 19, change from qu arpeggio s to triplet arpeggio s	F Pn	4o = Y.95 (1)	Latte, edition [F Pn, Y.359(3)] & (BibF, 18/04/1840, vol. 16, no. 198) {1}	
1231	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Ta patrie et tes amours	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain		Soprano	Piano	Single Song Sheet			Ab Major	Allegretto	French	3	Vocal line									F Pn	4o = Y.95 (1)		
1232	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Ton image	Colombier	After 1838 (Anik)	C.18 06		F. Jourdain		Soprano	Piano	Single Song Sheet			Ab Major	Andantino amoroso	French	3	Vocal line	Bar 21, hint of f (rel min)	N/A	S (10 - 17); R (18 - 25)	25	9	0	0	N/A	F Pn	4o = Y.95 (1)	Latte, n.d., B.L.1788 [F Pn, L.10.997]; Latte (BibF, 18/04/1840, vol. 16, no. 198) {2}	
1233	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Un mot de toi	Colombier	After 1838 (Anik)	C.18 06		Trogoff	Mens	Soprano	Piano	Single Song Sheet			D Major	Andantino appassion ata	French	3	Vocal line	Bar 16, mod to A (dom)	N/A	N/A	32	8	0	0	N/A	F Pn	4o = Y.95 (1)	Meissonnier, 1837, edition [F Pn, Y.359(1)], which has 9 bars of instrumental introduction {1}	
1234	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	La voix d'ange	Colombier	After 1838 (Anik)	C.18 06		Emilien Pacini		Soprano	Piano	Single Song Sheet			C Major	Allegretto elegante	French	3	Vocal line	Frequent hints of G (dom)	N/A	R (3 - 20); S (25 - 40)	42	2	4	2	Alternatio ns between cr & qu	F Pn	4o = Y.95 (1)	Meissonnier, edition, pl. no. J.M.371 [F Pn, Vm7 79349]; Meissonnier (BibF, 14/10/1837, no. 41, no. 245) {1}	

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																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1235	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 1	Vous!	Colombier	After 1838 (Anik)	C.18 06	Matteo Carcass i	Mr Emile Barateau	Richelm i	Soprano	Piano	Single Song Sheet			D Major	Andantino soave	French	3	Vocal line	Bar 17, hint of e; some chromati cisms	Bar 25, dim chord	N/A	28	8	0	0	N/A	F Pn	4o = Y.95 (1)	([F Pn, GALLICA] Mén, 16/03/1834, no. 16) {1}	[F Pn, Vm7 79351]
1236	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Ce que dieu mit au cœur	Colombier	After 1838 (Anik)	C.18 07		Hermel		Soprano	Piano	Single Song Sheet			G Major	Andantino quasi allegretto	French	3	Vocal line	Bar 24, mod to D (dom); Bar 36, hint of b (med)	N/A	S (9 - 32); R (33 - 44)	44	8	0	0	N/A	F Pn	4o = Y.95 (2)	N.d., edition, C.944 P [F Pn, Vm7 79163]; N.d., Prilipp [F Pn, 79140] {2}	
1237	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Dieu m'a conduit vers vous!	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau	Roger	Soprano	Piano	Single Song Sheet			C Major	Andantino expressivo	French	3	Vocal line	Bar 13, mod to G (dom)	N/A	A (6 - 21); B (22 - 28)	28	5	0	0	Bar 14, change from qu to arpeggio s, bar 22, greater intensity of qu	F Pn	4o = Y.95 (2)	1842, edition [F Pn, 4o = Y.97 (2)] {1}	
1238	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Dis-moi qu'ils ont menti!	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			A Minor	Andantino mosso expressivo	French	3	Vocal line	Bar 37, change of key sig to A (tonic maj); Some chromati cisms	N/A	S (9 - 36); R (37 - 53)	61	8	0	8	Bars 9 - 36, increase d intensity of qu; Bar 37 - 53, arpeggio s	F Pn	4o = Y.95 (2)	Meissonnier, n.d., edition [F Pn, Vm7 79163]; Meissonnier (BibF, 22/03/1845, vol. 12. no, 38) {2}	
1239	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Envoyez moi l'un de vos anges	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			A Major	Andantino sostenuto	French	3	Vocal line	N/A	N/A	S (5 - 12); R (13 - 24)	28	4	0	4	Bar 13, change from cr to qu	F Pn	4o = Y.95 (2)	Veuillot (BibF, 03/03/1849, vol. 9, no. 36) {1}	
1240	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Je t'attendrai	Colombier	After 1838 (Anik)	C.18 07		Langlier		Soprano	Piano	Single Song Sheet			D Major	Andantino expressivo	French	3	Vocal line	Some hints of A (dom)	N/A	A (5 - 16); B (17 - 24)	24	4	0	0	Bar 13, change from qu to s/q; Bar 17, qu arpeggio s	F Pn	4o = Y.95 (2)		
1241	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	La Folle aux cailloux	Colombier	After 1838 (Anik)	C.18 07		Guerin		Soprano	Piano	Single Song Sheet			E Major	Andantino mesto	French	3	Vocal line	N/A	Bar 19, dim chord (C, E, Gb)	N/A	28	10	0	0	N/A	F Pn	4o = Y.95 (2)		

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1242	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Mère et fils	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			A Minor	Allegretto marziale moderato	French	3	Vocal line	Bar 22, in A (tonic maj); Bar 34 - 35, hint of f# (sub med)	First chord dom (E); Intro in 8ves	S (5 - 21); R (22 - 41)	48	4	0	7	Bar 22, change from offbeats / onbeats to qu	F Pn	4o = Y.95 (2)	1843, edition [F Pn, 4o = Y.97] & [GB Lbl, F.628] {1}	
1243	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Où va mon âme	Colombier	After 1838 (Anik)	C.18 07		Mme Valdor		Soprano	Piano	Single Song Sheet			Gb Major	Moderato expressivo	French	3	Vocal line	Some hints of Db (dom)	N/A	A (9 - 25); B (26 - 41)	41	8	0	0	N/A	F Pn	4o = Y.95 (2)		
1244	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Partez Madeleine	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			G Minor	Andantino semplice	French	4	Vocal line	Bar 17, hint of c (sub dom)	N/A	N/A	36	8	0	0	N/A	F Pn	4o = Y.95 (2)	1843, edition [F Pn, 4o = Y.97] & [GB Lbl, F.628] {1}	
1245	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Un amour que dieu seul connaît	Colombier	After 1838 (Anik)	C.18 07		Mr Emile Barateau		Soprano	Piano	Single Song Sheet			D Major	Andantino expressivo	French	3	Vocal line	Bar 13, hint of e (superto nic)	N/A	N/A	22	4	0	0	Bar 17 change from qu chords to single qu	F Pn	4o = Y.95 (2)	1843, edition [F Pn, 4o = Y.97] & [GB Lbl, F.628] {1}	
1246	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Une fleur pour réponse	Colombier	After 1838 (Anik)	C.18 07		Barateau		Soprano	Piano	Single Song Sheet			A Major	Andantino sostenuto	French	3	S2 vocal line; R3 through-compose d	N/A	N/A	S (5 - 13); R (14 - 24)	24	4	0	0	Bar 13, change from qu to oscillatio ns	F Pn	4o = Y.95 (2)	Brullé, n.d., edition, pl. no. A.B.78 [F Pn, Vm7 79339]; Brullé (BibF, 26/08/1843, vol. 34, no. 193) {2}	
1247	Masini	Francesco		80 romances, mélodies, canzonnet t-es: volume 2	Veux-tu mon nom?	Colombier	After 1838 (Anik)	C.18 07		Richom me		Soprano	Piano	Single Song Sheet			Eb Major	Quasi allegretto	French	3	Text	Bar 24, change of key sig to Bb (dom); Some chromati cisms	N/A	R (9 - 20); S (24 - 36)	36	8	3	0	N/A	F Pn	4o = Y.95 (2)	([F Pn, GALLICA] Mén, 19/12/1841, no. 3); Meissonnier, 1845, pl. no. M.H.448, [F Pn, Vm7 79342], [GB Lbl, Hirsch M.1297(36)]; Meissonnier (BibF, 22/01/1842, vol. 4, no. 116) {3}	
1248	Masini	Francesco		Album de F. Masini	Blanche	Colombier	1841 (BibF)			F. Jourdain	F. Jourdain	Soprano	Piano	Edition (with illustration)			Bb Major	Quasi allegretto	French	3	Vocal line									F Pn	4o = Y. 97 (1)	Edition [GB Lbl, G.543.(36.)]; N.d., single [F Pn, 4o = Y.95(1)] {2}	(BibF, 27/02/1841, vol. 9, no. 46)
1249	Masini	Francesco		Album de F. Masini	De mon bonheur, je n'ai rien oublie	Colombier	1841 (BibF)			Mr Emile Barateau	Mens	Soprano	Piano	Edition (with illustration)			Ab Major	Andantino affettuoso	French	3	Vocal line	N/A	First chord on dom (Eb)	S (6 - 17); R (18 - 25)	25	5	0	0	N/A	F Pn	4o = Y. 97 (1)		(BibF, 27/02/1841, vol. 9, no. 46)
1250	Masini	Francesco		Album de F. Masini	Les enfan[t]s du guide	Colombier	1841 (BibF)			F. Jourdain	Ponchar d	Soprano	Piano	Edition (with illustration)			D Minor	Andantino mosso ma expressivo	French	3	Vocal line	Bar 27, mod to D (tonic maj)	N/A	R (6 - 22); S (26 - 42)	42	6	4	0	N/A	F Pn	4o = Y. 97 (1)		(BibF, 27/02/1841, vol. 9, no. 46)
1251	Masini	Francesco		Album de F. Masini	Fais qu'il ne m'aime pas!	Colombier	1841 (BibF)			Mr Emile Barateau	Grange	Soprano	Piano	Edition (with illustration)			E Major	Andante	French	3	Vocal line	N/A	N/A	N/A	28	4	0	0	N/A	F Pn	4o = Y. 97 (1)		(BibF, 27/02/1841, vol. 9, no, 46)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis															Location / References used			
																	Expression		Stanzas			Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1252	Masini	Francesco		Album de F. Masini (1840)	Deux anges gardiens	Colombier	1840		J. Vimeux	Mr Emile Barateau	Rossi Caccia	Soprano	Guitar	Edition (with illustration)			G Minor	Moderato expressivo	French	3	Vocal line	Bar 16, mod to G (tonic maj)	N/A	S (4 - 15); R (16 - 23)	27	3	0	4	Bar 16, change from off qu to arpeggios	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1253	Masini	Francesco		Album de F. Masini (1840)	Dieu m'a conduit vers vous	Colombier	1840		J. Vimeux	Mr Emile Barateau	Roger	Soprano	Guitar	Edition (with illustration)			C Major	Moderato expressivo	French	3	Vocal line	Bar 13, mod to G (dom)	N/A	A (6 - 21); B (22 - 28)	28	5	0	0	Bar 14, change from qu to arpeggios, bar 22, greater intensity of qu	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1254	Masini	Francesco		Album de F. Masini (1840)	Es-tu la sœur des anges	Colombier	1840		J. Vimeux	Carrié	Alexis Dupond	Soprano	Guitar	Edition (with illustration)			C Major	Andantino mosso	French	3	Vocal line	N/A	N/A	N/A	32	8	0	0	N/A	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1255	Masini	Francesco		Album de F. Masini (1840)	Guérir c'est mourir	Colombier	1840		J. Vimeux	Carrié	Monviell e	Soprano	Guitar	Edition (with illustration)			E Major	Andantino	French	3	Vocal line	Bar 25, hint of G (med)	N/A	S (9 - 24); R (25 - 40)	40	8	0	0	N/A	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1256	Masini	Francesco		Album de F. Masini (1840)	Raphael	Colombier	1840		J. Vimeux	F. Jourdain	Albert Jousse	Soprano	Guitar	Edition (with illustration)			D Major	Andantino commodo	French	3	Vocal line	Bar 13, mod to A (dom)	N/A	A (5 - 12); B (13 - 22)	22	4	0	0	N/A	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1257	Masini	Francesco		Album de F. Masini (1840)	Toi et moi	Colombier	1840		J. Vimeux	Ligny	Hennell e	Soprano	Guitar	Edition (with illustration)			G Major	Andantino sentimenta le	French	3	Vocal line	Some hints of g (tonic min)	Frequen-t dim chords	N/A	32	8	0	0	N/A	F Pn	4o = Y. 96 (3)	Latte (BibF, 07/03/1840, vol. 10, no. 154) {1}	
1258	Masini	Francesco		Album de F. Masini (1842)	Deux anges gardiens	Colombier	1842			Mr Emile Barateau	Rossi Caccia	Soprano	Piano	Edition (with illustration)			G Minor	Moderato expressivo	French	3	Vocal line	Bar 16, mod to G (tonic maj)	N/A	S (4 - 15); R (16 - 23)	27	3	0	4	Bar 16, change from off qu to arpeggios	F Pn	4o = Y. 97 (2)		
1259	Masini	Francesco		Album de F. Masini (1842)	Dieu m'a conduit vers vous	Colombier	1842			Mr Emile Barateau	Roger	Soprano	Piano	Edition (with illustration)			C Major	Moderato expressivo	French	3	Vocal line	Bar 13, mod to G (dom)	N/A	A (6 - 21); B (22 - 28)	28	5	0	0	Bar 14, change from qu to arpeggios, bar 22, greater intensity of qu	F Pn	4o = Y. 97 (2)	N.d., single, pl. no. C.1807 [F Pn, 4o = Y.95(2)] {1}	
1260	Masini	Francesco		Album de F. Masini (1842)	Es-tu la sœur des anges	Colombier	1842			Carrié	Alexis Dupond	Soprano	Piano	Edition (with illustration)			C Major	Andantino mosso	French	3	Vocal line	N/A	N/A	N/A	32	8	0	0	N/A	F Pn	4o = Y. 97 (2)	N.d., single, pl. no. C.1806 [F Pn, 4o = Y.95(1)] {1}	
1261	Masini	Francesco		Album de F. Masini (1842)	Guérir c'est mourir	Colombier	1842			Carrié	Monviell e	Soprano	Piano	Edition (with illustration)			F Major	Andantino	French	3	Vocal line	Bar 25, hint of Ab (med)	N/A	S (9 - 24); R (25 - 40)	40	8	0	0	N/A	F Pn	4o = Y. 97 (2)		

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																	Expression		Stanzas			Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1262	Masini	Francesco		Album de F. Masini (1842)	Raphael	Colombier	1842			F. Jourdain	Albert Jousse	Soprano	Piano	Edition (with illustration)			D Major	Andantino commodo	French	3	Vocal line	Bar 13, mod to A (dom)	N/A	A (5 - 12); B (13 - 22)	22	4	0	0	N/A	F Pn	4o = Y. 97 (2)		
1263	Masini	Francesco		Album de F. Masini (1842)	Toi et moi	Colombier	1842			Ligny	Hennell e	Soprano	Piano	Edition (with illustration)			G Major	Andantino sentimale	French	3	Vocal line	Some hints of g (tonic min)	Frequen-t dim chords	N/A	32				N/A	F Pn	4o = Y. 97 (2)	Latte (BibF 07/03/1840, vol. 10, no. 154) {1}	
1264	Masini	Francesco		Album de F. Masini (1843)	Les Beaux Jours de l'Aveugle	Colombier	1843	12		Mr Emile Barateau		Baritone	Piano	Edition (with illustration)			B Minor	Andante un poco mosso	French	3	Vocal line	bar 9, hint of f# (dom); Bar 14, key sig change to D (rel maj)	N/A	A (5 - 13); B (14 - 25)	29	4	0	4	Bar 14, change from sustaine d cr to arpeggio s	F Pn	4o = Y. 97 (3)		[GB Lbl, F.628]
1265	Masini	Francesco		Album de F. Masini (1843)	Douleur cachée	Colombier	1843	1		Mr Emile Barateau	Mr Gallaud	Soprano	Piano	Edition (with illustration)			C Major	Andantino sostenuto	French	3	Vocal line	Bar 10, hint of E (med); Bar 25-26, hint of d (superto nic); Some chromati cisms	Bar 13 & 19, dim chord (C#, E, G)	A (7 - 20); B (21 - 29)	29	6	0	0	Bar 21, change from sustaine d mimims to dotted rhythms	F Pn	4o = Y. 97 (3)		[GB Lbl, F.628]
1266	Masini	Francesco		Album de F. Masini (1843)	Mère et fils	Colombier	1843	3		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			A Minor	Allegretto marziale moderato	French	3	Vocal line	Bar 22, key sig change to A (tonic maj); Bar 34 - 35, hint of f# (sub med); Romanc e ends in A (tonic maj)	First chord dom (E); Introducti-on in 8ves	S (5 - 21); R (22 - 41)	48	4	0	7	Bar 22, change from qu to offbeats / onbeats	F Pn	4o = Y. 97 (3)	Single [F Pn, 4o = Y.95(2)] {2}	[GB Lbl, F.628]
1267	Masini	Francesco		Album de F. Masini (1843)	Partez	Colombier	1843	6		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			G Minor	Andantino semplice	French	4	Vocal line	Bar 17, hint of c (sub dom)	N/A	N/A	36	8	0	0	N/A	F Pn	4o = Y. 97 (3)	Single [F Pn, 4o = Y.95(2)] {2}	[GB Lbl, F.628]
1268	Masini	Francesco		Album de F. Masini (1843)	Un Amour que dieu seul connaît	Colombier	1843	8		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			D Major	Andantino expressivo	French	3	Vocal line	Bar 13, hint of e (superto nic)	N/A	N/A	22	4	0	0	Bar 17, change from qu chords to constant qu	F Pn	4o = Y. 97 (3)	Single [F Pn, 4o = Y.95(2)] {2}	[GB Lbl, F.628]
1269	Masini	Francesco		Album de Masini (1844)	Aux jours de mon bonheur	Colombier	1844			Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			C Major	Moderato semplice	French	3	Vocal line	Bar 16, mod to G (dom)	Bars 19 - 20, G / Ab dissonan-ce	A (9 - 16); B (17 - 26)	26	8	0	0	N/A	GB Lbl	Hirsch III.919		
1270	Masini	Francesco		Album de Masini (1844)	Rose-Marie	Colombier	1844			Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			D Major	Andantino moderato	French	3	Vocal line	Bar 13, hint of A (dom)	Frequen-t use of dim chords	S (5 - 12); R (13 - 24)	28	4	0	4	N/A	GB Lbl	Hirsch III.919		

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																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1271	Masini	Francesco		Album de Masini (1844)	Sans-lui!	Colombier	1844			Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			Bb Major	Andantino mosso	French	3	Vocal line	Bar 1 - 10, in bb (tonic min); Bar 11, Hint of Db (med); hint of g (rel minor)	Begins in bb (tonic min); Bar 35, dim chord	A (4 - 17); B (18 - 33)	41	3	0	8	Bars 4 - 17, qu; Bars 18 - 33, cr	GB Lbl	Hirsch III.919		
1272	Masini	Francesco		Album de Masini: huit romances (volume 1)	Ange de la terre	Latte	1839		J. Vimeux	Mr Emile Barateau	Archard	Soprano	Guitar	Edition (with illustration)			A Major	Andantino semplice	French	3	Vocal line									F Pn	4o = Y. 96 (1)	1840, [GB Ouc, Harding Mus. J.90 (40)]; Latte (BibF, 14/03/1840, vol. 11, no. 160) {2}	
1273	Masini	Francesco		Album de Masini: huit romances (volume 1)	Laisse-moi prier!	Latte	1839		J. Vimeux	F. Jourdain	Zélie Coussy	Soprano	Guitar	Edition (with illustration)			F Major	Andantino cantabile	French	3	Vocal line	Some chromaticism; Bar 26, mod to C (dom); Bar 33, hint of f (tonic min)	Bar 30, dim chord (G#, B, D)	R (6 - 21); S (26 - 37)	37	5	4	0	Bar 26, change to chords (framed by arpeggios)	F Pn	4o = Y. 96 (1)	Latte (BibF, 14/03/1840, vol. 11, no. 160) {1}	
1274	Masini	Francesco		Album de Masini: huit romances (volume 1)	Sans amour	Latte	1839		J. Vimeux	F. Jourdain	Mlle Annette Lebrun	Soprano	Guitar	Edition (with illustration)			D Major	Andantino mosso con espressione	French	3	Vocal line	N/A	N/A	R (9 - 16); S (21 - 28)	28	8	4	0	N/A	F Pn	4o = Y. 96 (1)	Latte (BibF, 14/03/1840, vol. 11. no. 160) {1}	
1275	Masini	Francesco		Album de Masini: huit romances (volume 1)	Sans-toi	Latte	1839		J. Vimeux	F. Jourdain	Mens	Soprano	Guitar	Edition (with illustration)			C Major	Allegretto expressivo	French	3	Vocal line	Some hints to G (dom)	N/A	R (9 - 16); S (21 - 30)	30	8	4	0	N/A	F Pn	4o = Y. 96 (1)	Latte (BibF, 14/03/1840, vol. 11, no. 160) {1}	
1276	Masini	Francesco		Album de Masini: huit romances (volume 1)	Sympathie	Latte	1839		J. Vimeux	Tastu	Duprez	Soprano	Guitar	Edition (with illustration)			E Major	Moderato con melanconia	French	3	Vocal line	Bar 7, mod to B (dom); Hint of b (dom min); Bar 17, mod to c# (rel min)	N/A	A (1 - 16); B (17 - 24)	34	0	0	10	Bar 19, change from qu arpeggios to triplet arpeggios	F Pn	4o = Y. 96 (1)	Latte (BibF, 14/03/1840, vol. 11, no. 160) {1}	
1277	Masini	Francesco		Album de Masini: huit romances (volume 2)	Cœur de mère	Latte	1840		J. Vimeux	F. Jourdain	Georgette Ducrest	Soprano	Guitar	Edition (with illustration)			E Minor	Andantino sostenuto	French	3	Vocal line	Bar 14, change of key sig to E (tonic maj); Bar 25, hint of C (sub med); Bar 29, hint of B (dom maj)	N/A	A (6 - 13); B (14 - 24); A (25 - 37)	37	5	0	0	Bar 6, compound rhythms; Bar 14, s/q; bar 25, compound rhythms	F Pn	4o = Y. 96 (2)		

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1278	Masini	Francesco		Album de Masini: huit romances (volume 2)	Est-ce t'aimer	Latte	1840		J. Vimeux	F. Jourdain	Andryan ne	Soprano	Guitar	Edition (with illustration)			E Major	Agitato expressivo	French	3	Vocal line	Frequent hints of c# (rel min)	N/A	N/A	28	4	0	0	N/A	F Pn	4o = Y. 96 (2)		
1279	Masini	Francesco		Album de Masini: huit romances (volume 2)	Julia	Latte	1840		J. Vimeux	F. Jourdain		Soprano	Guitar	Edition (with illustration)			F Major	Andantino semplice	French	3	Vocal line	Some chromati c passage; Bar 13, hint of a (med)	Bar 12, dim chord (C#, Bb, G)	N/A	19	1	0	0	N/A	F Pn	4o = Y. 96 (2)		
1280	Masini	Francesco		Album de Masini: huit romances (volume 2)	Premier amour	Latte	1840		J. Vimeux	F. Jourdain	Gauthie r	Soprano	Guitar	Edition (with illustration)			G Major	Andantino amoroso legato molto	French	3	Vocal line	N/A	N/A	R (9 - 16); S (17 - 22)	22	8	0	0	N/A	F Pn	4o = Y. 96 (2)		
1281	Masini	Francesco		Album lyrique	La religieuse	Delahante	1833 - 1840 (AnikA dd)	6		Hanappi er	G. Dorus	Soprano	Piano	Edition (with illustration)			D Minor	Agitato expressivo	French	2	Vocal line	bar 27, mod to F (rel maj)	N/A	R (7 - 26); S (27 - 36)	36	6	0	0	N/A	F Pn	4o = Y. 99		
1282	Masini	Francesco		Album lyrique	Un sourire	Delahante	1833 - 1840 (AnikA dd)	11		Hanappi er	Richelm i	Soprano	Piano	Edition (with illustration)			Eb Major	Allegretto con grazia	French	3	Vocal line	Bar 43, mod to Bb (dom)	Bar 18, dim chord (F#, C, A)	R (2 - 21); S (31 - 42)	42	1	10	0	N/A	F Pn	4o = Y. 99	Michelot, 1835/1836, Album des dames, 9e année, 1e livraison, no. 386 ([B Bc] MusP) {1}	
1283	Masini	Francesco		Album lyrique	Le vieillard mourant	Delahante	1833 - 1840 (AnikA dd)	2		Hanappi er	Cursel	Soprano	Piano	Edition (with illustration)			E Minor	Andantino un poco mosso	French	3	Vocal line	N/A	N/A	R (2 - 21); S (24 - 43)	53	1	2	10	Bar 24, change from chordal qu to arpeggio s	F Pn	4o = Y. 99		
1284	Masini	Francesco		Album lyrique	Zuleika	Delahante	1833 - 1840 (AnikA dd)	8		Hanappi er	Alexis Dupond	Soprano	Piano	Edition (with illustration)			Bb Major	Quasi allegretto	French	3	Vocal line	Bar 21, mod to F (dom); Bar 31, hints of f (dom min)	First chord dom (F); Bar 13, dim chord (E, Bb, C#); Bar 25, chord Ab7 in key of F	R (9 - 20); S (21 -34)	34	8	0	0	N/A	F Pn	4o = Y. 99		
1285	Masini	Francesco		Album lyrique (1840)	Bonheur à toi	Meissonnie r	1840 [Lbl]			Mr Emile Barateau	Revial	Soprano	Piano	Edition (with illustration)			F Major	Andantino appassion ata	French	3	Vocal line	Bar 18, mod to C (dom); Some chromati cisms	N/A	A (10 - 17); B (18 - 25); A (26-33)	33	9	0	0	N/A	GB Lbl	Hirsch III.917	1837, edition [F Pn, Y.359(2)]; Colombier, n.d., single [F Pn, 4o = Y.95(1)] {2}	
1286	Masini	Francesco		Album lyrique (1840)	Rives de la mer	Meissonnie r	1840 [Lbl]			Tastu	J. Rondon neau	Soprano	Piano	Edition (with illustration)			C Major	Andantino con calme	French	4	Vocal line	Some chromati cisms	Bar 3 & 11, C - F# chord; Bar 23, dim chord	R (9 - 16); S (21 - 28)	28	8	0	4	Bars 9 - 16, cr & qu; Bars 21 - 28, arpeggio s & G pedal note	GB Lbl	Hirsch III.917	1837, edition [F Pn, Y.359(2)]; Colombier, n.d., single [F Pn, 4o = Y.95(1)] {2}	

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1287	Masini	Francesco		Album lyrique: volume 1	Que me font les beaux jours!	Meissonnier	1836	1		Mr Emile Barateau	Alexis Dupond	Soprano	Piano	Edition (with illustration)			F Major	Andantino cantabile	French	3	Vocal line									F Pn	Y.359(1)		
1288	Masini	Francesco		Album lyrique: volume 1	Un mot de toi	Meissonnier	1837	5		Trogoff	Mens	Soprano	Piano	Edition (with illustration)			D Major	Andante espressivo	French	3	Vocal line	Bar 16, mod to A (dom)	N/A	N/A	33	9	0	0	N/A	F Pn	Y.359(1)	Colombier, n.d., single, pl. no. C.1806 [F Pn, 4o = Y.95(1)], which has 8 bars of instrumental introduction {1}	
1289	Masini	Francesco		Album lyrique: volume 2	Bonheur à toi	Meissonnier	1837			Mr Emile Barateau	Revial	Soprano	Piano	Edition (with illustration)			F Major	Andantino appassionata	French	3	Vocal line	Bar 17, mod to C (dom)	N/A	N/A	33	8	0	0	N/A	F Pn	Y.359(2)	Colombier, single, pl. no. C.1806 [F Pn, 4o = Y.95(1)]; 1840, edition [GB Lbl, Hirsch III.917] {2}	
1290	Masini	Francesco		Album lyrique: volume 2	Rives de la mer	Meissonnier	1837			Tastu	Rondonneau	Soprano	Piano	Edition (with illustration)			C Major	Andantino con calme	French	4	Vocal line	N/A	Frequen-t dim chords	R (9 - 16); S (21 - 28)	28	8	4	0		F Pn	Y.359(2)	Colombier, single, pl. no. C.1806 [F Pn, 4o = Y.95(1)]; 1840, edition [GB Lbl, Hirsch III.917] {2}	
1291	Masini	Francesco		Album lyrique: volume 3	Ange de la terre	Latte	1840 (BibF)	2		Mr Emile Barateau	Archard	Soprano	Piano	Edition (with illustration)			A Major	Andantino semplice	French	3	Text									F Pn	Y.359(3)	Pl. no. B.L.1956 [F Pn, Vm7 79117] {1}	(BibF, 14/03/1840, vol. 11, no. 160)
1292	Masini	Francesco		Album lyrique: volume 3	Laisse-moi prier!	Latte	1840 (BibF)	5		F. Jourdain	Zélie Coussy	Soprano	Piano	Edition (with illustration)			F Major	Andantino cantabile	French	3	Vocal line	Bar 26, mod to C (dom); Bar 33, hint of f (tonic min); Some chromaticisms	Bar 30, dim chord (G#, B, D)	R (6 - 21); S (26 - 37)	37	5	4	0	Bar 26, change from arpeggios to chords; Bar 33, back to arpeggios	F Pn	Y.359(3)	Pl. no. B.L.1959 [F Pn, Vm7 79211]; Colombier, n.d., single [F Pn, 4o = Y.95(1)] {2}	(BibF, 18/04/1840, vol. 16, no. 198)
1293	Masini	Francesco		Album lyrique: volume 3	Sans amour	Latte	1840 (BibF)	3		F. Jourdain	Mlle Annette Lebrun	Soprano	Piano	Edition (with illustration)			Eb Major	Andantino mosso con espressione	French	3	Vocal line	N/A	N/A	R (9 - 16); S (21 - 28)	28	8	4	0	N/A	F Pn	Y.359(3)	Pl. no. B.L.1957 [F Pn, Vm7 79302] & [F Pn, 4o = Y.279]; Colombier, n.d., single [F Pn, 4o = Y.95(1)] {2}	[F Pn, L.14.040]; (BibF, 15/08/1840, vol. 33, no. 414)
1294	Masini	Francesco		Album lyrique: volume 3	Sans-toi	Latte	1840 (BibF)	7		F. Jourdain	Mens	Soprano	Piano	Edition (with illustration)			C Major	Allegretto expressivo	French	3	Vocal line	Some hints of G (dom)	N/A	S (10-17); R (26 35)	35	9	8	0	N/A	F Pn	Y.359(3)	N.d., Journal des demoiselles, année 7, no. X [F Pn, K.7062]; Latte, n.d., edition, pl. no. B.L.1961 [F Pn, Vm7 79304] {2}	(BibF, 18/04/1840, vol. 16, no. 198)
1295	Masini	Francesco		Album lyrique: volume 3	Sympathie	Latte	1840 (BibF)	1		Tastu	Duprez	Soprano	Piano	Edition (with illustration)			Eb Major	Moderato con melanconia	French	3	Vocal line	Bar 7, mod to Bb (dom); Hint of bb (dom min); Bar 17, mod to c (rel min)	N/A	A (1 - 16); B (17 - 24)	34	0	0	10	Bar 19, change from qu arpeggios to triplet arpeggios	F Pn	Y.359(3)	Colombier, single, pl. no. C.1806 [F Pn, 4o = Y.95(1)] {1}	(BibF, 14/03/1840, vol. 11, no. 160)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis														Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1296	Masini	Francesco		Album lyrique: volume 4	Cœur de mère	Latte	1840	3	J. Vimeux	F. Jourdain	Georgette Ducrest	Soprano	Piano	Edition (with illustration)			F Minor	Andantino sostenuto	French	3	Vocal line	Bar 14, change of key sig to F (tonic maj); Bar 25, hint of D (sub med); Bar 29, hint of C (dom maj)	N/A	A (6 - 13); B (14 - 24); A (25 - 37)	37	5	0	0	Bar 6, compound rhythms; Bar 14, s/q; Bar 25, compound rhythms	F Pn	Y.359(4)		
1297	Masini	Francesco		Album lyrique: volume 4	Est-ce t'aimer	Latte	1840 (BibF)	2		F. Jourdain	Andryanne	Soprano	Piano	Edition (with illustration)			Eb Major	Agitato expressivo	French	3	Vocal line	Frequent hints of c (rel min)	N/A	N/A	28	4	0	0	N/A	F Pn	Y.359(4)	Latte, n.d., edition [F Pn, Vm7 79177]; Colombier, n.d., single [F Pn, 4o = Y.95(1)] {2}	(BibF, 11/07/1840, vol. 28, no. 364)
1298	Masini	Francesco		Album lyrique: volume 4	Julia	Latte	1840	1		F. Jourdain		Soprano	Piano	Edition (with illustration)			F Major	Andantino semplice	French	3	Vocal line	Bar 13, hint of a (med); some chromatic passages;	Bar 12, dim chord (C#, Bb, G)	N/A	19	1	0	0	N/A	F Pn	Y.359(4)	Periodical, pl. no. B.L.2169 [GB Ouc, Harding H 2150 (1)] {1}	
1299	Masini	Francesco		Album lyrique: volume 4	Premier amour	Latte		8		F. Jourdain	Gauthier	Soprano	Piano	Edition (with illustration)			G Major	Andantino amoroso	French	3	Vocal line	N/A	N/A	R (9 - 16); S (17 - 22)	22	8	0	0	N/A	F Pn	Y.359(4)		
1300	Mazzoni	Unknown			Ne me regardez pas	Escudier	After 1842 (Anik)												French														(EscCat)
1301	Mecatti	Ercole			L'automne	Schlesinger	1843			Desmartres	Cazes	Soprano	Piano	Edition (with illustration)			D Major	Allegretto	French	3	Vocal line	Bar 25, mod to A (dom); Some chromaticisms	N/A	S (9 - 24); R (25 - 36)	36	8	0	0	N/A	F Pn	Vm7 80230	1845, Schlesinger, pl. no. 2 M.S.3432 [GB Lbl, G.808.a.(34.)]{1}	
1302	Mecatti	Ercole			Le départ	Chabal	1841 - 1842 (AnikPl)	C.164				Soprano	Piano	Single Song Sheet			Eb Major		French	2	Vocal line	Bar 15, mod to Bb (dom); Bar 25, hint of G (med)	N/A	N/A	33	8	0	0	N/A	F Pn	Vm7 80231		
1303	Mecatti	Ercole			Le fiancée mourante	Chabal	1842	C.165			Mme la Comtesse Sparre	Soprano	Piano	Edition (with illustration)			F Minor	Andantino con moto	French	3	Vocal line	N/A	N/A	N/A	27	5	0	0	N/A	F Pn	Vm7 80234		
1304	Mengozzi	Bernardo			Les trois parties du jour	Momigny	1802 (JDébat)			L.-P. Ségur			Piano, Harp						French														(MomCat); (JDébat, 02/12/1802)
1305	Mengozzi	Bernardo			Les trois parties du jour	Momigny	1821 - 1822 (Anik)			L.-P. Ségur			Guitar						French														(MomCat)
1306	Mengozzi	Bernardo			Tirolese				Petrini										French										Us Bu	FVM230		
1307	Mercadante	Saverio			Elena Feltro	Latte	1839 (BibF)												Italian														(BibF, 09/03/1839, vol. 10, no. 109)
1308	Mercadante	Saverio			La plainte du mourant	Schonenber-ger	1850 (SchCat)						Piano						French														(Advertised on title page [GB Lbl, G.544.(23.)); (SchCat)

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1309	Molino	Francesco			Je le veux!	Magasin de Musique	1825 (MusP)			R., de			Guitar	Musical Periodical	Le souvenir des ménestrels	12e année, no. 22			French															([F Pn] MusP)
1310	Molino	Francesco	14	Recueil de siciliennes, rondeaux, romances et polonaises	Song Titles Unkown	Molino	1820 (BibF)						Guitar	Collection					French														(BibF, 24/06/1820, vol. 26, no. 325)
1311	Morlacchi	Francesco			Lise et Lycas	Meissonnier	1827 (MusP)			***, de			Piano, Harp	Musical Periodical	Le troubadour des salons	3e année, 9e livraison, no. 26			French															([F Pn] MusP)
1312	Nasolini	Sebastiano			Quel est donc ce grand courroux / Chi mi dice il gran perche	Erard	1833 (Anik)						Guitar						French, Italian															(CCE)
1313	Ostinelli	L.			Il faut la voir	Ostinelli	1814 (BibF)						Piano, Harp						French															(BibF, 04/03/1814, vol. 9, no. 31)
1314	Pacini	Antonio			Les adieux de Raoul de Coucy	Pacini	1817 (MusP)			P.-A. Vieillard			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	1ère année, 7e cahier, no. 31			French															([F Pn] & [D Bim] MusP)
1315	Pacini	Antonio			Alfred le grand	Momigny	1806 (GougS)						Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 4e cahier, no. 3			French															(GougS)
1316	Pacini	Antonio			L'amour discret	Momigny	1807 (JnlP)			M***			Piano, Harp						French															(JnlP, 19/03/1807 (GougS))
1317	Pacini	Antonio			L'amour medecin	Pacini	1820 [Lam]	153	Matteo Carcassi	Louyer de Ville		Soprano	Guitar				G Major		French												GB Lam	XX(144145.1)		
1318	Pacini	Antonio			L'arrivée du troubadour	Momigny	1807 - 1824 (AnikAdd)		Francesco Pertosa			Soprano	Guitar, Lyre	Musical Periodical		2e année, no. 1	F Major	Amoroso	French	3	Vocal line	Bar 5, mod to C (dom)	N/A	N/A	21	1	0	0	N/A	GB Lbl	E.1749		
1319	Pacini	Antonio			L'arrivée du troubadour	Momigny	1808/ 1809 (MusP)						Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	2e année, 1ère cahier, no. 2			French															([I Ma] MusP); (Jemp, 21/02/1809)
1320	Pacini	Antonio			Le castel	Pacini	1817 (MusP)						Guitar, Lyre	Musical Periodical	Le troubadour ambulant (guitare)	1ère année, 7e cahier, no. 32			French															([F Pn] & [D Bim] MusP)
1321	Pacini	Antonio			Le charme	Pacini	1825 (MusP)		Ferdinando Carulli	Commerson			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	9e année, 1ère cahier, no. 492			French															([F Nm] MusP)

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																	Expression		Stanzas		Harmony		Structure		Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1322	Pacini	Antonio			Chimène et le Cid	Momigny	1809/ 1810 (MusP)			Mr Jean-Pierre Florian			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 9e cahier, no. 25			French															([F Pn] MusP)
1323	Pacini	Antonio			Le départ	Typographi e de la Sirène	1807 (JEmp)												French												H. J. Godefroy (JEmp, 04/07/1807) {1}	(JEmp, 04/07/1807)
1324	Pacini	Antonio			Dernier chant du Corine	Momigny	1821 - 1822 (Anik)						Piano, Harp						French													(MomCat)
1325	Pacini	Antonio			Dernier chant du Corine	Momigny	1821 - 1822 (Anik)						Guitar						French													(MomCat)
1326	Pacini	Antonio			L'etranger	Momigny	1809/ 1810 (MusP)			A.			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 1ère cahier, no. 1			French															([F Pn] MusP)
1327	Pacini	Antonio			Fernard et Laure	Pacini	1817 (MusP)			Commeq uiers			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	1ère année, 10e cahier, no. 48			French															([F Pn] & [D Bim] MusP)
1328	Pacini	Antonio			Gardons l'Indifférence	Pacini	1827 (MusP)						Guitar	Musical Periodical	Le troubadour ambulant (guitare)	11e année, 5e cahier, no. 633			French															([F Nm] MusP)
1329	Pacini	Antonio			L'héroïne de Bordeaux	Louis	1815 (Chan Grâc)			Brulebœ uf-Letourna n									French															(ChanGrâc (GougS))
1330	Pacini	Antonio			L'hiver	Momigny	1807/ 1808 (MusP)			Stephen Arnoult			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 2e cahier, no. 1			French															([F Pn] MusP); (GougS)
1331	Pacini	Antonio			Il est parti	Momigny	1808/ 1809 (MusP)						Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	2e année, 6e cahier, no. 16			French															([I Ma] MusP)
1332	Pacini	Antonio			Il est parti	Momigny	1809 [Ouc]		Frances co Pertosa			Soprano	Guitar, Lyre	Musical Periodical	Journal des troubadours (guitare ou lyre)	2e année, no. 21	D Major	Andante sostenuto	French	3	Text	Bar 2, hint of f# (med); Bar 15, hint of A (dom)	N/A	N/A	21	1	0	0	N/A	GB Lbl	E.1749		[GB Ouc, Harding Mus. J.100 (22)]
1333	Pacini	Antonio			Irène	Momigny	1810/ 1811 (MusP)			P.-A. Vieillard			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	4e année, 3 cahier, no. 9			French															([B Bc] MusP)
1334	Pacini	Antonio			Je voudrais bien le deviner	Pacini	1817 (MusP)	27	Antoine Meisso nnier			Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)	1ère année, 6e cahier, no. 27	A Major		French												GB Lam	XX(146057.1)		([F Pn] & [D Bim] MusP)
1335	Pacini	Antonio			Marie Louise	Momigny	1809/ 1810 (MusP)						Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	3e année, 5e cahier, no. 13			French													Momigny, Pacini & Magasin et musique, single (JÉmp, 17/06/1810) {2}	([F Pn] MusP)

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																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1336	Pacini	Antonio			La nature	Pacini	1827 (MusP)			De Béranger			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	11e année, 5e cahier, no. 634			French															([F Nm] MusP)
1337	Pacini	Antonio			Oscar et Malvina	Dufaut & Dubois	1824 (CCE)			P.-A. Vieillard		Soprano	Piano, Harp						French												Momigny, 1810/1811, Journal des troubadours, 4e année, 6e cahier, no. 22 ([B Bc] & [F Pn] MusP) {1}	(CCE)
1338	Pacini	Antonio			Oscar et Malvina	Dufaut & Dubois	1824 (CCE)			P.-A. Vieillard		Soprano	Guitar, Lyre						French													(CCE)
1339	Pacini	Antonio			Le page blesse	Boscha	1820 [Lam]	45	Auguste	Urbain Meurger		Soprano	Guitar				A Minor		French											GB Lam	XX(146236.1)		
1340	Pacini	Antonio			Pas d'aimerai	Pacini	1822 (MusP)			A.			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	6e année, 4e cahier, no. 318			French															([F Nm] MusP)
1341	Pacini	Antonio			Peines d'amour	Momigny	1807/1808 (MusP)			Marchangy			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 5 cahier, no. 1			French															([F Pn] MusP); (Jemp, 05/06/1808)
1342	Pacini	Antonio			Les petits ramoneurs	Pacini		103		Stephen Arnoult	Mlle Pauline Huvelin	Soprano	Piano	Single Song Sheet			A Major	Andante un poco lento	French	7	Text	Bar 10, mod to c# (rel min)	N/A	N/A	26	2	0	0	Bars 3 - 10 & 19 - 26, cr; Bars, 11 - 18, qu	F Pn	Vm7 86048		
1343	Pacini	Antonio			Le prisonnier portugais	Pacini	1820 [Lam]	186	Matteo Carcassi			Soprano	Guitar	Musical Periodical	Le troubadour ambulant (guitare)		A Major		French											GB Lam	XX(138986.1)		
1344	Pacini	Antonio			Qui l'aurait dit?	Pacini	1822 (MusP)			Jacqueli n			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	6e année, 2e cahier, no. 308			French															([F Nm] MusP)
1345	Pacini	Antonio			Regrets Oscar ton armure brillante	Pacini	After 1810 (Anik)			Mortagne									French											F Pn	Yo Y.5(15)		
1346	Pacini	Antonio			Rejouis-toi, supérbe France!	Pacini	1820 (BibF)					Chorus							French														(BibF, 28/10/1820, vol. 44, no. 500)
1347	Pacini	Antonio			Le réveil d'amour	Momigny	1808 (JnlP)			Clogensen									French														(JnlP, 05/08/1808 (GougS))
1348	Pacini	Antonio			Rose prudente	Pacini	1819 - 1846 (AnikAdd)	M.D		Mr Mathieu Dombasle	La Comtesse Laribois siere	Soprano	Piano, Harp	Single Song Sheet			G Major	Allegretto	French	4	Text	Bar 12, mod to D (dom); Bar 18, mod to C (sub dom)	N/A	N/A	24	4	0	0	N/A	F Pn	Vm7 86051	Dombaste (BibF, 05/08/1820, vol. 32, no. 386) {1}	
1349	Pacini	Antonio			Sapho	Momigny	1808 (JEmp)			Mr de Gourbillon			Piano	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 7e cahier			French															(JEmp, 29/08/1808)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1350	Pacini	Antonio			Le testament de Venus , ou Les deux voyageurs	Duhan & Cie	1807 [Ouc]		Antoine Meissonnier	Mr de Gourbillon		Soprano	Guitar						French											GB Ouc	Harding Mus. J.97 (11)		
1351	Pacini	Antonio			Le troubadour	Momigny	1807/ 1808 (MusP)			C.			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 1ère cahier, no. 1			French														single / edition (JnlP, 13/06/1808 (GougS) & Jemp, 28/07/1808) {1}	([F Pn] MusP)
1352	Pacini	Antonio			Le troubadour captif	Pacini	1818 [Ouc]					Soprano	Guitar						French											GB Ouc	Harding Mus. J.103 (3)		
1353	Pacini	Antonio			Veux-tu m'aimer	Pacini	1823 (MusP)			Mr Emile Barateau			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	7e année, 3e cahier, no. 383			French															([F Nm] MusP)
1354	Pacini	Antonio			Veux-tu m'aimer?	Magasin de Musique	1827 (MusP)			Mr Emile Barateau				Musical Periodical	Le souvenir des ménestrels	14e année, no. 16			French															[[F Pn] & [D Bim] (MusP)]
1355	Pacini	Antonio		Recueil de romances et airs	(Song Titles Unkown)	Pacini	After 1810 (Anik)												French											F Pn	fol = Y.21		
1356	Pacini	Antonio	3	A l'amitié: seize romances nouvelles (divers auteurs)	No. 2 - Annette	Pacini	1830 [Lbl]				Lavigne	Soprano	Piano, Harp	Collection			Bb Major	Andantino	French	4	Text	Bar 18, mod to F (dom); Bars 22 - 24, hint of bb (tonic min)	N/A	N/A	38	5	1 + 2	4	Alternation between chordal and arpeggiqu and compound rhythms	F Pn	Y.25	Decombe, pl. no. 215 [F Pn, 4o = Y.741] {1}	[GB Lbl, A.770]
1357	Pacini	Antonio	3	A l'amitié: seize romances nouvelles (divers auteurs)	No. 6 - Le chant guerre et le chant d'amour	Pacini	1830 [Lbl]			Machet		Soprano	Piano, Harp	Collection			G Major	Tempo di marcia	French	3	Text	Bar 13, mod to D (dom)	Bar 19, dim chord (C#, E, G, Bb); Parts in 8ves	N/A	21	4	0	0	Alteration between offbeats / onbeats and arpeggios	F Pn	Y.25	Decombe, pl. no. 215 [F Pn, 4o = Y.741] {1}	[GB Lbl, A.770]
1358	Pacini	Antonio	3	A l'amitié: seize romances nouvelles (divers auteurs)	No. 9 - Fernard et Laure	Pacini	1830 [Lbl]			Commequiers		Soprano	Piano, Harp	Collection			Bb Major	Andantino	French	4	Text	Bar 32, mod to F (dom); Bar 44, mod to Eb (sub dom)	Bar 19, dim chord (F, Ab, B); Bar 37 & 45, dim chord (Bb, C#, E)	N/A	48	8	0	1	Alternation between doubling vocal and chordal compound rhythms	F Pn	Y.25	Decombe, pl. no. 215 [F Pn, 4o = Y.741] {1}	[GB Lbl, A.770]
1359	Pacini	Emilien			Loin de la patrie	Pacini	1841 (BibF)			Emilien Pacini									French														(BibF, 13/03/1841, vol. 11, no. 96)
1360	Pacini	Emilien			Ne reviens pas	Pacini	1841 (BibF)			Emilien Pacini									French														(BibF, 13/03/1841, vol. 11, no. 93)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1361	Pacini	Eucharis			J'attends votre retour	Pacini	1830 [Ouc]			Boucher de Perthes		Soprano	Piano, Harp						French											GB Ouc	Harding Mus. J.38 (15)		
1362	Pacini	Eucharis			Le retour à la chapelle	Pacini	1828 (MusP)			Tastu			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	12e année, 1ère cahier, no. 676			French															([F Nm] MusP)
1363	Pacini	Eucharis			Viens avec moi	Pacini	1828 (MusP)		Ferdinando Carulli	Emilien Pacini			Guitar	Musical Periodical	Le troubadour ambulant (guitare)	12e année, 3e cahier, no. 681			French															([F Nm] MusP)
1364	Pacini	Euphrosine			Ne croyez pas	Pacini	1822 (MusP)						Guitar	Musical Periodical	Le troubadour ambulant (guitare)	6e année, 5e cahier, no. 321			French															([F Nm] MusP)
1365	Pacini	Giovanni			La pauvre Zélie	Bénoist	1814 (MusP)			Isobelle de Montolieu				Musical Periodical	Le souvenir des ménestrels	1ère année, no. 47			French															([F Pn] & [[F V] MusP); (GougS)
1366	Pacini	Giovanni			N'oubliez pas l'heure du rendez-vous	Magasin de Musique	1819 - 1846 [Lcm]	1393				2 Sopranos	Piano						French											GB Lcm	D1482/1		
1367	Pacini	Giovanni			Portrait charmant portrait de mon amie	Pacini	1825 [Leu]						Piano, Harp						French											GB Leu	Brotherton Collection FRE		
1368	Pacini	Giovanni			La rêverie	Pacini	After 1810 (Anik)												French											F Pn	Vm7 31748		
1369	Paer	Ferdinando			A l'amitié	Paer													French											F Pn	Vm7 86081		[F Pn, Vm7 86082]
1370	Paer	Ferdinando			L'absence	Imbault	1800 - 1811 (Anik)												French											F Pn	Vm7 86084	Dufaut & Dubois (BibF, 03/01/1824, vol. 2, no. 25) {1}	
1371	Paer	Ferdinando			Les adieux	Imbault	1807 - 1811 (AnikAdd)	A.#.682				Soprano	Piano	Single Song Sheet			G Major	Lento	French	6	S2, S3 & S5 text; S4 & S6 through-composed	Bar 10, mod to D (dom); Bar 11, hint of g (tonic min); Bar 18, mod to Eb (b sub med)	Bar 19, dim chord (Eb, G, Bb, C#)	N/A	26	0	0	4	Alternation between s/q and offbeats onbeats	F Pn	Vm7 86086		
1372	Paer	Ferdinando			L'ami secret	Imbault	1807 - 1811 (AnikAdd)	A.#.689				Soprano	Piano	Single Song Sheet			A Minor	Andante	French	1	N/A	Bar 6, mod to C (rel maj); Bar 16, mod to F (sub med); Bar 25, key sig change to A (tonic maj)	Bar 18, dim chord (F#, A, C, Eb)	A (1 - 24); B (25 - 39)	42	0	0	3	Bar 25, change from qu arpeggios & chords to s/q	F Pn	Vm7 86087		

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1373	Paer	Ferdinando			Amour et charité	Principaux marchands de musique	1835 (BibF)			Mr Emile Barateau	Antonia Molinos	Soprano	Piano				D Minor	Andantino	French	4										F Pn	D.9651(6)		[F Pn, Vm7 86089]; (BibF, 10/10/1835, vol. 41, no. 208)
1374	Paer	Ferdinando			L'aveugle	Schlesinger	After 1821 (Anik)												French										F Pn	Vm7 86097	Schlesinger, 1831, Homage aux dames, 7e année, no. 6 [F Pn & A Wn (MusP)]; Unpublished, n.d., [F Pn, Ms.5010] {2}	
1375	Paer	Ferdinando			Le baiser du départ	Imbault	1800 - 1811 (Anik)			Mr Auguste Saint-Séverin									French										F Pn	Vm7 86098	1814, Janet et Cotelle, Almanach lyrique des dames, 1ère année, no. 3 [GB Lbm (MusP)] {1}	[US Bu, FVM238]; (GougS)
1376	Paer	Ferdinando			Berr[y] n'est plus	Florenne	1820 (BibF)						Guitar						French													(BibF, 01/04/1820, vol. 14, no. 139)
1377	Paer	Ferdinando			Le chien du Mont St. Gothard	Petit	1830 [Ouc]			Lacroix		Soprano	Piano						French										GB Ouc	Harding Mus. J.38 (8)		
1378	Paer	Ferdinando			Claire	Principaux marchands de musique	1833 (BibF)												French										F Pn	Vm7 86108		(BibF, 14/09/1833, vol. 37, no. 109)
1379	Paer	Ferdinando			Colette	Magasin de Musique	1826 (MusP)			Boucher des Perxes				Musical Periodical	Le souvenir des ménestrels	13e année, no. 7			French													([F Pn] & [D Bim] MusP)
1380	Paer	Ferdinando			La confession	Schlesinger	After 1821 (Anik)			Arthur de Lucy	Deville								French										F Pn	Vm7 86109	Unpublished, 1834 [F Pn, Ms.5006] {1}	
1381	Paer	Ferdinando			Le départ du chevalier	Laffillé	1824 (BibF)												French													(BibF, 10/01/1824, vol. 2, no. 5)
1382	Paer	Ferdinando			Les deux amours	Pacini	1836			Altaroche	Zélie Coussy	Soprano	Piano				F Minor	Andante	French	3										F Pn	D.9651(9)	(BibF, 19/08/1837, vol. 33, no. 123) {1}	[F Pn, Vm7 86111]
1383	Paer	Ferdinando			Les deux mots	Louis	1812 (ChanGrâc)			Étienne									French										F Pn	Vm7 86173		[F Pn, Vma.115(16)]; (ChanGrâc)
1384	Paer	Ferdinando			L'enfant consolateur rappelant à sa mère la volante de son père expirant	Carli	1820 (BibF)			Bonichon Beaugrand									French										F Pn	Vm7 86119		(BibF, 10/06/1820, vol. 24, no. 259)
1385	Paer	Ferdinando			L'épitaphe	Schlesinger	1830 (BibF)			Monnais									French										F Pn	Vm7 86121		(BibF, 16/01/1830, vol. 3, no. 17)
1386	Paer	Ferdinando			L'erreur	Laffillé	1825 (BibF)												French													(BibF, 03/09/1825, vol. 36, no. 223)
1387	Paer	Ferdinando			L'exile en Bretagne		1830 [Lbl]												French										GB Lbl	G.543.(70.)		
1388	Paer	Ferdinando			Existan et son lévite	Laffillé	1812 - 1825 (Anik)												French										F Pn	Vm7 86192		
1389	Paer	Ferdinando			La fuite inutile	Imbault	1800 - 1811 (Anik)												French										F Pn	Vm7 86125		
1390	Paer	Ferdinando			Hymne à l'amour	Carli	1827 (JGénAnn)			Girault									French										F Pn	Vm7 86128		(JGénAnn, 20/01/1827, vol. 6, no. 26)
1391	Paer	Ferdinando			Hymne de François 1er à la beauté	Boieldieu				Chevalier Dupuy									French										F Pn	Vm7 86129	Bénoist, 1815, Le souvenir des ménestrel, 2e année (GougS) {1}	

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1392	Paer	Ferdinando			L'innocence et la pudeur	Laffillé	1821 - 1825 (AnikAdd)	522		Deville	F. Guy	Soprano	Piano, Harp	Single Song Sheet			A Minor	Andante	French	3	Vocal line	Bar 9, mod to C (rel major); Bar 13 - 20, developmental (travels though d, Bb, C, a)	N/A	N/A	24	1	0	1	N/A	F Pn	Vm7 86130	1823, Le souvenir des ménestrel, 10e année, no. 18 ([FPn] & [D Bim] MusP) {1}	
1393	Paer	Ferdinando			L'irrésolution	Carli	1827 (JGénAnn)	521		Mr Choisi		Soprano	Piano, Harp	Single Song Sheet			C Major	Andante	French	3	Text	Bar 9, mod to G (dom); Bar 10 - 13, developmental (travels through c, Bb, Eb, C)	Bar 9, dim chord (F, Bb, D, Ab)	Alternative final bar for last stanza	22	1	0	3	Bar 9, change to offbeats / onbeats (framed by chordal qu)	F Pn	Vm7 86131		(JGénAnn, 20/01/1827, vol. 6, no. 26)
1394	Paer	Ferdinando			Isnelle	Schlesinger	1824 - 1834 (AnikAdd)			Boucher de Perthes		Soprano	Piano	Single Song Sheet			G Major	Allegro	French	3	Text	Bar 10, mod to b (med)	Bar 12, dim chord (C#, Bb, G, E)	N/A	21	2	0	1	Various styles & some instrumental flourishes	F Pn	Vm7 86132	Schlesinger, 1826, Homage aux dames, 2e année, no. 19 [F Pn (MusP)] {1}	[F Pn, Fol.y.10(9)]
1395	Paer	Ferdinando			Je n'aime plus!	Paer	1824 (BibF)			Mme Moraux d'Omatre									French											F Pn	Vm7 86133		(BibF, 31/07/1824, vol. 31, no. 225)
1396	Paer	Ferdinando			Le jeune exilé	Pacini	1824 (MusP)		Ferdinando Carulli				Guitar	Musical Periodical	Le troubadour ambulant (guitare)	8e année, 4e cahier, no. 446			French													Paer, single / edition, n.d. [F Pn, Vm7 86135]; Paer, 1824, single / edition (BibF, 31/07/1824, vol. 31, no. 225); (JGénAnn, 18/01/1826, vol. 5, no. 261.) {3}	([F Nm] MusP)
1397	Paer	Ferdinando			Marie-Louise au Berceau de son fils	Louis	1812 (ChanGrâc)			Mr Gentil									French											F Pn	Vm7 86139		(ChanGrâc)
1398	Paer	Ferdinando			Mes seules Amours	Magasin de Musique	1822 (MusP)			Mr Emile Barateau				Musical Periodical	Le souvenir des ménestrels	9e année, no. 52			French														([F Pn] & [D Bim] MusP)
1399	Paer	Ferdinando			Mon bonheur, je te le dois	Laffillé	1824 (BibF)												French														(BibF, 10/01/1824, vol. 2, no. 5)
1400	Paer	Ferdinando			Le mystère	Bénoist	1814 (MusP)			Chevalier Dupuy			Piano	Musical Periodical	Le souvenir des ménestrels	1ère année, no. 51			French														([F Pn] & [F V] MusP); (GougS)
1401	Paer	Ferdinando			L'odalisque	Schlesinger	1831 (BibF)			Bétourné	E. Milibram						F Major	Andante affettuoso	French											F Pn	Vm7 86147	1831, pl. no. [GB Ouc, Harding Mus. J 38 (12)] {1}	(BibF, 22/01/1831, vol. 4, no. 10)
1402	Paer	Ferdinando			On vous dira la vérité	Petit	1825 - 1838 (Anik)			Mr Emile Barateau									French											US Bu	FVM 1	Magasin de musique, 1828, Le souvenir des ménestrel, 15e année, no. 5 (MusP) {1}	

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																	Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1403	Paer	Ferdinando			Le pauvre pêcheur	Pacini	1836			Resseguier	Hoèle Desmalter	Soprano	Piano				C Major	Allegretto	French	3										F Pn	D.9651(17)	(BibF, 19/08/1837, vol. 33, no. 123) {1}	[F Pn, Vm7 86154 & Vm7 86155]
1404	Paer	Ferdinando			Le pèlerine	Paer				Valmore Desbordes									French										F Pn	Vm7 86156	Heu (BibF 29/09/1832, vol. 39, no. 120) {1}	[F Pn, Vm7 86157]
1405	Paer	Ferdinando			La pensée	Imbault	1800 - 1811 (Anik)												French										F Pn	Vm7 86158		
1406	Paer	Ferdinando			La pensée	Corbaux	1816 (AnikPl)	69	Lemoine		L'emperor et Roi	Soprano	Guitar, Lyre	Single Song Sheet			D Major		French	4	Text	Bar 10, hint of b (rel min); Bar 17, mod to A (dom); Bar 18 in a (min dom)	N/A	A (2 - 17); B (18 - 31)	31	1	0	0	N/A	GB Lbl	E.1717.o.(64.)	Imbault 1808 [GB Gu, Sp Coll N.b.16] {1}	
1407	Paer	Ferdinando			Qu'avez-vous?	Unpublished				Mr Emile Barateau									French										F Pn	Ms.5013		
1408	Paer	Ferdinando			Que disait-il	Boieldieu	1840 [Lbl]	C.B.312		Mr Emile Barateau		Soprano	Piano	Edition (with illustration)			F Major	Lento	French	3	Vocal line	Bar 14, mod to f (tonic minor)	N/A	N/A	23	1	0	4	N/A	GB Lbl	G.550.(33.)		
1409	Paer	Ferdinando			Le refus	Paer	1835 (BibF)			M.	Antonia Molinos	Soprano	Piano				Eb Major	Andante sostenuto	French	3										F Pn	D.9651(20)		[F Pn, Vm7 86167]; (BibF, 10/10/1835, vol. 41, no. 207)
1410	Paer	Ferdinando			Les regrets d'une jeune mère	Paer	1829 (BibF)												French										F Pn	Vm7 86168		[F Pn, Vm7 86169]; (BibF, 23/05/1829, vol. 21, no. 171)
1411	Paer	Ferdinando			Rien ne m'est plus!	Janet & Cotelle	1817 (BibF)					Soprano	Piano						French										F Pn	Vm7 86170		(BibF, 22/11/1817, vol. 47, no. 420)
1412	Paer	Ferdinando			Romance														French										F Pn	D.16379		
1413	Paer	Ferdinando			Romance	Imbault	1800 - 1811 (Anik)												French										F Pn	Vma.115 (16)		
1414	Paer	Ferdinando			Romance	Imbault	1800 - 1811 (Anik)												French										F Pn	Vma.115 (17)		
1415	Paer	Ferdinando			Romance de François 1er	Janet & Cotelle	1815 [Gu]						Piano						French										F Pn	Vm7 86176		[GB Gu, Sp Coll N.b.16] {1}
1416	Paer	Ferdinando			Rose d'amour	Paer				Boucher de Perthes									French										F Pn	Vm7 86181	Rubner (BibF 30/10/1819, vol. 44, no. 356) {1}	
1417	Paer	Ferdinando			Le silence	Paer	1831 (BibF)												French										F Pn	Vm7 86186		(BibF, 01/01/1831, vol. 1, no. 6)
1418	Paer	Ferdinando			Le soldat	Paer	1831 (BibF)			Boucher de Perthes									French										F Pn	Vm7 86187		(BibF, 01/01/1831, vol. 1, no. 6)
1419	Paer	Ferdinando			Souffrir, mais aimer	Pacini	1837 (BibF)			Altaroche	Zélie Coussy	Soprano	Piano				C Major	Lento non troppo	French	3										F Pn	D.9651(25)		[F Pn, Vm7 86188]; (BibF, 09/09/1837, vol. 36, no. 170)
1420	Paer	Ferdinando			Toute la vie	Petit	1826 (BibF)			R***									French										F Pn	Vm7 86191	Magasin de musique, 1827, Le souvenir des ménestrels, 14e année, no. 32 ([F Pn] & [D Bim] MusP) {1}	(BibF, 20/12/1826, vol 101, no. 359); (JGénAnn, 20/12/1827, vol. 101, no. 5453)

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																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1421	Paer	Ferdinando			Tristan et son lévrier	Laffillé	1824 (BibF)			A. Delvaux				Musical Periodical					French											F Pn	Vm7 86192	Magasin de Musique, 1824, Le souvenir des ménestrels, 11e année, no. 1 ([F Pn] & [D Bim] MusP) [1] ,	(BibF, 10/01/1824, vol. 2, no. 5)
1422	Paer	Ferdinando			Tu le veux donc	Imbault	1805 [Lbl]			Étienne		Soprano	Guitar, Lyre	Musical Periodical	Journal de lyre ou guitare	2e année, no. 18	G Minor	Lento	French	5	Text	Bar 9, hint of Bb (rel maj); Bar 19 - 20, hint of d (dom); Bar 25, change of key sig to G (tonic maj)	N/A	Minor (3 - 14); Major (15 - 24)	25	2	0	1	Bar 15, change to standard compound accompaniment	GB Lbl	Hirsch M.660.(4.)	Dufaut & Dubois, 1824, single / edition (CCE) {1}	[F Pn, Vm7 86175] & [F Pn, Vma.115(17)]
1423	Paer	Ferdinando			Un seul quart d'heure / Un solo quarto d'or	Erard	1833 (Anik)					Soprano	Guitar						French, Italian														Louis, 1815 (ChanGrâc (GougS)) {1}	(CCE)
1424	Paer	Ferdinando			Una fida pastorella / Une jeune bergère	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French, Italian															(CCE)
1425	Paer	Ferdinando			Une veuve grecque au berceau de son fils	Heu	1829 [Ouc]			Péron		Soprano	Piano						French											GB Ouc	Harding Mus. J.38 (9)		(BibF, 15/08/1829, vol. 33, no. 277); [F Pn, Vm7 86196]
1426	Paer	Ferdinando			Le vague de cœur	Magasin de Musique	1829 (MusP)			***				Musical Periodical	Le souvenir des ménestrels	16e année, no. 8			French															([F Pn] & [D Bim] MusP)
1427	Paer	Ferdinando			Le vallon	Heu	1829 (BibF)												French														(BibF, 15/08/1829, vol 33, no. 227)
1428	Paer	Ferdinando			Vous faites donc comme elle	Schlesinger	1835 [Lbl]			Monnais		Soprano	Piano	Single Song Sheet			F Major	Lento	French	3	Text	Bar 7, hint of a (sub med)	N/A	N/A	23	1	0	2	Increasing intensity of accompani-ment (onbeats/q, s/q arpeggios & s/q chordal)	F Pn	Vm7 86201	Pl. no. M.S.752 [GB Lbl, G.551.(66.)] {1}	
1429	Paer	Ferdinando			Vous!	Principaux marchands de musique				Mr Emile Barateau	Talmours	Soprano	Piano	Single Song Sheet			Eb Major	Lento non troppo	French	3										F Pn	Vm7 86200	N.p., n.d. [F Pn, D.9651(27)] {1}	
1430	Paer	Ferdinando		Album de romances	(Song Titles Unkown)														French										F Pn	Y.239		
1431	Paer	Ferdinando		Amant inconsolable	No. 1 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1432	Paer	Ferdinando		Amant inconsolable	No. 2 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)

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																Expression		Stanzas		Harmony		Structure		Accompaniment						
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1433	Paer	Ferdinando		Amant inconsolable	No. 3 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1434	Paer	Ferdinando		Amant inconsolable	No. 4 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1435	Paer	Ferdinando		Amant inconsolable	No. 5 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1436	Paer	Ferdinando		Amant inconsolable	No. 6 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1437	Paer	Ferdinando		Amant inconsolable	No. 7 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1438	Paer	Ferdinando		Amant inconsolable	No. 8 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1439	Paer	Ferdinando		Amant inconsolable	No. 9 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1440	Paer	Ferdinando		Amant inconsolable	No. 10 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1441	Paer	Ferdinando		Amant inconsolable	No. 11 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1442	Paer	Ferdinando		Amant inconsolable	No. 12 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1443	Paer	Ferdinando		Amant inconsolable	No. 13 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1444	Paer	Ferdinando		Amant inconsolable	No. 14 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1445	Paer	Ferdinando		Amant inconsolable	No. 15 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1446	Paer	Ferdinando		Amant inconsolable	No. 16 -	Brandus & Dufour	After 1846 (Anik)							Collection					French													(BrandDufCat)
1447	Paer	Ferdinando		Deux romances	No. 1 - Conseils à Adèle	Bénoist (Mme Veuve)	1811 - 1821 (Anik)							Collection					French											F Pn	Vm7 86177		
1448	Paer	Ferdinando		Deux romances	No. 2 - L'illusion	Bénoist (Mme Veuve)	1811 - 1821 (Anik)							Collection					French											F Pn	Vm7 86177		
1449	Paer	Ferdinando		Deux romances françaises	No. 1 - Tu le veux donc			1265		Étienne		Soprano	Piano	Collection			Bb Major	Lento	French	5										F Pn	L.5316(2)	Momigny, 1809/1810, Journal des troubadours, 3e année, 3er cahier, no. 7 ([F Pn] MusP); Dufaut & Dubois, 1824, single (CCE); Louis, 1812, single (ChanGrâc) {2}	
1450	Paer	Ferdinando		Deux romances françaises	No. 2 - J'ignorais jusqu' au nom d'amour			1265		Étienne		Soprano	Piano	Collection			F Major	Andantino sostenuto	French	3										F Pn	L.5316(2)		
1451	Paer	Ferdinando		Recueil de d'airs, romances, duos	(Song Titles Unkown)														French											F Pn	folo Y.129		

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																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1452	Paer	Ferdinando		Recueil de romances de differens auteurs	Projet flatteur d'engager une belle														French											F Pn	4o Y.8		
1453	Paer	Ferdinando		Trois romances	No. 1 -	Paer	1818 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 25/04/1818, vol. 17, no. 146)
1454	Paer	Ferdinando		Trois romances	No. 2 -	Paer	1818 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 25/04/1818, vol. 17, no. 146)
1455	Paer	Ferdinando		Trois romances	No. 3 -	Paer	1818 (BibF)					Soprano	Piano, Harp	Collection					French														(BibF, 25/04/1818, vol. 17, no. 146)
1456	Paer	Ferdinando		Trois romances	No. 1 - D'où vient que par une pensée	Paer		1				Soprano	Piano, Harp	Collection			Eb Major	Andantino	French	3	Vocal line	N/A	Bar 11, dim chord (Eb, Gb, A)	S (2 - 29); R (30 - 40)	44	0	0	4	N/A	F Pn	Vm7 86178	Naderman, n.d., single [F Pn, 4o = Y.240] {1}	
1457	Paer	Ferdinando		Trois romances	No. 2 - Des bois aimer la solitude	Paer		1				Soprano	Piano, Harp	Collection			F Major	Allegretto	French	3	Vocal line	Bar 25, mod to C (dom); Bar 31, hint of f (tonic min)	N/A	N/A	53	1	0	5	N/A	F Pn	Vm7 86178		
1458	Paer	Ferdinando		Trois romances	No. 3 - Tout est l'amour	Paer		1				Soprano	Piano, Harp	Collection			G Major	Andantino	French	4	Vocal line	Bar 15, mod to g (tonic min); Bar 23, mod to Bb (b med)	N/A	N/A	36	8	0	0	Bar 24, change from offbeats/ onb-eats to arpeggios	F Pn	Vm7 86178		
1459	Paer	Ferdinando		Trois romances	No. 1 - Le pauvre page	Laffillé	1821 - 1825 (AnikAdd)	609				Soprano	Piano	Collection			A Major	Andante	French	4	Text	Bar 9, mod to f# (rel min); Bar 17, mod to E (dom)	N/A	N/A	54	2	0	8	N/A	F Pn	Vm7 86179	Au magasin de musique de la lyre moderne, 1825, Le souvenir des ménestrel, 12e année, no. 7 ([F Pn] MusP) {1}	
1460	Paer	Ferdinando		Trois romances	No. 2 - Il faut attendre tout du tem[p]s	Laffillé	1821 - 1825 (AnikAdd)	610				Soprano	Piano	Collection			F Major		French	3	Vocal line	Bar 19, hint of d (rel min)	N/A	N/A	29	5	0	4	Some instrumental flourishes	F Pn	Vm7 86179		
1461	Paer	Ferdinando		Trois romances	No. 3 - Lequel des deux faut-il aimer	Laffillé	1821 - 1825 (AnikAdd)	611				Soprano	Piano	Collection			A Minor	Allegretto	French	4	Vocal line	Bar 16, change of key sig to A (tonic maj)	N/A	Minor (7 - 15); Major (16 - 36)	40	6	0	5	Bar 16, change from instrumental flourishes & qu to arpeggios	F Pn	Vm7 86179		

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1462	Paer	Ferdinando		Trois romances (3)	No. 1 - Il est parti celui que j'aime			1283			Prince Alexandre Galitzin	Soprano	Piano	Collection			A Minor	Andante	French	4										F Pn	L. 5316 (1)	Imbault, n.d., single [F Pn, Vm7 86172]; Janet et Cotelle, 1814, Almanach lyrique des dames, 1ère année, no. 16 ([GB Lbm] MusP) {2}	
1463	Paer	Ferdinando		Trois romances (3)	No. 2 - Louis de l'être que j'adore			1283			Prince Alexandre Galitzin	Soprano	Piano	Collection			C Major	Lento	French	4										F Pn	L. 5316 (1)	Imbault, n.d., single [F Pn, Vm7 86174] {1}	
1464	Paer	Ferdinando		Trois romances (3)	No. 3 - Dès ma plus tendre enfance			1283			Prince Alexandre Galitzin	Soprano	Piano	Collection			G Major	Lento	French	5										F Pn	L. 5316 (1)	Imbault, n.d., single [F Pn, L.16.836] & [F Pn, Vm7 86171] {1}	
1465	Parenti	Francesco			Les souvenirs de St Preux	Bénoist (Mme Veuve)	1819 (MusP)			C. Raison				Musical Periodical	Le souvenir des ménestrels	6e année, no. 23			French													([F Pn], [F V] & [D Bim] MusP)
1466	Pelligrini	Felice			Hélas! A qui donc	Carli	1817 - 1827 (AnikAdd)			J.-A. Jacqueli n	J.-A. Jacqueli n	Soprano	Piano	Single Song Sheet			A Major	Brillante	French	3		Bar 6, mod to B (dom); Bar 13, mod to a (sub dom min); Bar 25, mod to A (sub dom)	N/A	N/A	36	1	2 + 1	5	N/A	F Pn	D.12570(15)		
1467	Pelligrini	Felice			Hélas! A qui donc	Carli	1817 - 1827 (AnikAdd)			Hervilly		Soprano	Piano	Single Song Sheet			E Major	Allegretto non tanto	French	3		Bar 6, mod to B (dom); Bar 13, mod to a (sub dom min); Bar 25, mod to A (sub dom)	N/A	N/A	36	1	2 + 1	5	N/A	F Pn	Vm7 87219	Bureau du journal, 1824, Journal d'euterpe (et des amateurs), 12e année, 11e livraison, no. 42 ([F Pn] MusP)) {1}	
1468	Pelligrini	Felice			Il faut aimer	Carli	1820 (BibF)			J.-A. Jacqueli n									French										F Pn	Vm7 87229	Au bureau du journal, 1824, Journal d'euterpe (et des amateurs), 12e année, 4e livraison, no. 15 ([F Pn] MusP) {1}	[F Pn, D.12570(14)]; (BibF 04/11/1820, vol. 45, no. 515)
1469	Pelligrini	Felice			Regrets d'amour	Carli	1820 (BibF)			J.-A. Jacqueli n	Caroline Martainville	Soprano	Piano	Single Song Sheet			D Major	Lento	French	3	Text	Bar 6, mod to d (tonic min)	N/A	N/A	27	1	0	4	N/A	F Pn	Vm7 87224		[F Pn, D.12570(13)]; (BibF 04/11/1820, vol 45, no. 514)
1470	Pelligrini	Felice		Quatre romances	No. 1 - Quel est celui qu'il faut aimer	Carli	1820 (BibF)			Juventin	Hipolite Montaran	Soprano	Piano	Collection			D Major	Allegretto moderato	French	4	Text	Bar 12, mod to A (dom)	N/A	N/A	27	1	0	3	N/A	F Pn	Vm7 87223	Au bureau du journal, 1824, Journal d'euterpe (et des amateurs), 12e année, 12e livraison, no. 46 ([F Pn] MusP); Pleyel, 1828m single ((Wh) PleMusP) {2}	[F Pn, D.12570(12)]; (BibF, 14/10/1820, 42, no. 481)

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																	Expression		Stanzas			Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1471	Pelligrini	Felice		Quatre romances	No. 2 - Les fleurs artificielles	Carli	1820 (BibF)			Juventin	Hipolite Montaran	Soprano	Piano	Collection			F Major	Lento molto	French	3	Text	Bar 12, mod to C (dom)	Bar 26, chromati-c progress-ion in 3rds	N/A	33	3	0	4	N/A	F Pn	Vm7 87223	Pleyel, 1828, single ((Wh) PleMusP)) {1}	[F Pn, D.12570(12)]; (BibF, 14/10/1820, 42, no. 481)
1472	Pelligrini	Felice		Quatre romances	No. 3- Méfiez-vous	Carli	1820 (BibF)			Juventin	Hipolite Montaran	Soprano	Piano	Collection			F Major	Allegretto non tanto	French	4	Text	Bar 8, mod to C (dom)	Bar 17, dim chord (C, Eb, F#, A)	N/A	33	1	2	2	N/A	F Pn	Vm7 87223	Au bureau du journal, 1824, Journal d'euterpe (et des amateurs), 12e année, 6e livraison, no. 22 ([F Pn] MusP); Pleyel, 1828, single ((Wh) PleMusP) {2}	[F Pn, D.12570(12)]; (BibF, 14/10/1820, 42, no. 481)
1473	Pelligrini	Felice		Quatre romances	No. 4 - Hélas il aime une autre amie	Carli	1820 (BibF)			Juventin	Hipolite Montaran	Soprano	Piano	Collection			C Major	Andantino sostenuto	French	4	Text	Bar 17, change in key sig to A (tonic maj); Bar 25, change in key sig to a (tonic min)	N/A	A (6 - 16); B (17 - 24); R (25 - 30)	30	5	9	1	N/A	F Pn	Vm7 87223	Au bureau du journal, 1824, Journal d'euterpe (et des amateurs), 12e année, 9e livraison, no. 36 ([F Pn] MusP); Pleyel, 1828, single ((Wh PleMusP)) {2}	[F Pn, D.12570(12)]; (BibF, 14/10/1820, 42, no. 481)
1474	Pelligrini	Felice		Quatre romances	No. 1 -	Lemoine	1820 (BibF)							Collection					French													(BibF, 14/10/1820, vol. 42, no. 481)
1475	Pelligrini	Felice		Quatre romances	No. 2 -	Lemoine	1820 (BibF)							Collection					French													(BibF, 14/10/1820, vol. 42, no. 481)
1476	Pelligrini	Felice		Quatre romances	No. 3 -	Lemoine	1820 (BibF)							Collection					French													(BibF, 14/10/1820, vol. 42, no. 481)
1477	Pelligrini	Felice		Quatre romances	No. 4 -	Lemoine	1820 (BibF)							Collection					French													(BibF, 14/10/1820, vol. 42, no. 481)
1478	Persiani	Gioseffo			Jours heureux	Latte	1840 (BibF)			J. Vimeux									French													BibF, 11/07/1840, vol. 28, no. 365
1479	Pertosa	Francesco			Encore toi	Momigny	1807/ 1808 (MusP)			B.			Piano, Harp	Musical Periodical	Journal des troubadours (piano ou harpe)	1ère année, 1ère cahier, no. 3			French														Pollet, 1808, Nouveau journal de harp, 5e année, no. 1 (JEmp, 14/07/1808) {1}	([F Pn] MusP)
1480	Pertosa	Francesco			Romance d'un folie	Pleyel	1803 (PleMusP)						Harp						French													(PleMusP)
1481	Pertosa	Francesco			Romance marotique		1808 (GougS)												French													(GougS)
1482	Pertosa	Francesco			Le rossignol	Lelu	1813 (MusP)						Guitar, Lyre	Musical Periodical	Journal des troubadours (guitare ou lyre)	No. 34			French														Dufaut & Dubois 1824, (CCE) {1}	([D Wüu] MusP)
1483	Pertosa	Francesco		Trois romances	No. 1 - La chanson du rossignol	Pertosa						Soprano	Piano, Harp	Edition (with illustration)			D Major	Allegretto	French	6	Text	N/A	N/A	N/A	20	4	0	0	N/A	F Pn	Vm7 87836	Momigny, 1809/1810, Journal des troubadours, 3e année, 9er cahier, no. 26 ([F Pn] MusP); Dufaut & Dubois, 1824, single (CCE) {2}	
1484	Pertosa	Francesco		Trois romances	No. 2 - Dans ces lieux	Pertosa						Soprano	Piano, Harp	Edition (with illustration)			G Minor	Larghetto	French	3	Text	Bar 13, change of key sig to G (tonic maj)	N/A	A (5 - 12); B (13 - 22)	22	4	0	0	N/A	F Pn	Vm7 87836		

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																Expression		Stanzas			Harmony		Structure		Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1485	Pertosa	Francesco		Trois romances	No. 3 - Il m'accuse	Pertosa						Soprano	Piano, Harp	Edition (with illustration)			Bb Major	Amoroso	French	2	Text	Bar 13, hint of g (rel min)	N/A	N/A	25	5	0	0	N/A	F Pn	Vm7 87836		
1486	Pertosa	Francesco		Trois romances de la nouvelle astrée	No. 1 -	Typographie de la Sirène	1807 (JEmp)				Mme Zoé		Piano, Harp						French													H. J. Godefroy (JEmp, 20/12/1807) {1}	(JEmp, 20/12/1807); (JnlP, 30/11/1807 (GougC))
1487	Pertosa	Francesco		Trois romances de la nouvelle astrée	No. 2 -	Typographie de la Sirène	1807 (JEmp)				Mme Zoé		Piano, Harp						French													H. J. Godefroy (JEmp, 20/12/1807) {1}	(JEmp, 20/12/1807); (JnlP, 30/11/1807 (GougC))
1488	Pertosa	Francesco		Trois romances de la nouvelle astrée	No. 3 -	Typographie de la Sirène	1807 (JEmp)				Mme Zoé		Piano, Harp						French													H. J. Godefroy (JEmp, 20/12/1807) {1}	(JEmp, 20/12/1807); (JnlP, 30/11/1807 (GougC))
1489	Piccini	Alexandre			Les chefs Ecossais	Bénoist (Mme Veuve)	1820 (MusP)			Guilbert de Pixérécourt				Musical Periodical	Le souvenir des ménestrels	7e année, no. 9			French														([F Pn] & [D Bim] MusP)
1490	Piccini	Alexandre			Le dépit	Magasin de Musique	1821 (MusP)			Mr J.-F. Delavillenè				Musical Periodical	Le souvenir des ménestrels	8e année, no. 43			French														([F Pn] & [D Bim] MusP)
1491	Piccini	Alexandre			Regrets d'amour	Bénoist	1816 (MusP)			J.-A. Jacqueli n				Musical Periodical	Le souvenir des ménestrels	3e année, no. 6			French														([F Pn] & [GB Lbm] (MusP)
1492	Piccini	Alexandre			Zélia, à petit blanc	Magasin de Musique	1829 (MusP)			Mr P. Hédouin				Musical Periodical	Le souvenir des ménestrels	16e année, no. 22			French														Petit, single / edition (BibF, 08/11/1828, vol. 45, no. 295) {1}	([F Pn] & [D Bim] MusP)
1493	Piccini	Luigi			L'âge de la danse	Momigny	1821 - 1822 (AnikAdd)						Piano, Harp						French														(MomCat)
1494	Piccini	Luigi			Le brammie	Meissonnier	1809 - 1838 (Anik)												French											F Pn	4o Y.4 (26)	1826, Journal de Lyre ou Guitare, 12e année, 9e livraison, no. 304 ([F Nm] & [F Pn] MusP) {1}	
1495	Piccini	Luigi			Le moulin à vent	Momigny	1821 - 1822 (Anik)						Piano, Harp						French														(MomCat)
1496	Piccini	Luigi			Par les tambours éveille														French											F Pn	A.45893		
1497	Piccini	Luigi			Romance de la citerne	Gaveaux	1809 (JEmp)						Piano						French													Magasin de musique (JEmp, 07/02/1809) {1}	(JEmp, 07/02/1809)
1498	Piccini	Luigi			Le vampire	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French														(CCE)
1499	Piccini	Luigi			Le vampire	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
1500	Piccini	Luigi		Recueil de romances	(Song Titles Unkown)	Leduc	1803 (Anik Cat)						Piano						French														(AnikCat, no. 135}
1501	Piccini	Luigi		Recueil de romances	(Song Titles Unkown)														French											F Pn	4o = Y.741		

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																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1502	Riccio	Not Known			Romance	Pacini	1820 (BibF)							Edition (with illustration)					French													(BibF, 22/04/1820, vol. 17, no. 148)
1503	Righini	Angelo			La chêvre morte	Benoît						Soprano	Piano	Edition (with illustration)			G Minor	Moderato pastorale	French	4	Vocal line	Bar 17, change of key sig to G (tonic maj); Bar 24, mod to D (dom)	Bar 25, dim chord (Bb, D, F)	N/A	32	4	0	0	Bar 27, change from chordal patterns to arpeggios	F Pn	Vm7 96409		
1504	Righini	Angelo			L'exilé	Benoît				T***	Mme Bugaille	Soprano	Piano	Edition (with illustration)			G Major	Andante ma non troppo	French	3	Vocal line	Bars 15 - 16, hint of g (tonic min)	First chord dom (D); Bar 33, dim chord (G, Bb, C#, E)	R (9 - 20); S (21 - 42)	42	8	0	0	Bars 9 - 20, s/q; Bars 21 - 42, arpeggio triplets	F Pn	Vm7 96410		
1505	Righini	Angelo			Le regard d'une mère	Benoît		1330				Soprano	Piano	Edition (with illustration)			A Major	Andantino	French	3	Text	Bar 15 - 16, mod to E (dom); Bar 22 & 35, hint of ## (rel min)	First chord dom (E)	A (9 - 28); B (29 - 40)	40	8	0	0	Bars 9 - 29, oom-pah-pah; Bars 29 - 40, legato qu	F Pn	Vm7 96412		
1506	Righini	Angelo			La tempête	Benoît				T***	Mme Quenault	Soprano	Piano	Edition (with illustration)			F Minor	Agitato	French	3	Vocal line	Bar 13, key sig change to G (supertonic maj); Bar 30, key sig change to C (dom maj); Some chromaticisms	Bar 10, dim chord (Eb, F#, A, C)	A (5 - 12); B (14 - 29); C (30 - 45)	45	4	1	4	Bars 5 - 12, recititive like; Bars 14 - 29, cr; bars 30 - 45, qu oscillations	F Pn	Vm7 96413		
1507	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 1 - Les colombes de Venus / Die tauben	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			Eb Major	Moderato	French, German	3	Text	Bar 12, mod to Bb (dom)	Bar 16, dim chord (Ab - Cb)	A (5 - 12); B (15 - 20)	24	4	2	4	Bars 5 - 12, cr; Bars 13 - 20 s/q	F Pn	Vm7 96416		[F Pn, Vm7 8635]
1508	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 2 - La danse du May / Maireigen	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			C Major	Allegretto	French, German	4	Text	Bar 10, mod to G (dom); Bar 16, hint of D (dom)	N/A	A (7 - 10); B (14 - 24)	28	6	3	4	N/A	F Pn	Vm7 96416		[F Pn, Vm7 8635]
1509	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 3 - Le suivi (?) / Der abend	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			G Major	Adagio ma non troppo	French, German	5	Text	Bar 7, mod to C (dom)	Bar 7, dim chord (F - G#)	N/A	15	2	0	2	N/A	F Pn	Vm7 96416		[F Pn, Vm7 8635]

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1510	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 4 - La violette pour Lyda / Das veilchen für Lida	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			D Major	Moderato	French, German	4	Text	Bar 7, mod to A (dom)	N/A	N/A	22	3	2	3	N/A	F Pn	Vm7 96416		[F Pn, Vm7 8635]
1511	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 5 - Le désir / Sehnfucht	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			F Major	Largo affettuoso	French, German	3	Text	Bar 7, key sig change to f (tonic minor); Bar 15, key sig change to F major (tonic); Developmental	N/A	A (3- 6); B (7- 14); A (15 - 18)	19	2	0	1	N/A	F Pn	Vm7 96416		[F Pn, Vm7 8635]
1512	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 6 - Le tem[p]s de l'enfance / Die kinderzeit	Simrock	1804 - 1805 (AnikPl)	407				Soprano	Piano	Collection			E Major	Amabile	French, German	6	Vocal line with increasing vocal variation	Accidentals in vocal ornamentation	N/A	N/A	10	2	0	1	Bars 6 - 7, s/q	F Pn	Vm7 96416		[F Pn, Vm7 8635]
1513	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 1 - Nos campagnes reverdissent / Frühlingslied	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			G Major	Scherzando	French, German	3	Text	Bar 11, mod to D (dom)	Bar 13 & 15, dim chord (C, Eb, F#, A)	A (2 - 9); B (12 - 21)	23	1	2	2	N/A	F Pn	Vm7 96417		
1514	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 2 - L'espoir et le souvenir / Hoffnung und errinnerung	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			Eb Major	Adagio affetuoso	French, German	6	Text	Bar 15, mod to Bb (dom)	Bars 19 - 22, B major chord but enharmonically written	A (8 - 15); B (18 - 27)	31	7	2	4	Bars 8 - 15, doubling vocal; Bars 18 - 27, alberti	F Pn	Vm7 96417		
1515	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 3 - Alelaide / Adelaide	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			C Major	Adagio	French, German	4	Text	Bar 6, mod to G (dom)	Bars 7, dim chord (C#, E, G); Bars 8 & 10, dim chord (G#, D, F)	N/A	12	2	0	2	N/A	F Pn	Vm7 96417		
1516	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 4 - La douleur / Die wehmuth	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			Ab Major	Maestoso con espressione	French, German	8	Text	Bar 12, mod to c (med)	Begins with chord 1b	N/A	25	4	0	2	N/A	F Pn	Vm7 96417		
1517	Righini	Vincenzo		Six romances avec accompagn-ement de piano forte	No. 5 - Sur l'eau / Auf dem waffer	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			C Major	Un poco allegretto	French, German	6	Text	Bar 5, mod to G (dom)	Bar 9, dim chord (E, Bb, C#, G)	N/A	20	1	0	9	N/A	F Pn	Vm7 96417		

	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas			Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1518	Righini	Vincenzo		Six romances avec accompag n-ement de piano forte	No. 6 - La fontaine de Laure / Lauras Quelle	Simrock	1804 - 1805 (AnikPl)	408				Soprano	Piano	Collection			C Minor	Maestoso ma non troppe Adagio	French, German	5	Through-compose d	Develop mental	N/A	N/A	12	2	0	2	N/A	F Pn	Vm7 96417		
1519	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 1 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1520	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 2 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1521	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 3 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1522	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 4 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1523	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 5 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1524	Righini	Vincenzo		Six romances pour le piano-forte, avec accompag n-ement de violin	No. 6 -	Erard	1807 (JnlP)			Y.			Piano, Violin	Collection					French														(JnlP, 19/03/1807 (GougC))
1525	Righini	Vincenzo	1	Six romances Italiennes	No. 1 - Le songe / Il sogno	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			Eb Major	Largo	French, Italian	6	Text	Bar 17, mod to Bb (dom)	Bar 20 & 22, dim chord (A, Eb, Gb, C)	N/A	34	8	0	2	N/A	F Pn	Vm7 96415		

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																	Expression		Stanzas		Harmony		Structure	Accompaniment									
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1526	Righini	Vincenzo	1	Six romances Italiennes	No. 2 - Le veille / La veglia	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			Ab Major	Andantino	French, Italian	5	Text	Bar 11, hint of Eb (dom)	N/A	N/A	22	0	0	4	Bars 1 - 15, qu; Bars 16 - 18 s/q	F Pn	Vm7 96415		
1527	Righini	Vincenzo	1	Six romances Italiennes	No. 3 - L'[é]speranc e / La speranza	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			Bb Major	Allegro giusto	French, Italian	2	Text	Bar 9, mod to F (dom); Bar 13, mod to Bb (dom)	N/A	N/A	26	1	0	4	N/A	F Pn	Vm7 96415		
1528	Righini	Vincenzo	1	Six romances Italiennes	No. 4 - L'[é]speranc e est trompeuse / La speranza inganna	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			F Major	Larghetto	French, Italian	5	Text	Bars 5 & 10, hint of d (rel min); Bar 16, mod to C (dom)	N/A	N/A	26	4	0	2	Bars 5 - 15, minims & cr; bars 16 - 25 s/q	F Pn	Vm7 96415		
1529	Righini	Vincenzo	1	Six romances Italiennes	No. 5 - L'impatience / L'impazienza	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			A Major	Andantino	French, Italian	5	Text	Bar 13, key sig change to C (med); Bars 20 - 25, hint of a (rel min); Bar 26 change of key sig to A (tonic)	Bar 12, piano figuration in unison; Bar 14 suspensi-on G7/C	A (2 - 9); B (13 - 25); A (26 - 33)	35	1	3	2	Bars 13 - 25, change to suspensi on-s & doubling (framed by chordal)	F Pn	Vm7 96415		
1530	Righini	Vincenzo	1	Six romances Italiennes	No. 6 - La capricieuse / La capriccioso	Imbault	1799 - 1807 (AnikAdd)	176				Soprano	Piano	Collection			D Major	Maestoso	French, Italian	3	Text	Bar 13, mod to A (dom)	upbeat to bar 1 on dom (G); Bars 3 - 7, piano unison with vocal	N/A	25	2	0	2	N/A	F Pn	Vm7 96415		
1531	Ronzi	Antonio			L'abbandono	Pacini	1842 (BibF)			G. Narducci									Italian														(BibF, 24/12/1842, vol. 52, no. 362)
1532	Rossini	Gioachino			Chant du troudabour d'Italie	Pacini	1820 [Lam]	272	Bruni	Petitbon		Soprano	Guitar				F Major		French											GB Lam	XX(144145.1)		
1533	Sacchini	Antonio			Romance de Galathée	Pleyel	1797 (PleMusP)			Mr Jean-Pierre Florian			Piano	Musical Periodical	Journal de Pleyel	2e année, no. 21			French														(JnlPley, 10/05/1797 (PleMusP))
1534	Salvini	J. de		Six romances avec accompagn-ement de forte-piano	No. 1 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French														(JEmp, 10/04/1809)
1535	Salvini	J. de		Six romances avec accompagn-ement de forte-piano	No. 2 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French														(JEmp, 10/04/1809)

	Composer			Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																	Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1536	Salvini	J. de		Six romances avec accompag n-ement de forte-piano	No. 3 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French													(JEmp, 10/04/1809)
1537	Salvini	J. de		Six romances avec accompag nement de forte-piano	No. 4 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French													(JEmp, 10/04/1809)
1538	Salvini	J. de		Six romances avec accompag n-ement de forte-piano	No. 5 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French													(JEmp, 10/04/1809)
1539	Salvini	J. de		Six romances avec accompag n-ement de forte-piano	No. 6 -	Salvini	1809 (JEmp)				Mr H. Berton		Piano	Collection					French													(JEmp, 10/04/1809)
1540	Selvaggi	Gaspare		Nouvelle romances	(Song Titles Unkown)	Imbault	1800 - 1811 (Anik)												French										F Pn	Vma. 124 (6)		
1541	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 1 - Sciolse le vele	Imbault	1807 - 1811 (AnikAdd)	A.#.291			Mme Henriette Carvalho	Soprano	Piano	Collection			D Major	Allegretto	French, Italian	4	Text	Some accidentals and chromaticisms	N/A	N/A	28	0	0	0	Alternation between alberti quand cr	F Pn	Vm7 8696		[F Pn, Vm7 100462]
1542	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 2 - Dov'è rispondimi	Imbault	1807 - 1811 (AnikAdd)	A.#.292			Mme Henriette Carvalho	Soprano	Piano	Collection			F Major	Agitato	French, Italian	4	Text	Bar 8, mod to C (dom); Bar 22, change of key sig to f (tonic min)	N/A	N/A	38	2	0	0	N/A	F Pn	Vm7 8696		[F Pn, Vm7 100462]
1543	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 3 - Tu somigli a quella rosa	Imbault	1807 - 1811 (AnikAdd)	A.#.294			Mme Henriette Carvalho	Soprano	Piano	Collection			Eb Major	Allegretto giusto	French, Italian	2	Text	Bar 11, mod to F (supertonic); Bar 15, mod to Bb (dom)	N/A	N/A	25	0	0	0	N/A	F Pn	Vm7 8696		[F Pn, Vm7 100462]
1544	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 4 - Lungi de me che fai	Imbault	1807 - 1811 (AnikAdd)	A.#.295			Mme Henriette Carvalho	Soprano	Piano	Collection			D Major	Largo expressivo	French, Italian	6	Text	Bar 12, mod to A (dom)	N/A	N/A	24	0	0	0	N/A	F Pn	Vm7 8696		[F Pn, Vm7 100462]
1545	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 5 - Quel fargelletta al lume	Imbault	1807 - 1811 (AnikAdd)	A.#.296			Mme Henriette Carvalho	Soprano	Piano	Collection			F Major	Grazioso	French, Italian	10	Text	Bar 13, hint of C (dom)	N/A	N/A	22	0	0	0	N/A	F Pn	Vm7 8696		[F Pn, Vm7 100462]

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																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1546	Selvaggi	Gaspare		Six nouvelles romances italiennes	No. 6 - Une piàga ch'ho nel sen	Imbault	1807 - 1811 (AnikAdd)	A.#.297			Mme Henriette Carvalho	Soprano	Piano	Collection			G Minor	Expressivo	French, Italian	6	Text	N/A	N/A	N/A	16	0	0	0	N/A	F Pn	Vm7 8696		[F Pn, Vm7 100462]
1547	Selvaggi	Gaspare		Six romances italiennes	No. 1 - Cupa val le ombre	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			C Minor		French, Italian	4	Text	N/A	N/A	N/A	20	1	0	1	Various styles	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1548	Selvaggi	Gaspare		Six romances italiennes	No. 2 - Bona notte o fille mia,	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			G Minor	Andante mosso	French, Italian	4	Text	N/A	N/A	S (9-20); R (21- 32)	36	8	0	4	N/A	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1549	Selvaggi	Gaspare		Six romances italiennes	No. 3 - Occhi miei perchè mai tanto	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			Bb Major	Larghetto	French, Italian	3	Text	Bar 12, mod to F (dom)	N/A	N/A	42	0	0	4	Bar 10, introduction of s/q	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1550	Selvaggi	Gaspare		Six romances italiennes	No. 4 - Della mia leggiadra Nice	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			A Minor	Agitato	French, Italian	3	Text	N/A	N/A	N/A	56	8	0	8	N/A	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1551	Selvaggi	Gaspare		Six romances italiennes	No. 5 - Accogli i miei sospiri	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			G Major	Lento	French, Italian	2	Text	N/A	N/A	N/A	36	8	0	2	N/A	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1552	Selvaggi	Gaspare		Six romances italiennes	No. 6 - Mio ben ricordati se avien	Erard	1802 (AnikPl)	242			Mme Eleonore Beaumont	Soprano	Piano, Harp, Violin	Collection			Bb Major		French, Italian	1	N/A	Bar 12, mod to F (dom)	N/A	N/A	34	0	0	0	N/A	F Pn	Vm7 7650		[F Pn, Vm7 8695]
1553	Selvaggi	Gaspare	4	Six romances	No. 1 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1554	Selvaggi	Gaspare	4	Six romances	No. 2 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1555	Selvaggi	Gaspare	4	Six romances	No. 3 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1556	Selvaggi	Gaspare	4	Six romances	No. 4 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1557	Selvaggi	Gaspare	4	Six romances	No. 5 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1558	Selvaggi	Gaspare	4	Six romances	No. 6 -	Erard	1833 (Anik)					Soprano	Piano						French, Italian														(CCE)
1559	Selvaggi	Gaspare	7	Six nouvelles romances	No. 1 -	Naderman	1799 (JnlP)				Henriette Malet	Soprano	Piano, Harp						French										F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1560	Selvaggi	Gaspare	7	Six nouvelles romances	No. 2 -	Naderman	1799 (JnlP)				Henriett e Malet	Soprano	Piano, Harp						French											F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))
1561	Selvaggi	Gaspare	7	Six nouvelles romances	No. 3 -	Naderman	1799 (JnlP)				Henriett e Malet	Soprano	Piano, Harp						French											F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))
1562	Selvaggi	Gaspare	7	Six nouvelles romances	No. 4 -	Naderman	1799 (JnlP)				Henriett e Malet	Soprano	Piano, Harp						French											F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))
1563	Selvaggi	Gaspare	7	Six nouvelles romances	No. 5 -	Naderman	1799 (JnlP)				Henriett e Malet	Soprano	Piano, Harp						French											F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))
1564	Selvaggi	Gaspare	7	Six nouvelles romances	No. 6 -	Naderman	1799 (JnlP)				Henriett e Malet	Soprano	Piano, Harp						French											F Pn	Vma. 115 (9)		(JnlP, 21/01/1799 (GougC))
1565	Spontini	Gaspare			L'adieu	Schlesinge r	After 1821 (Anik)			***									French											F Pn	Fol.Y.10 (11)	Homage aux dames, 1826, 2e année, no. 18 ([F Pn] MusP) {1}	
1566	Spontini	Gaspare			Les adieux d'un jeune croise	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
1567	Spontini	Gaspare			L'amour est tout	Louis	1812 (Chan Grâc)			Jouy									French														(ChanGrâc)
1568	Spontini	Gaspare			Berry n'est plus	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1569	Spontini	Gaspare			Chant des chevaliers	Dufaut & Dubois	1824 (CCE)					Soprano	Piano, Harp						French														(CCE)
1570	Spontini	Gaspare			Chant des chevaliers	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
1571	Spontini	Gaspare			Le chant du troubadour	Erard	1811 (JnlP)					Soprano	Piano, Harp						French														(CCE); (JnlP, 01/05/1811 (GougS))
1572	Spontini	Gaspare			Le chant du troubadour	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1573	Spontini	Gaspare			Crois														French											F Pn	Vm7 104901		
1574	Spontini	Gaspare			Etre aimé	Erard	1811 (JnlP)					Soprano	Piano, Harp						French														(CCE); (JnlP, 01/05/1811 (GougS))
1575	Spontini	Gaspare			Etre aimé	Erard	1811 (JnlP)					Soprano	Piano, Harp						French											F Pn	Vm7 102884		(JnlP, 01/05/1811 (GougS))
1576	Spontini	Gaspare			Etre aimé	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1577	Spontini	Gaspare			Flambeau d'amour	Bénoist	1815 (Goug S)			Mr de Luigny			Piano	Musical Periodical	Le souvenir des ménestrels	2e année			French															(GougS)
1578	Spontini	Gaspare			L'heureuse epouse	Magasin de Musique	1807 [Lam]	27	Lemoin e	Dieulafoi		Soprano	Guitar				D Major		French											GB Lam	XX(145573.1)		

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No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1579	Spontini	Gaspare			Ma dernière plainte au bord de mon tombeau	Unpublished	1838 [Pn]					Soprano	Piano						French											F Pn	D.17214		
1580	Spontini	Gaspare			La nouvelle valentine	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1581	Spontini	Gaspare			L'oldieu														French										F Pn	W.22.4		
1582	Spontini	Gaspare			La petite maison	Mees (Hamburg)	1804 (MusP)			Dieulafoi			Piano	Musical Periodical	Journal d'apollon pour le forte Piano	7e année, no. 14			French														([D Bim] & [D Hs] MusP)
1583	Spontini	Gaspare			La plainte d'amour	Bénoist	1814 (MusP)			Mr Giraud			Piano	Musical Periodical	Le souvenir des ménestrels	1ère année, no. 60			French														([F Pn] & [F V]; (GougS)
1584	Spontini	Gaspare			Les pleurs du Béarnais	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1585	Spontini	Gaspare			Le pouvoir de la musique														French										F Pn	Vm12. 10026		
1586	Spontini	Gaspare			Les regrets	Erard	1811 (JnlP)	761				Soprano	Piano						French											GB Lcm	D1439/12		(JnlP, 01/05/1811 (GougS))
1587	Spontini	Gaspare			Les regrets	Erard	1815 [Lam]	18	Lemoine			Soprano	Guitar				C Major		French											GB Lam	XX(145293.1)		
1588	Spontini	Gaspare			Il reviendra	Schlesinger	1831 (BibF)			Bétourné									French											F Pn	Vm7 102888	Unpublished, n.d., [F Pn, Ms.13006] {1}	(BibF, 22/01/1831, vol. 4, no. 10)
1589	Spontini	Gaspare			Les riens d'amour	Dufaut & Dubois	1824 (CCE)					Soprano	Guitar, Lyre						French														(CCE)
1590	Spontini	Gaspare			Sensasions	Erard	1833 (Anik)					Soprano	Piano						French														(CCE)
1591	Spontini	Gaspare			Tout deuil	Erard	1833 (Anik)					Soprano	Guitar						French														(CCE)
1592	Spontini	Gaspare		A mes amours	Berry n'est plus	Erard	1833 (Anik)					Soprano	Piano, Harp						French														(CCE)
1593	Spontini	Gaspare		A mes amours	La nouvelle valentine	Erard	1833 (Anik)					Soprano	Piano, Harp						French														(CCE)
1594	Spontini	Gaspare		A mes amours	Les pleurs de Bearnis	Erard	1820 (BibF)			Delagarde	Gramont	Soprano	Piano, Harp	Collection			D Minor	Agitato e tristo con moto	French	4	Text	Bar 19, hint of F (med); Bars 23 - 23, chromaticisms	N/A	N/A	33	10	0	6	N/A	GB Cu	MRA.290.80.180	single [F Pn, Vm7 102893]; Unpublished, n.d. [F Pn, Ms.2536a, b, c] {2}	(BibF, 20/05/1820, vol. 21. no. 205)
1595	Spontini	Gaspare		A mes amours	Tout deuil	Erard	1820 (BibF)			Delagarde	Ducas	Soprano	Piano, Harp	Collection			G Minor	Andantino dolorose	French	3	Text	Bar 11, mod to C (sub dom); Some chromaticisms	First chord dom (D)	A (7 - 10); B (11 - 14); A (15 - 23)	23	6	0	0	Bars 11 - 15, increased complexity of accomp	GB Cu	MRA.290.80.179	single [F Pn, Vm7 102898] {1}	(BibF, 20/05/1820, vol. 21. no. 205)
1596	Spontini	Gaspare		Album de romances	(Song Titles Unkown)														French										F Pn	Y.239		

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis											Location / References used			
																Expression		Stanzas		Harmony		Structure	Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1597	Spontini	Gaspare		Deux romances pour chant et piano	No. 1 - Les adieux d'un jeune croise							Soprano	Piano						French											F Pn	D.17215	Momigny, 1808, Journal des troubadours pour piano ou harpe (JEmp, 29/08/1808); Dufaut & Dubois, 1824, single (CCE) {2}	
1598	Spontini	Gaspare		Deux romances pour chant et piano	No. 2 - Les riens d'amour							Soprano	Piano						French											F Pn	D.17215	Dufaut & Dubois, 1824, single (CCE) {1}	
1599	Spontini	Gaspare		Recueil de romances	No. 1 - L'absence	Carli	1809 (JnlP)							Collection					French													(JnlP, 11/03/1809 (GougC))
1600	Spontini	Gaspare		Recueil de romances	No. 2 - La philosophie	Carli	1809 (JnlP)							Collection					French													(JnlP, 11/03/1809 (GougC))
1601	Spontini	Gaspare		Recueil de romances	No. 3 - Le regard	Carli	1809 (JnlP)							Collection					French													(JnlP, 11/03/1809 (GougC))
1602	Spontini	Gaspare		Recueil de romances	No. 4 - Les adieux d'une fille à sa mère	Carli	1809 (JnlP)							Collection					French													(JnlP, 11/03/1809 (GougC))
1603	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 1 - Sentimen[t]s d'amour	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French													(JDébat, 06/07/1804)
1604	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 2 - Sentimen[t]s d'amour	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French													(JDébat, 06/07/1804)
1605	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 3 - Regrets d'absence	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French													(JDébat, 06/07/1804)
1606	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 4 - Regrets d'absence	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French													(JDébat, 06/07/1804)
1607	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 5 - Plaintes sur la tombe	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French													(JDébat, 06/07/1804)

	Composer		Collection / Album Info		Publication			dditional authors / contributo			Instrumentation		Format			Analysis												Location / References used			
																Expression		Stanzas		Harmony		Structure		Accompaniment							
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1608	Spontini	Gaspare		Sensations douces, mélancoliq u-es et douloureus-es	No. 6 - Plaintes sur la tombe	Spontini	1804 (JDébat)			L			Piano, Harp	Collection					French														(JDébat, 06/07/1804)
1609	Spontini	Gaspare		Trois romances	No. 1 -	Erard	1833 (Anik)					Soprano	Piano						French														(CCE)
1610	Spontini	Gaspare		Trois romances	No. 2 -	Erard	1833 (Anik)					Soprano	Piano						French														(CCE)
1611	Spontini	Gaspare		Trois romances	No. 3 -	Erard	1833 (Anik)					Soprano	Piano						French														(CCE)
1612	Spontini	Gaspare		Trois romances	No. 1 - Le songe du prisonnier	Leduc	1808 (JnlHebdo)			Mr Duault	Duchesse de Bade		Piano, Harp	Collection					French														(JnlHebdo, 37e année, livraison 32, 08/08/1808 (GougC))
1613	Spontini	Gaspare		Trois romances	No. 2 - Le premier Jour	Leduc	1808 (JnlHebdo)			Mr Luigny			Piano, Harp	Collection					French														(JnlHebdo, 37e année, livraison 32, 08/08/1808 (GougC))
1614	Spontini	Gaspare		Trois romances	No. 3 - Romace	Leduc	1808 (JnlHebdo)			Mr Giraud			Piano, Harp	Collection					French														(JnlHebdo, 37e année, livraison 33, 15/08/1808 (GougC))
1615	Tadolini	Giovanni			Deux morceaux														French											F Pn	A.41.396		
1616	Tadolini	Giovanni			Emmené-moi														French											F Pn	Vm7. 10404g	Unpublished, n.d. [F Pn, Ms.1294]; Escudier (BibF, 11/01/1845, vol. 2, no. 3) {2}	
1617	Tadolini	Giovanni			Mon etoile	Latte	1843	B.L.3 129			Pelet	Soprano	Piano	Edition (with illustration)			Db Major	Andantino grazioso	French	3	Vocal line	bar 20, mod to Ab (dom); Bar 32, hint of db (tonic min)	N/A	A (13 - 24); B (25 - 35)	35	12	0	0	Bars 20 - 24, increase in intensity	F Pn	Vm7 104054	1845 [GB Lbl, Hirsch M.1297.(56.)] {1}	
1618	Tadolini	Giovanni			Romance pour chante et piano	Unpublished	1844 [Pn]												French											F Pn	Ms.7401		
1619	Tadolini	Giovanni			Le souvenir	Latte	1845			Segond		Soprano	Piano	Edition (with illustration)			F Minor	Andante appassionata	French	3	Vocal line	Bar 13, hint of Db (sub med); Bar 20, mod to F (tonic maj)	N/A	S (5 - 19); R (20 - 34)	34	4	0	0	N/A	F Pn	Vm7 104061		
1620	Tarchi	Angelo			Romance d'auberge en auberge	Imbault	1800 - 1811 (Anik)		Phillis	Dupaty		Soprano	Guitar, Lyre	Single Song Sheet			A Major	Andantino	French	3	Text	Bar 13, mod to E (dom)	N/A	N/A	30	1	0	4	N/A	F Pn	4o = Y.7, (11.)	Momigny, 1800 [GB Lam, XX(142286.1)] {1}	
1621	Tarchi	Angelo		Recueils d'air et romances	(Song Titles Unkown)														French											F Pn	Vm.ms.1 (4)		
1622	Tarchi	Angelo		Romance du 30 & 40	Pardonnez si mon cœur	Mees (Hamburg)	1800 (MusP)						Piano	Musical Periodical	Journal d'apollon pour le forte Piano	3e année, no. 33			French														([B Bc] & [D Bim] MusP)

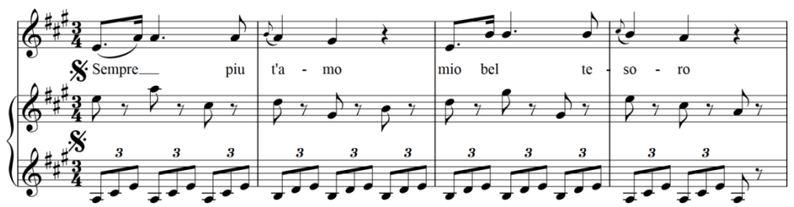
	Composer		Collection / Album Info			Publication			dditional authors / contributo			Instrumentation		Format			Analysis													Location / References used			
																	Expression		Stanzas		Harmony		Structure	Accompaniment								
No.	Last Name	First Name	N	UniformTit	SongTitle	Publisher	Date	Pl. No	Accomp	Poet	Dedicati	Vocal	Instr.	Format	Periodical	Issue	Key	Tempo	Lang.	No	Format	Modulati	Chords	Form	Ba	Intr	Inte	Cor	Variants	Sigla	Shelf	Other Pub	Other Ref / Sources
1623	Urbani	A.			Le consolateur	Pacini	1841 (BibF)			B.									French													(BibF, 26/06/1841, vol. 26, no. 234)
1624	Vacca	Angelina			Italie chérie	Janet & Cotelle	1835 [Lbl]	A.C.2 53		Gourdon	Orfila	Soprano	Piano				A Major	Andantino expressivo	French	3		Bar 13, mod to E (dom)	N/A	A (1 - 16); B (17 - 39)	47	0	0	8	N/A	GB Lbl	H.2831.f.(75.)		
1625	Vaccai	Nicola			I pelligrini					Carlo Pepoli									Italian											F Pn	Vm7 106408 (96)	Latte (BibF, 04/07/1835, vol. 27, no. 177 {1}	
1626	Vaccai	Nicola			Romance pour chant et piano	Latte	After 1832 (Anik)												French											F Pn	Vm7 3159 (205)		
1627	Verdi	Giuseppe		Les étoiles d'Italie	No. 1 - Le soleil couchant	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1628	Verdi	Giuseppe		Les étoiles d'Italie	No. 2 - Le ramoneur	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1629	Verdi	Giuseppe		Les étoiles d'Italie	No. 3 - A une étoile	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1630	Verdi	Giuseppe		Les étoiles d'Italie	No. 4 - La Bohémienne	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1631	Verdi	Giuseppe		Les étoiles d'Italie	No. 5 - Le mystère	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1632	Verdi	Giuseppe		Les étoiles d'Italie	No. 6 - Les délices du cœur	Bureau de la France Musicale	1846 [Ouc]					Soprano	Piano						French											GB Ouc	Harding Mus. J.28 (1)		
1633	Zani de Ferranti	Marco Aurelio			Que la table ici / Ahi lo trepiede	Erard	1833 (Anik)						Guitar						French, Italian														(CCE)
1634	Zingarelli	Unknown			E pena troppa barbara / A quel cruel martyre	Erard	1833 (Anik)						Guitar						French, Italian														(CCE)

4. Musical Incipits

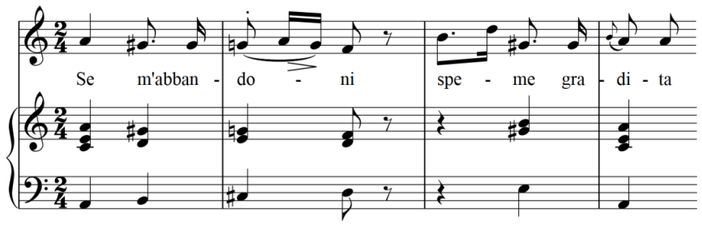
Matteo Babbini (1754 – 1816)

Six Romances

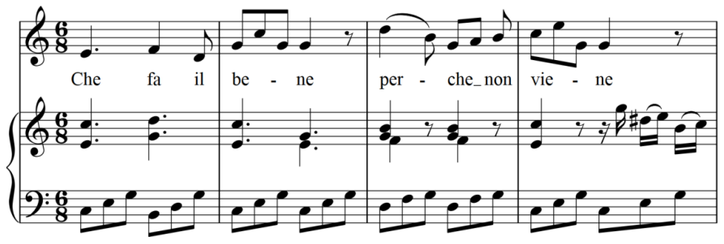
3 No. 1 - Sempre piu t'amo



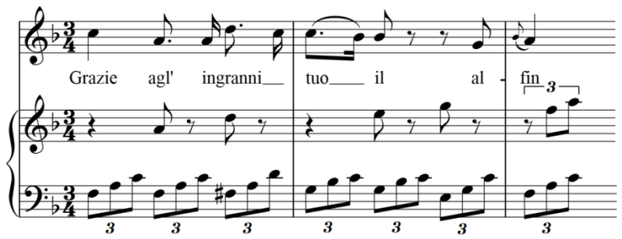
4 No. 2 - Se m'abbandoni



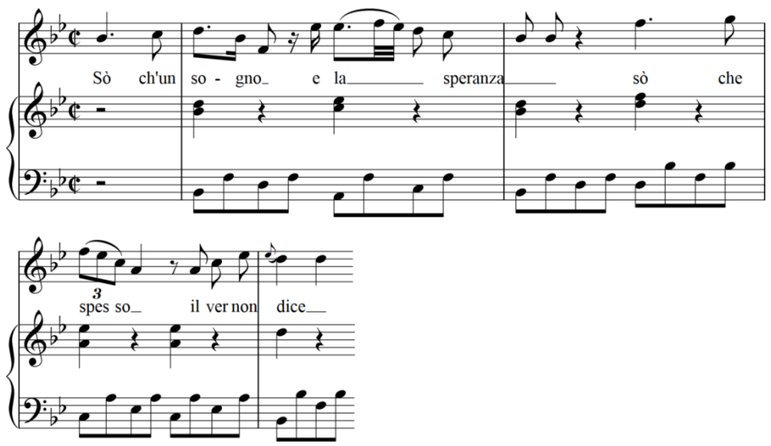
5 No. 3 - Che fa il bene



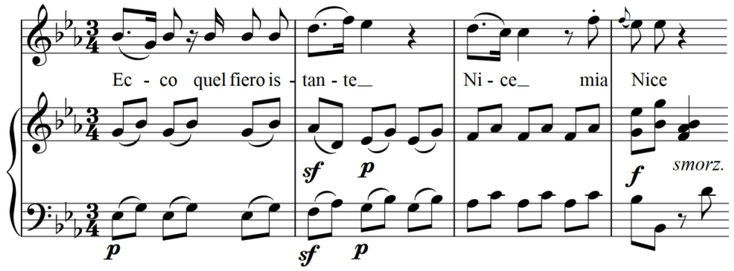
6 No. 4 - Grazie agl' inganni



7 No. 5 - Sò ch'un sogno e la speranza



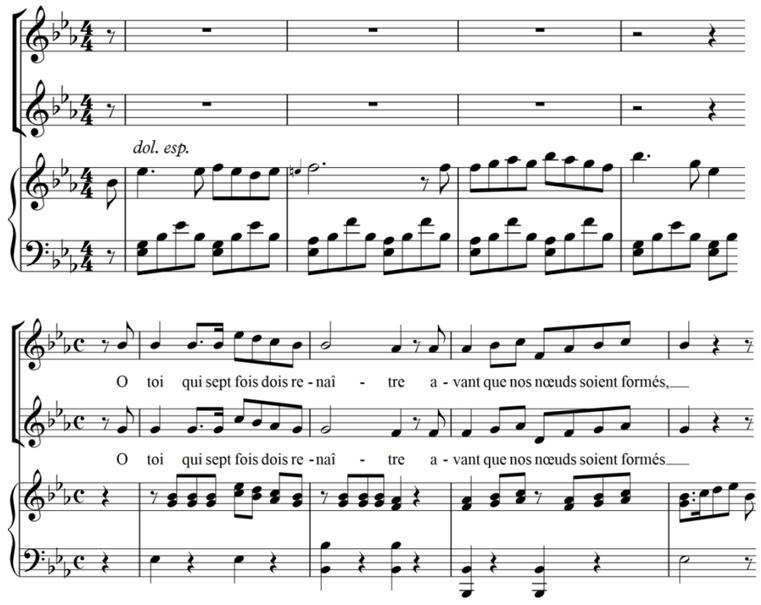
8 No. 6 - Ecco quel fiero istante



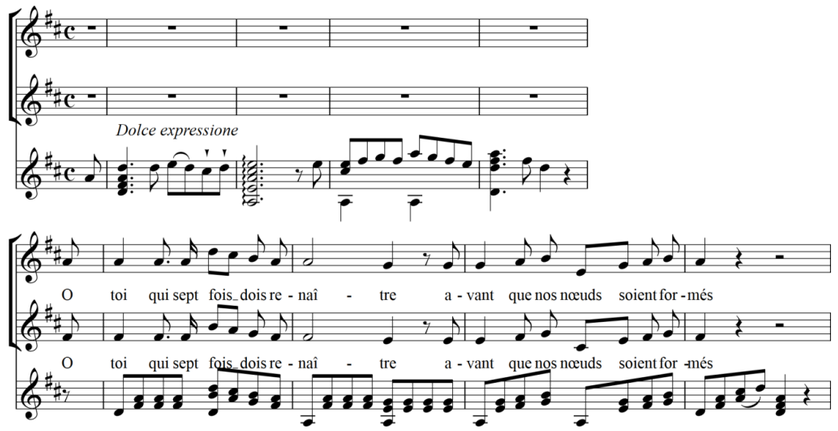
Luigi Balochi (1766 – 1 32)

L'Amandier

15 For piano



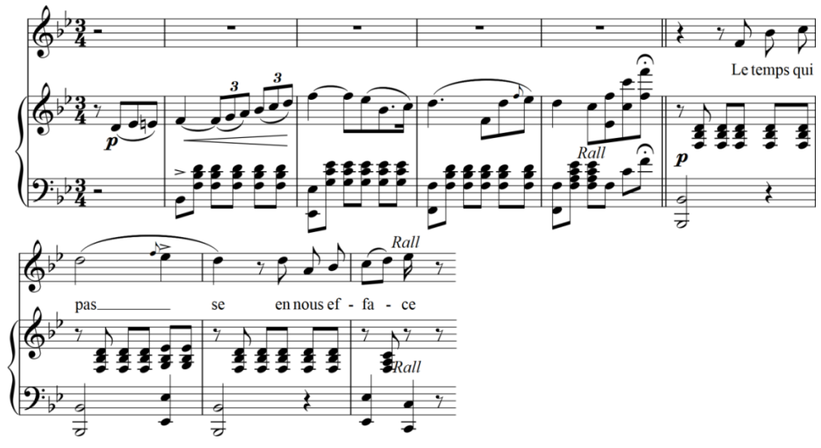
16 For guitar



Giovanni Bazzoni (n.b. – 1 73)

Espérance

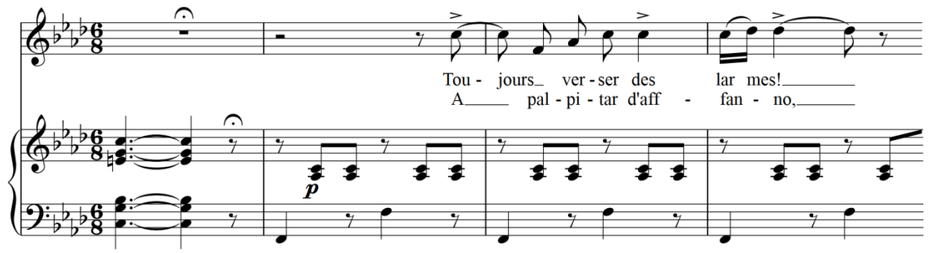
64



Vincenzo Bellini (1801 – 1873)

Première et dernière composition

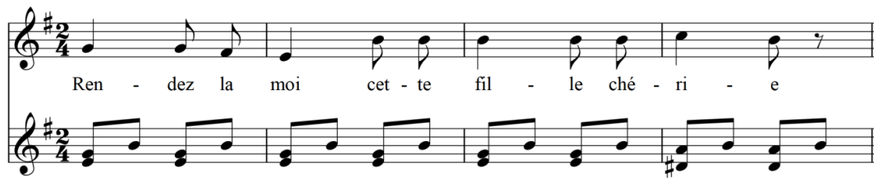
87 No. 2 - Toujours verser des larmes



Angelo-Maria Benincori (1779 – 1821)

Rendez la moi

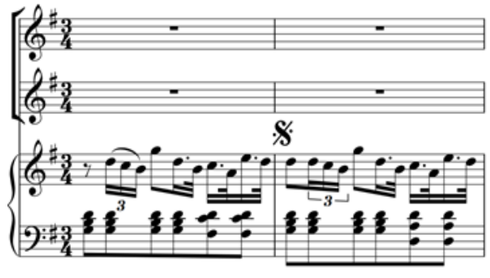
96

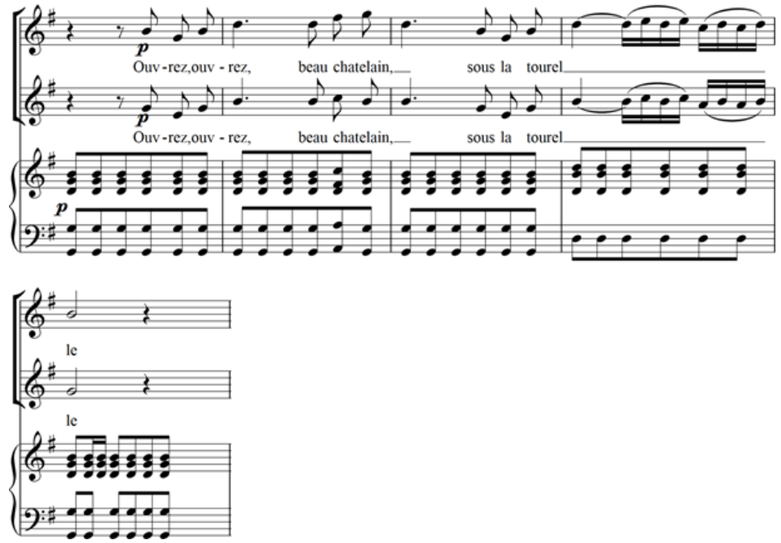


Felice Blangini (1781 – 1847)

Le chaperon de roses

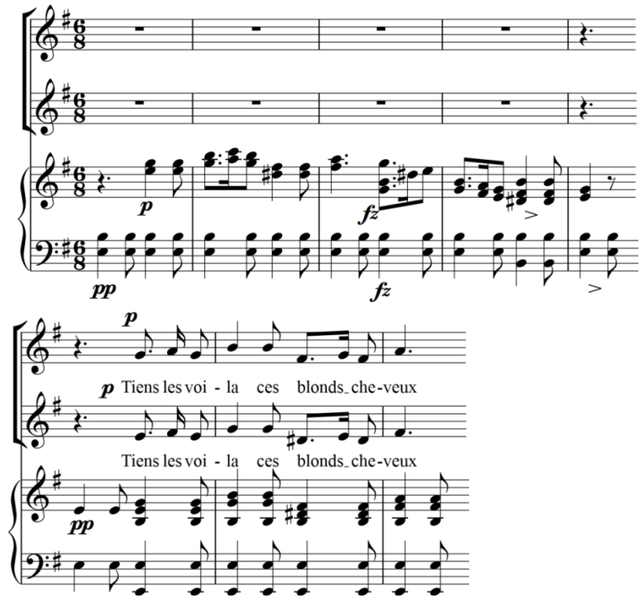
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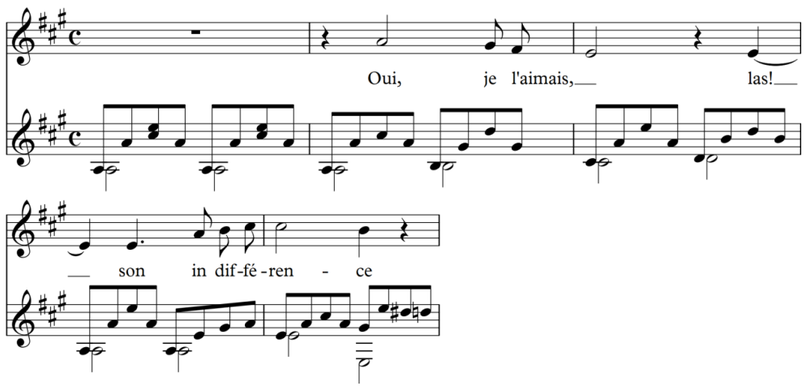
Don funebre

142



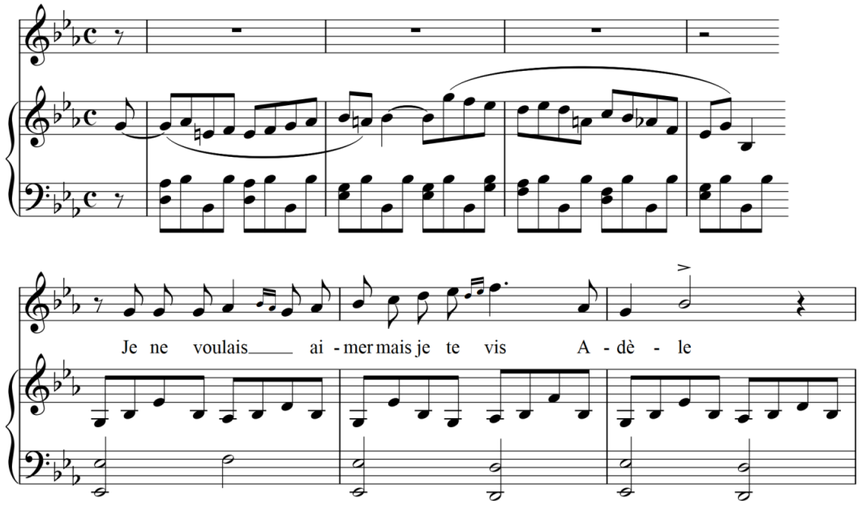
Elle ordonna de ne plus espérer

143



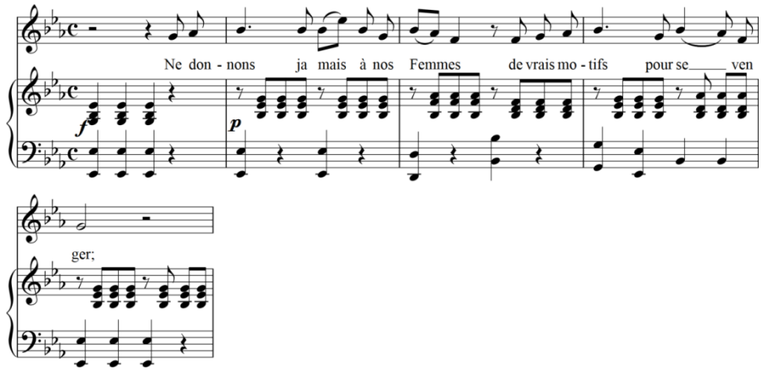
Je ne voulais aimer

163



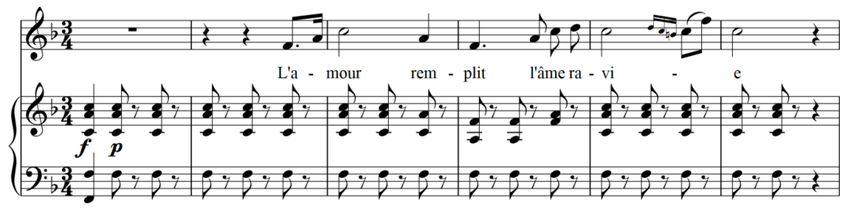
Vaudeville des femmes vengées

211

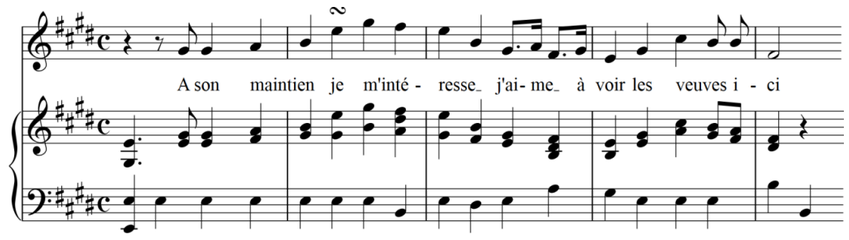


Le coureur de veuves

216 No. 2 - L'amour remplit

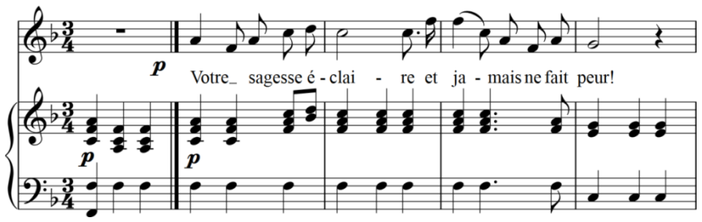


217 No. 3 - A son maintien de m'intéresse

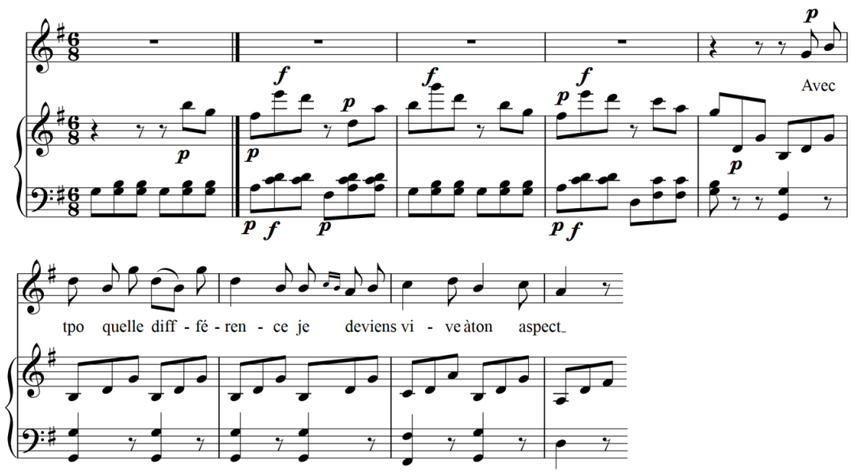


La fiancée: ou le jeu de cache-cache

233 No. 1 - Votre sagesse éclaire

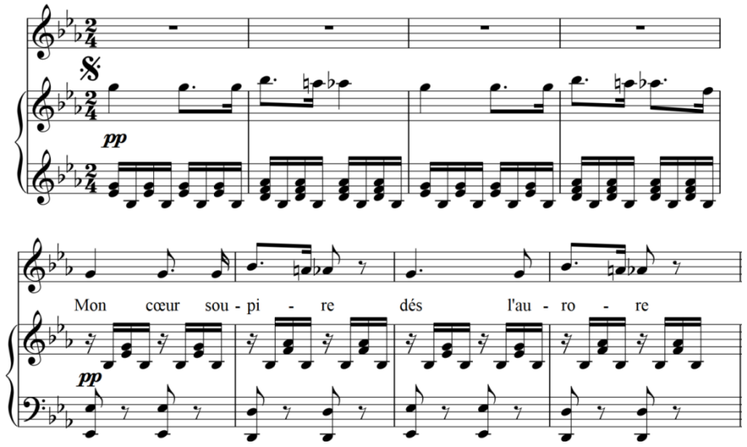


234 No. 2 - Avec toi quelle différence



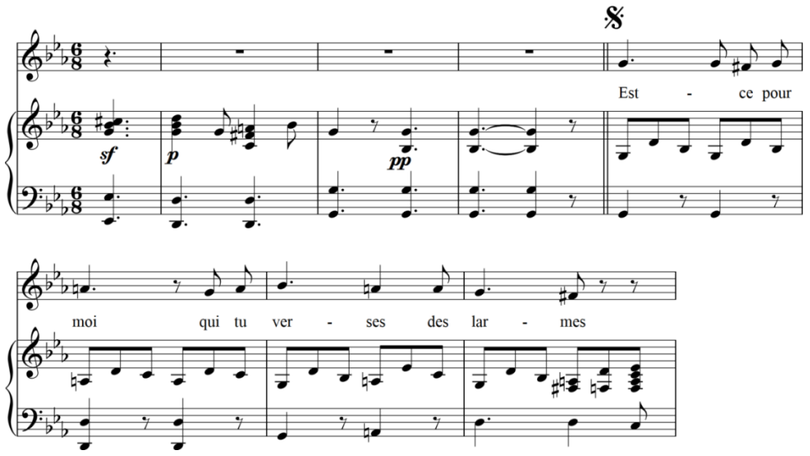
Recueil 4e: Six nouvelles romances avec accompagnement de piano-forte

328 No. 1 - Mon cœur soupire

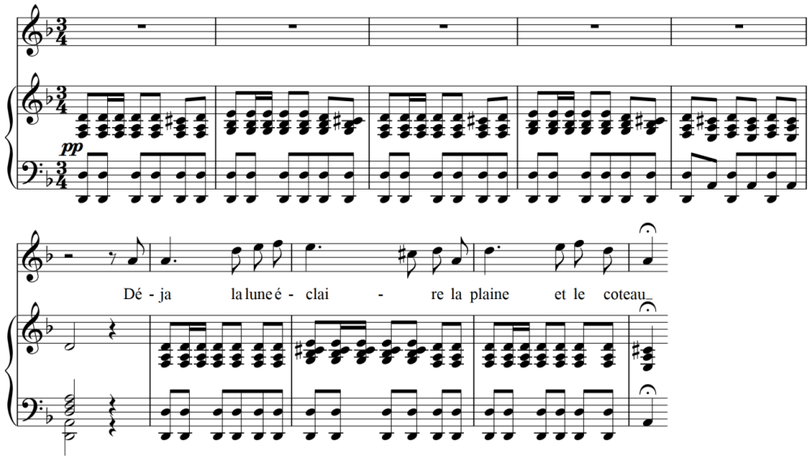


329 No. 2 - Quand je vois l'objet

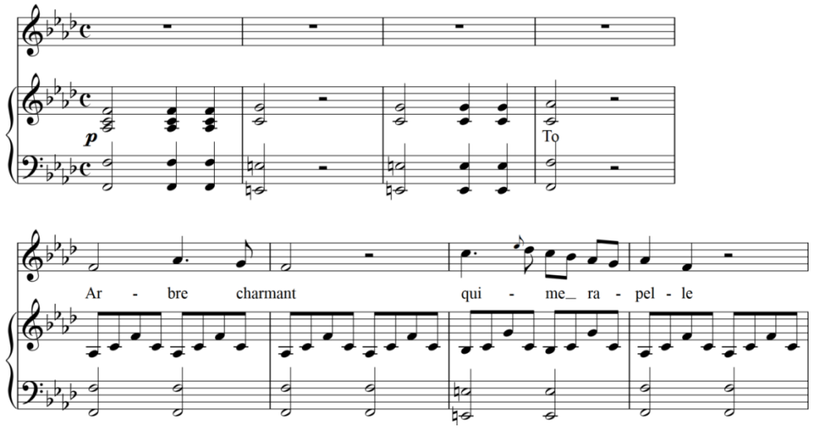
330 No. 3 - Est-ce pour moi



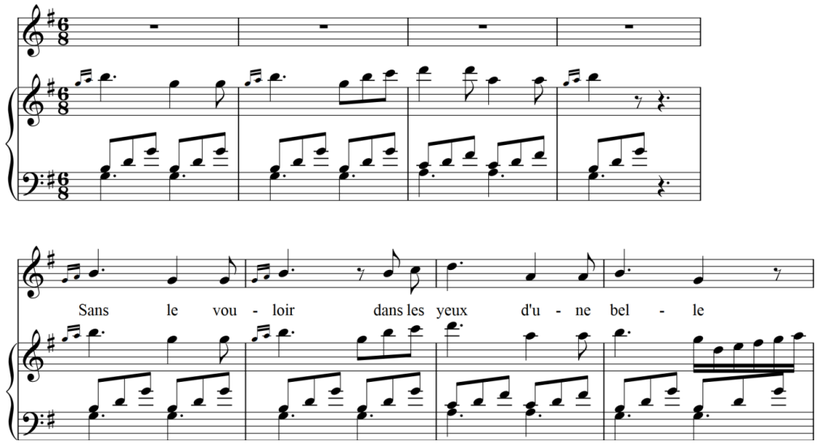
331 No. 4 - Déjà la lune éclaire



332 No. 5 - Arbre charment qui me rappelle

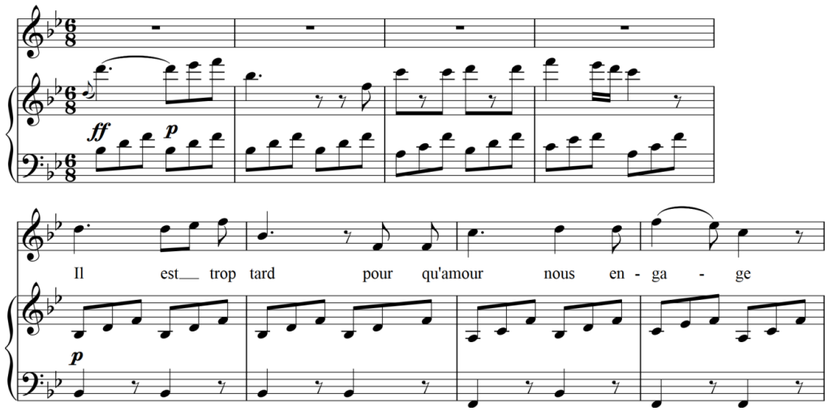


333 No. 6 - Sans le vouloir dans les yeux

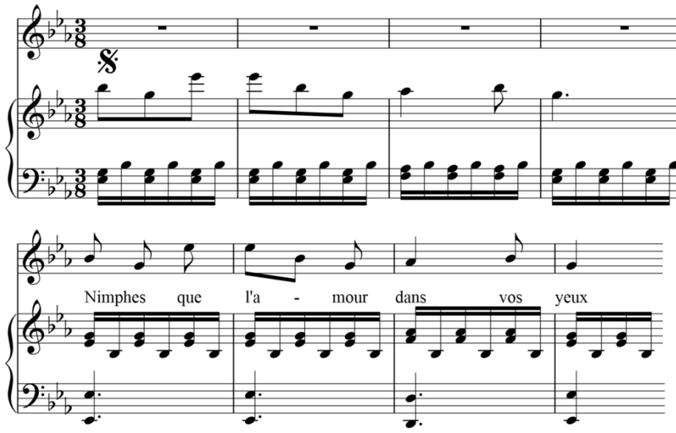


Recueil 5e: Recueil de romances

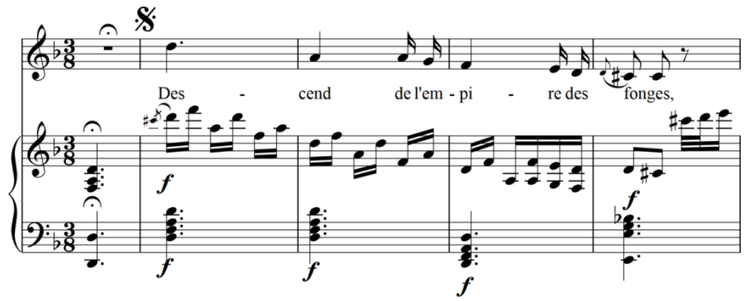
334 No. 1 - Il est trop tard



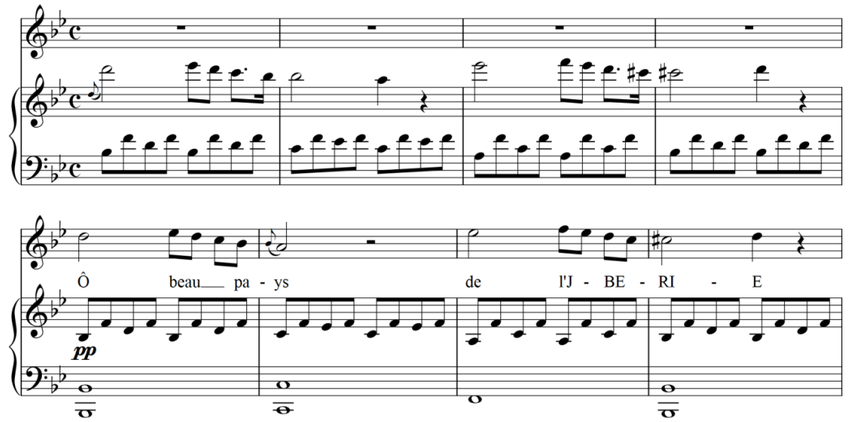
335 No. 2 - Nimphes que l'amour



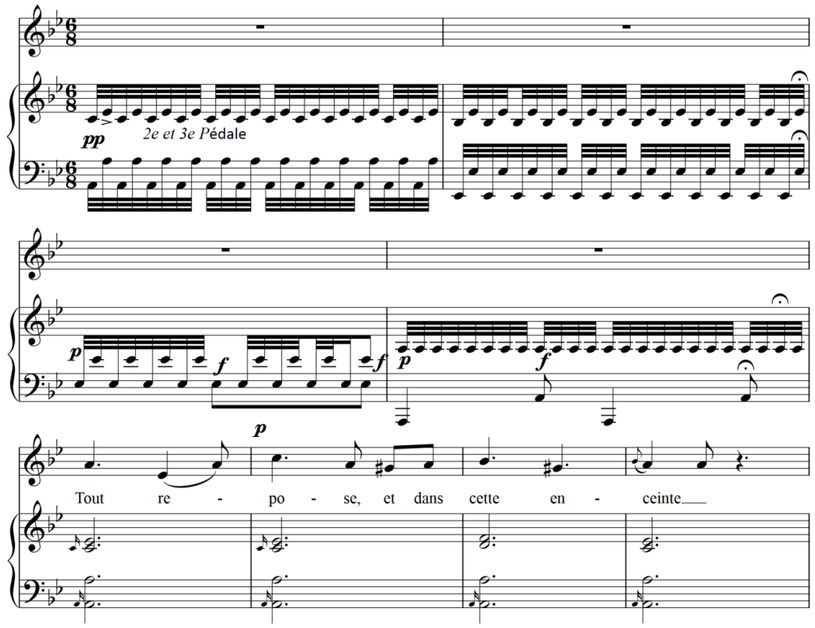
336 No. 3 - Descends de l'empire des songes



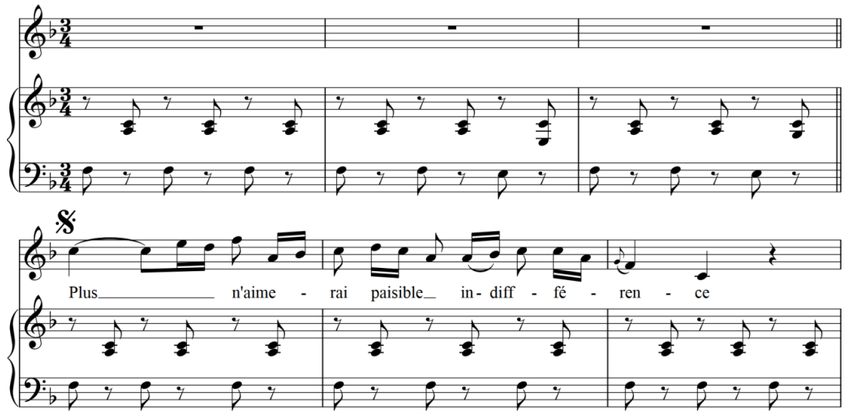
337 No. 4 - Ô beau pays



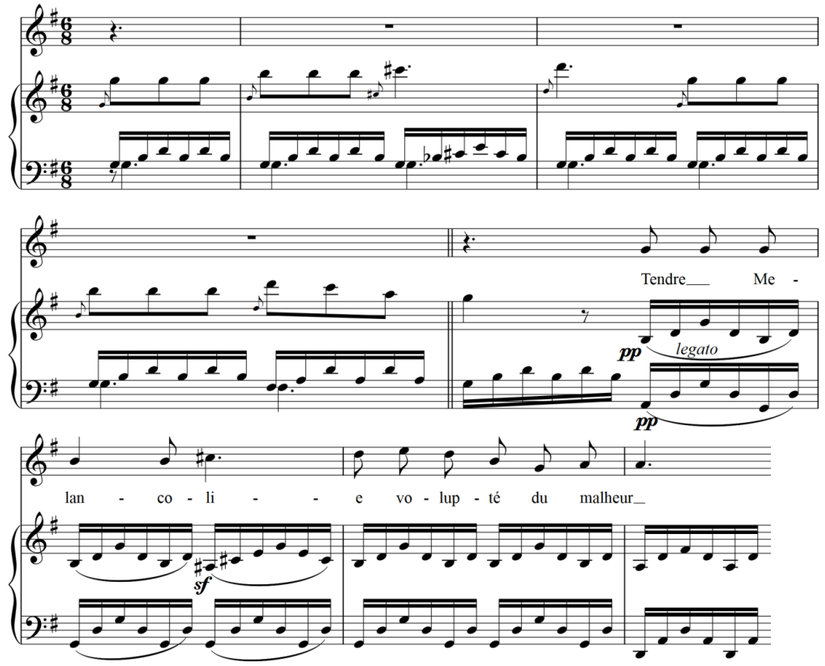
338 No. 5 - Toute repose dans cette enceinte



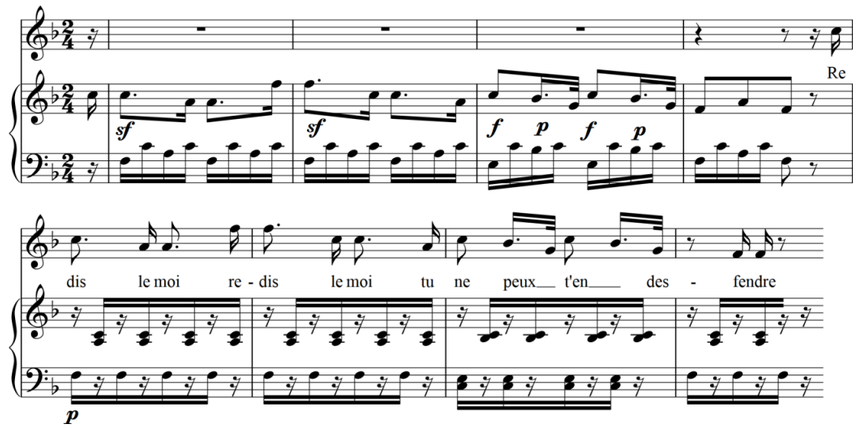
339 No. 6 - Plus n’aimerai



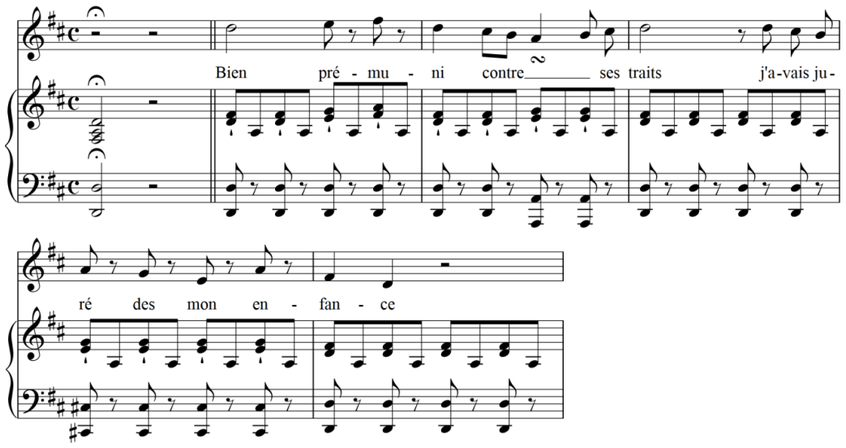
340 No. 1 - Hymne à la mélancolie



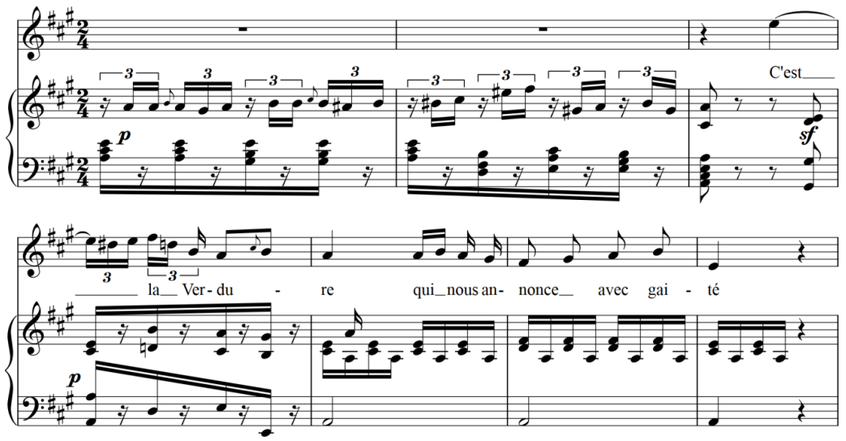
341 No. 2 - Sur le mot Je t'aime



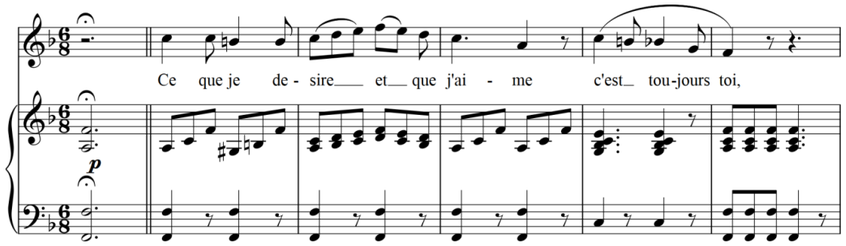
342 No. 3 - Bien prémuni contre, ses traits



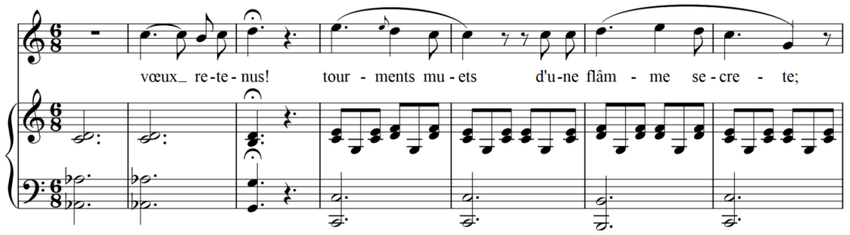
343 No. 4 - La verdure



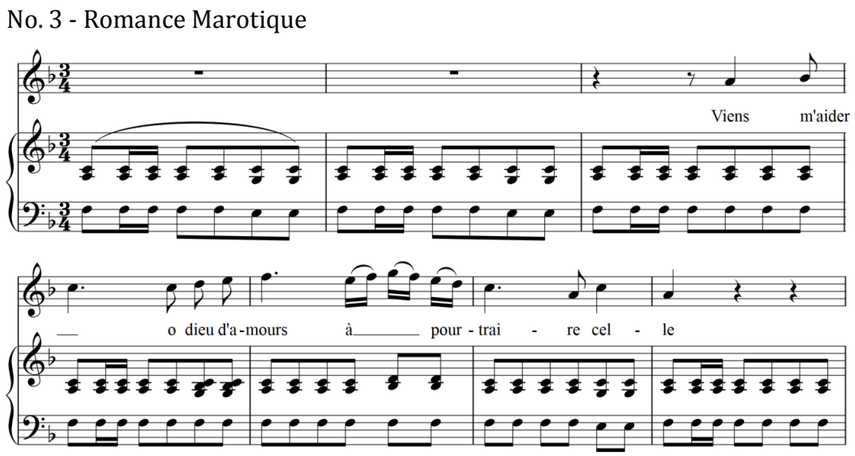
346 No. 1 - Pour toi



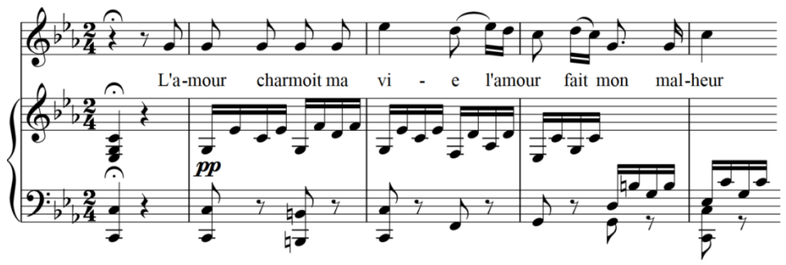
347 No. 2 - Vœux retenus



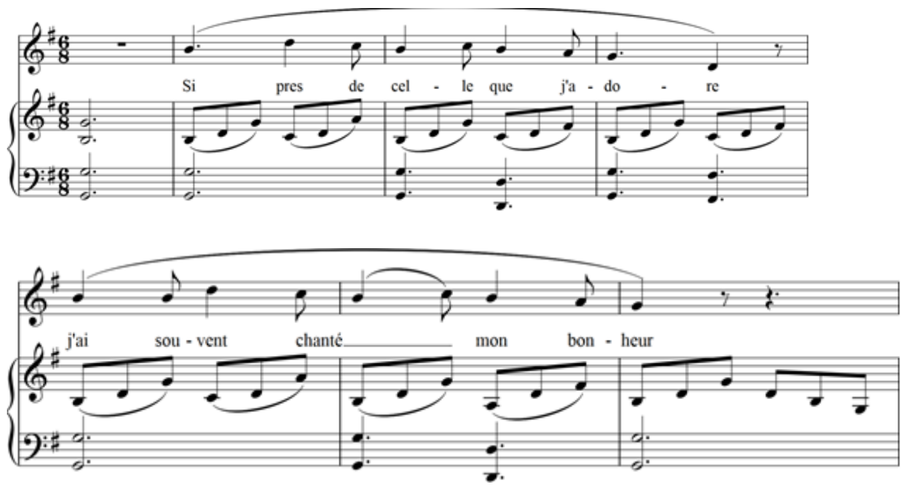
348 No. 3 - Romance Marotique



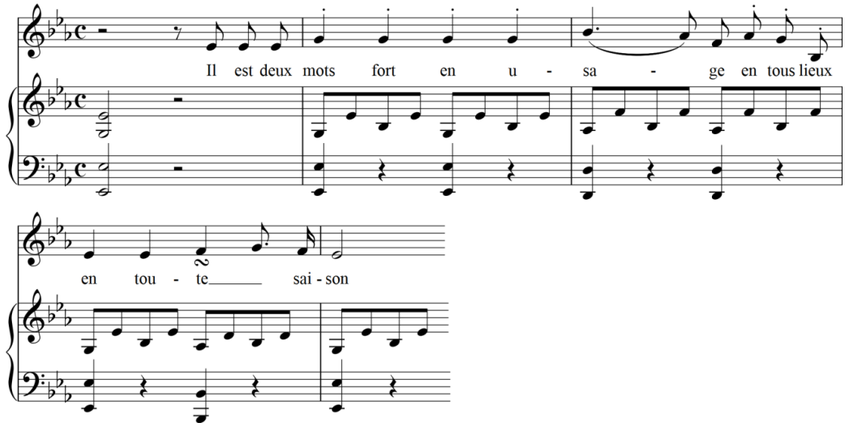
349 No. 4 - Le ruisseau



350 No. 5 - L'absence

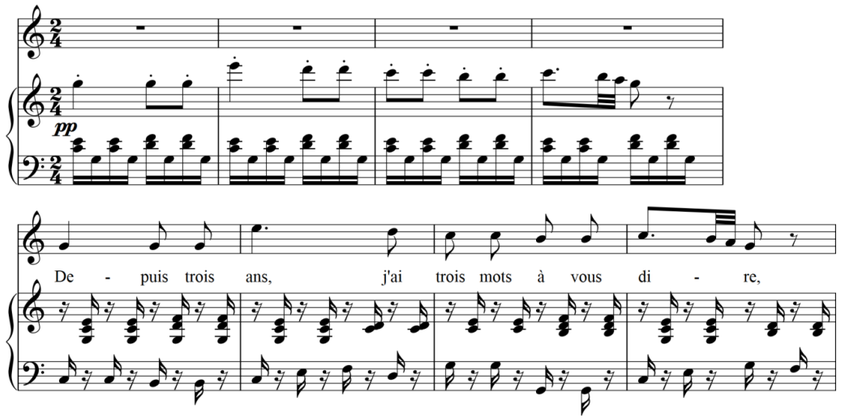


351 No. 6 - Les oui et les non

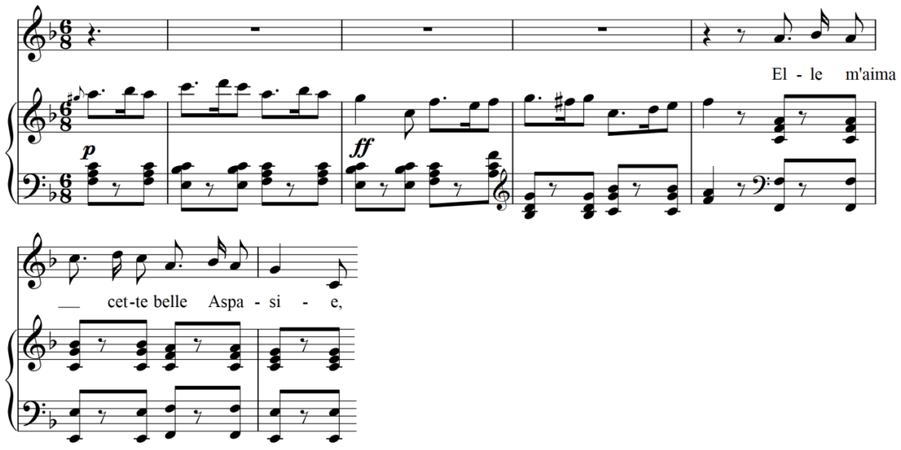


Recueil 8e: Recueil de romances avec accompagnement de piano-forte

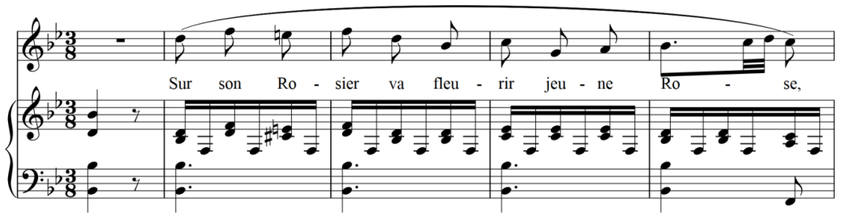
356 No. 1 - Depuis trois ans



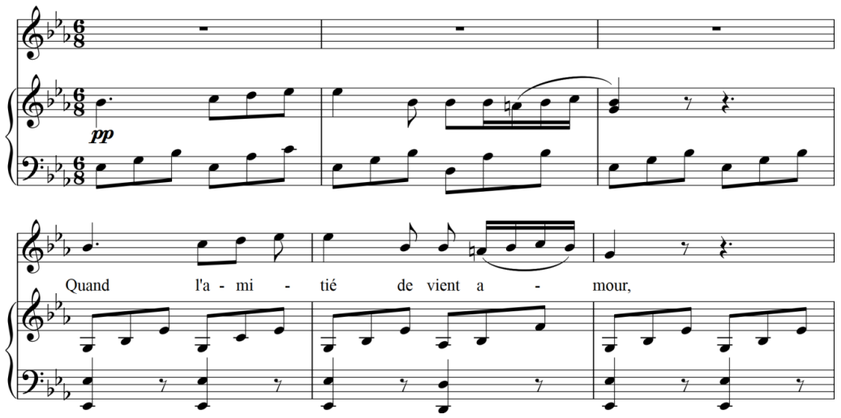
357 No. 2 - Les fantasies d'aspasie



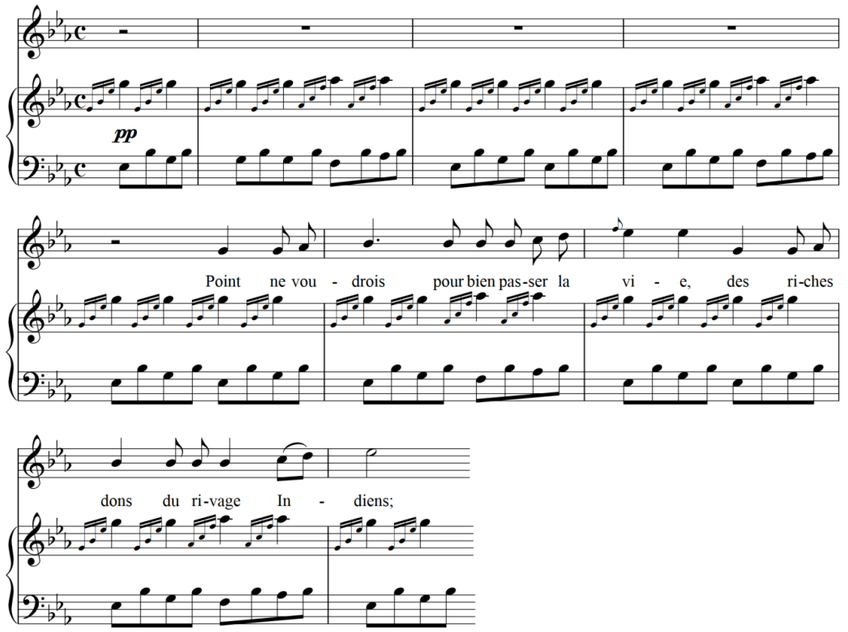
358 No. 3 - Sur son Rosier va fleurir jeune Rose



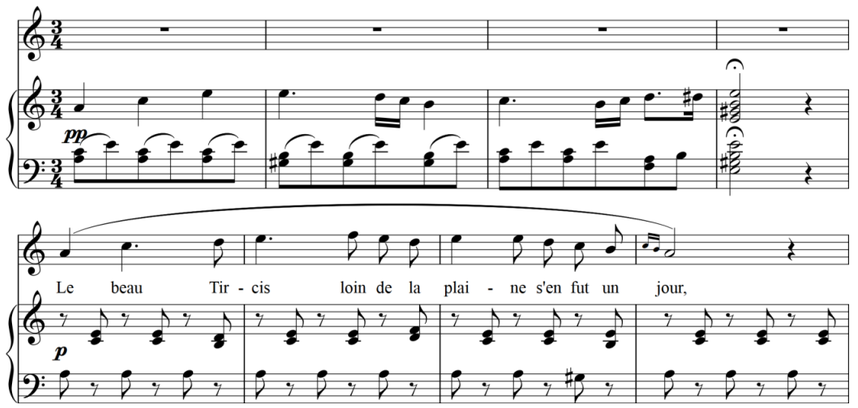
359 No. 4 - inconvèniens de l'amour et de l'amitié



360 No. 5 - Le Souhaits

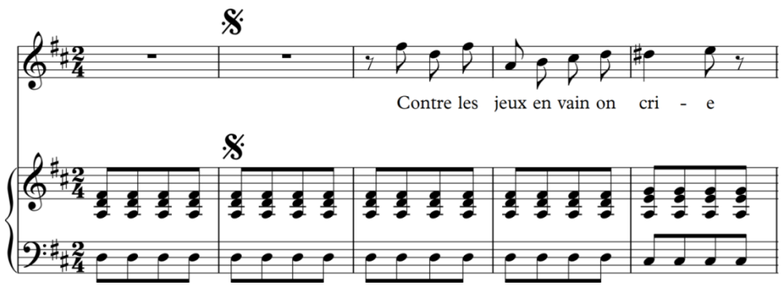


361 No. 6 – Complainte

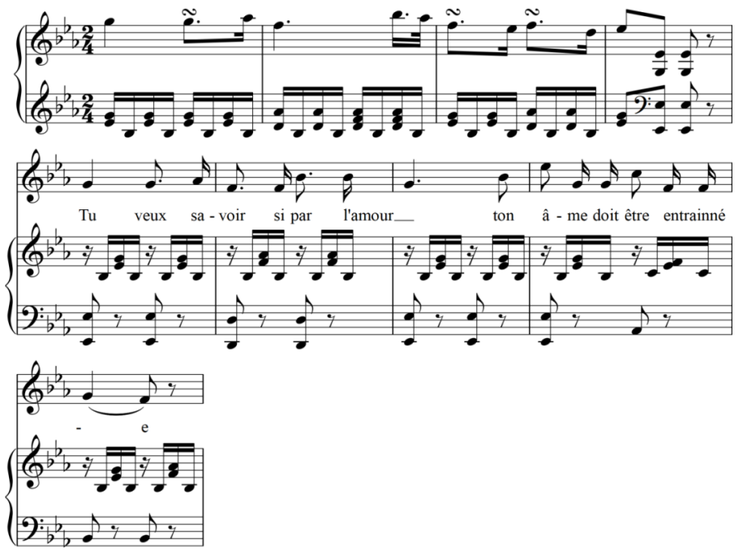


Recueil 13e : Six romances avec accompagnement de forte-piano

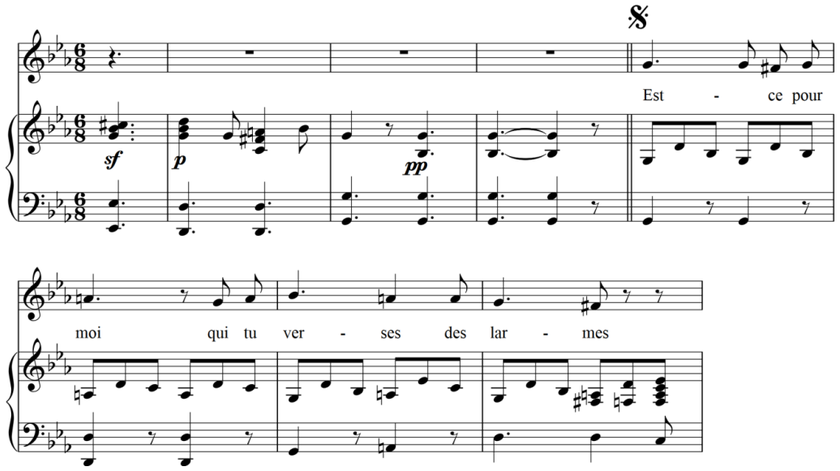
382 No. 1 - Colin Maillard



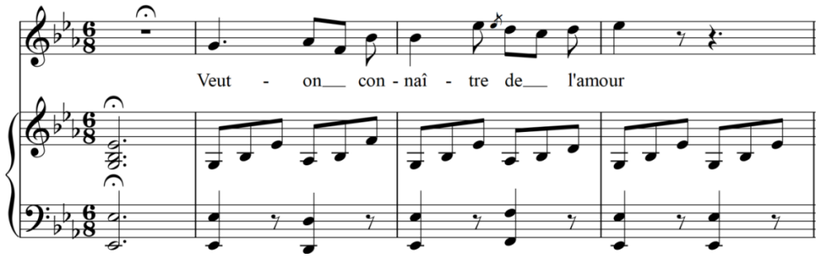
383 No. 2 - Tu veux savoir si par l'amour



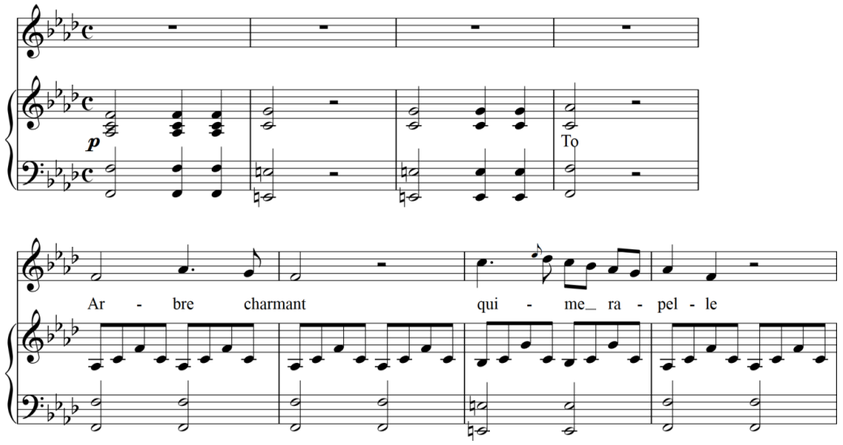
384 No. 3 - Les amours de parir



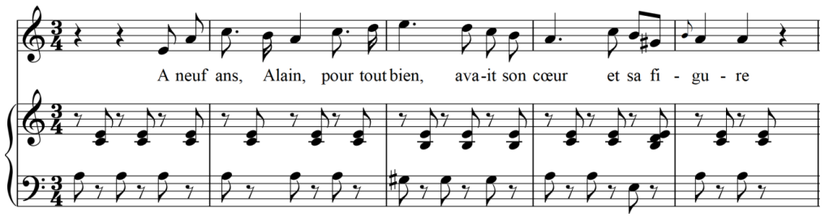
385 No. 4 - A celle que je ne veux pas nommer



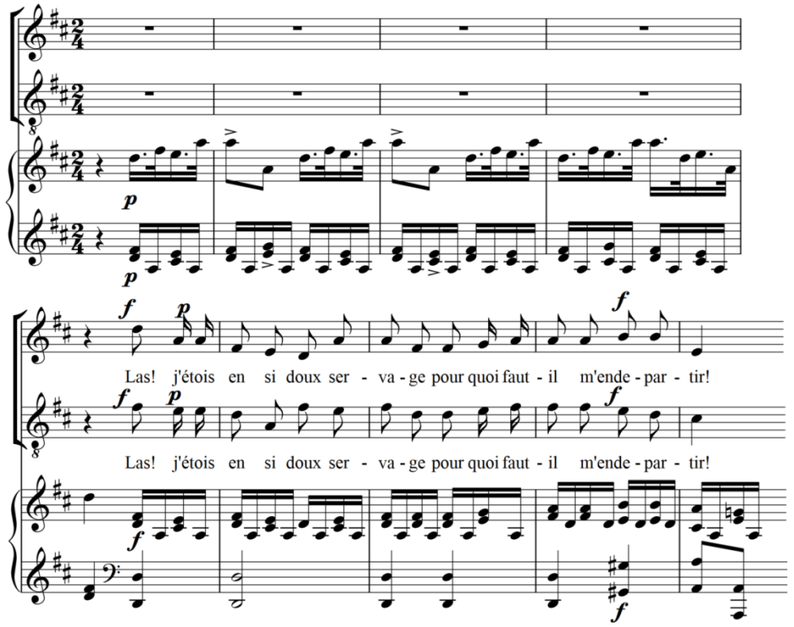
386 No. 5 - Le plaisir et l'esperance



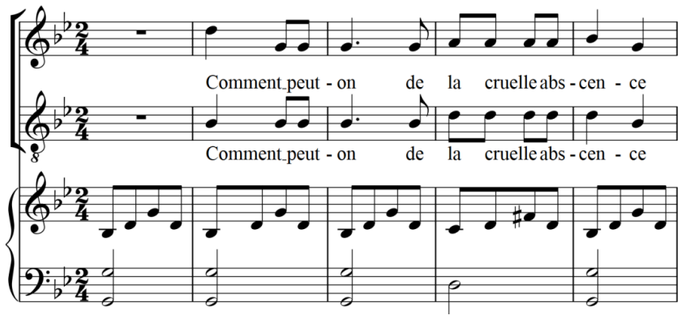
387 No. 6 - La chevelure d'Alain



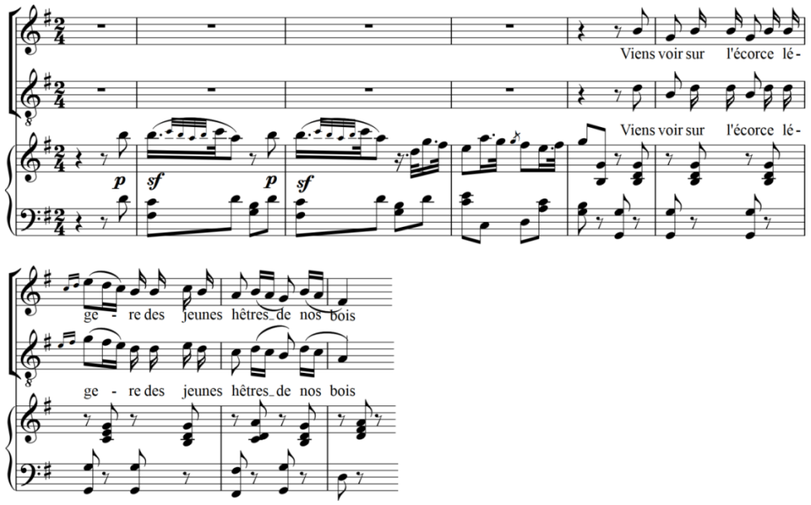
432 No. 1 - Adieux de Raoul de Coucy a la Dame de Fayel



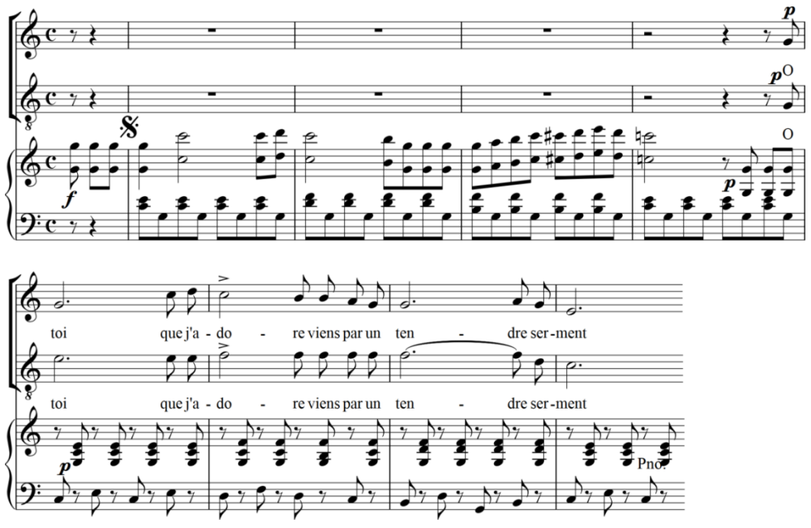
433 No. 2 - L'absence d'amour



434 No. 3 - Les sermens oubliés



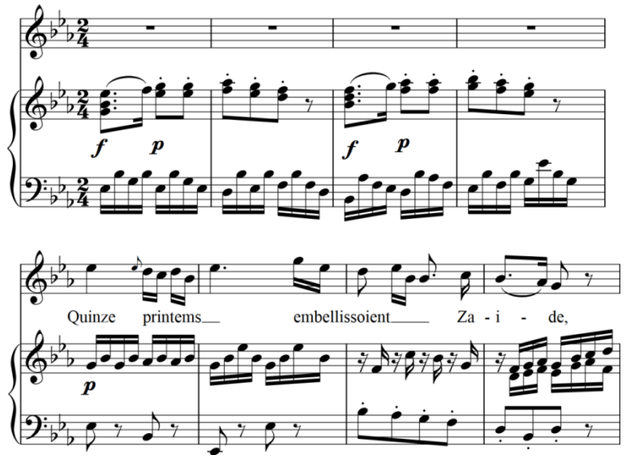
435 No. 4 - Ô toi que j'adore



Giuseppe-Maria Cambini (1746 – 1825)

Recueil d'airs, romances et duos de divers auteurs

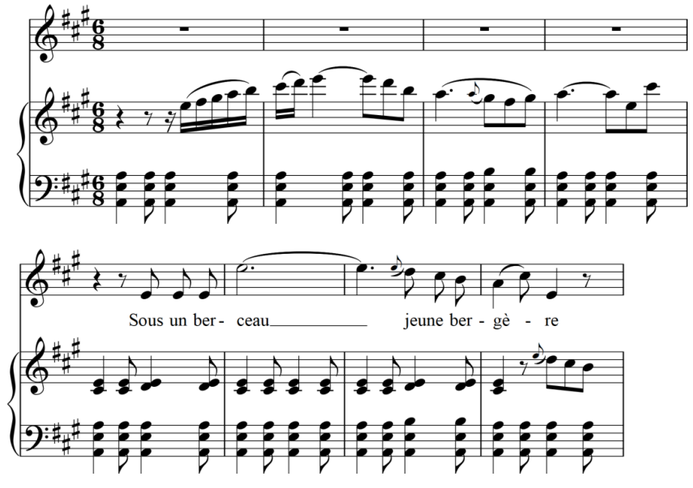
527 Le souvenir



Maria Caradori-Allan (1800 – n.d.)

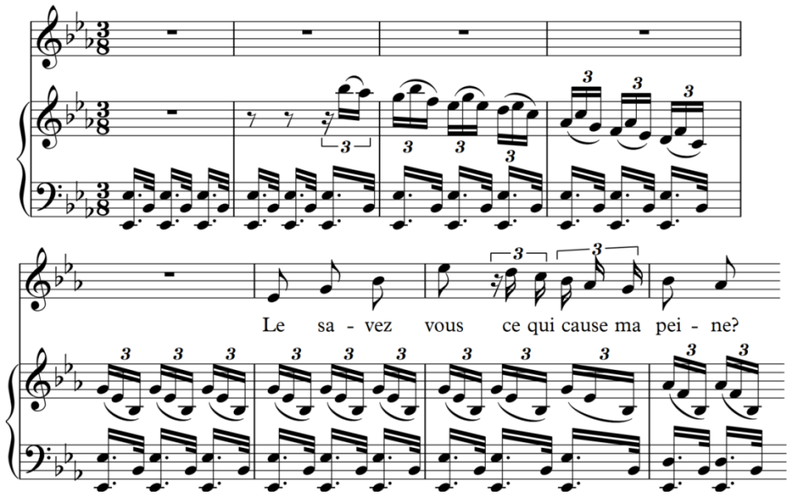
La bergère et son fuseau

535



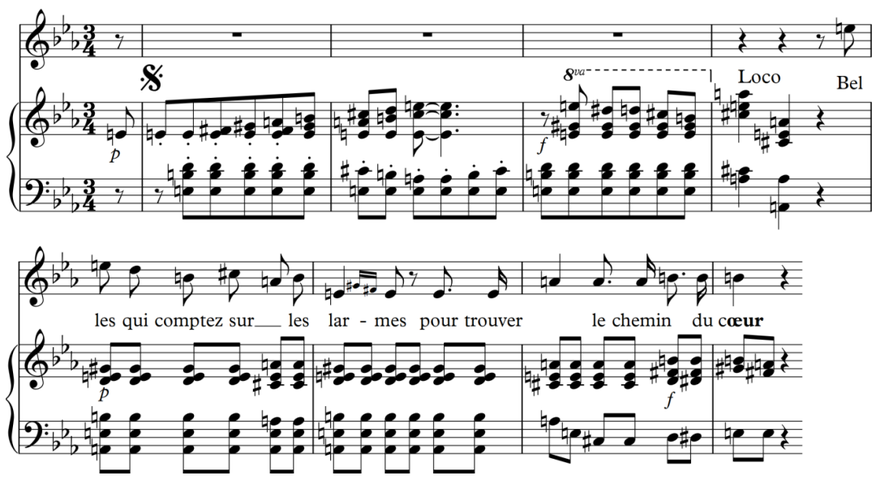
La savez-vous

539



Le sourire

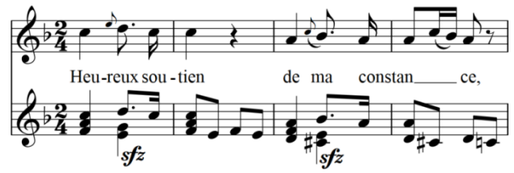
540



Ferdinando Carulli (1770 – 1841)

A l'espérance

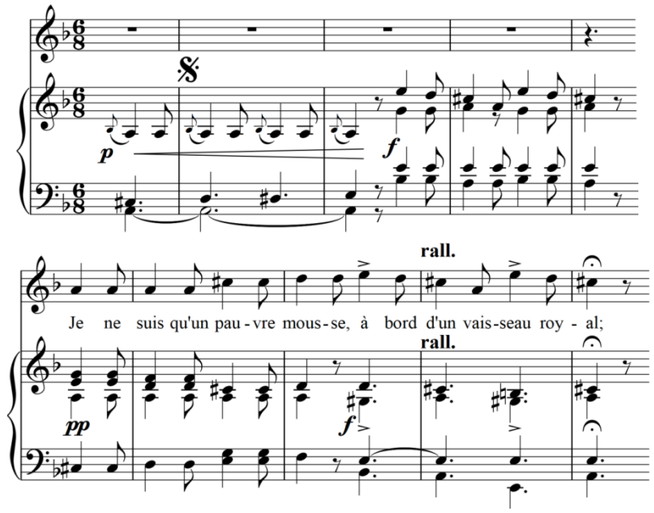
560



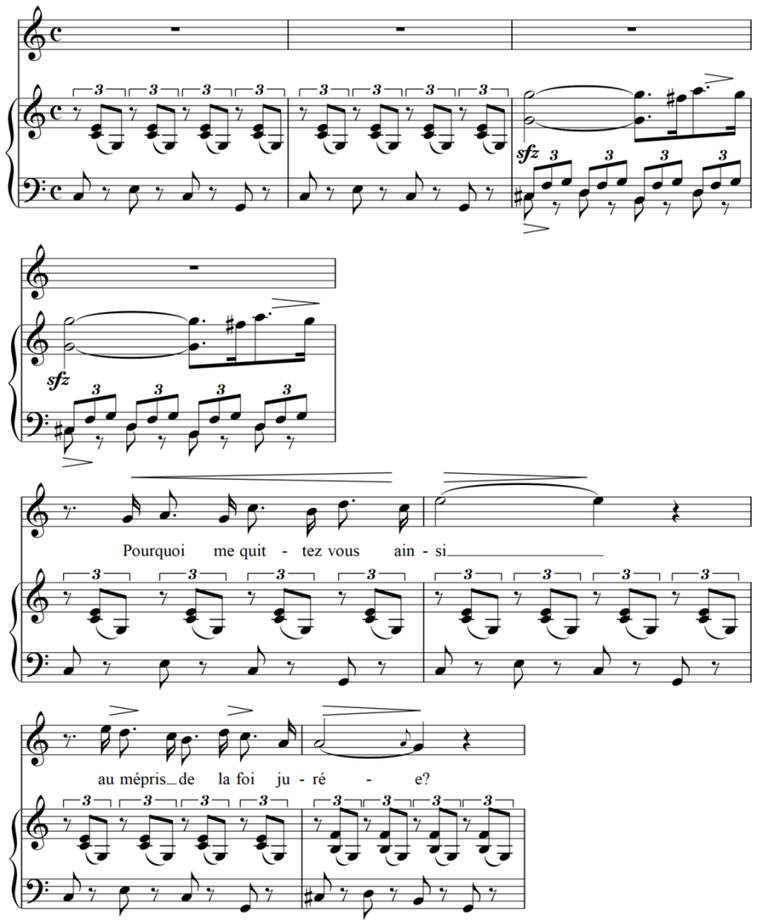
Gustave Carulli (1801 – 1876)

Souvenirs de quatre romances

599 No. 1 - Un mousse



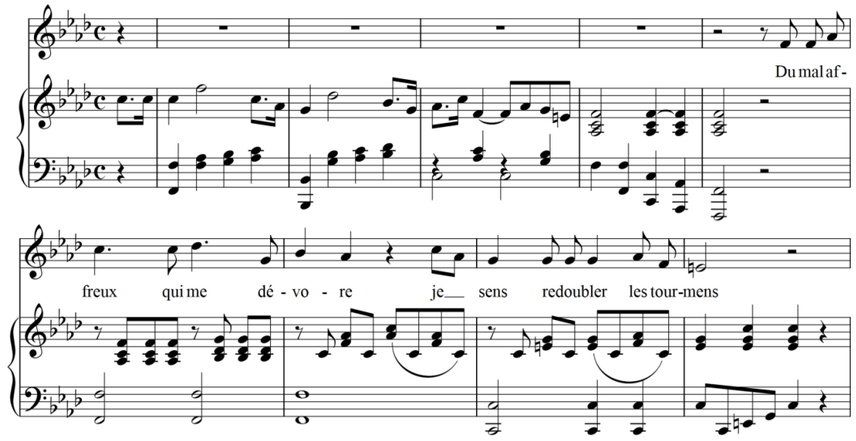
601 Pourquoi



Luigi Castellacci (1797 – n.d.)

La jeune malade

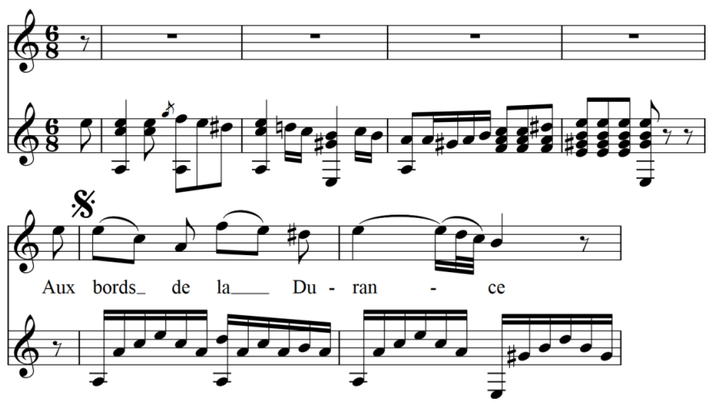
611



Gioseffo Catrufo (1777 – 1851)

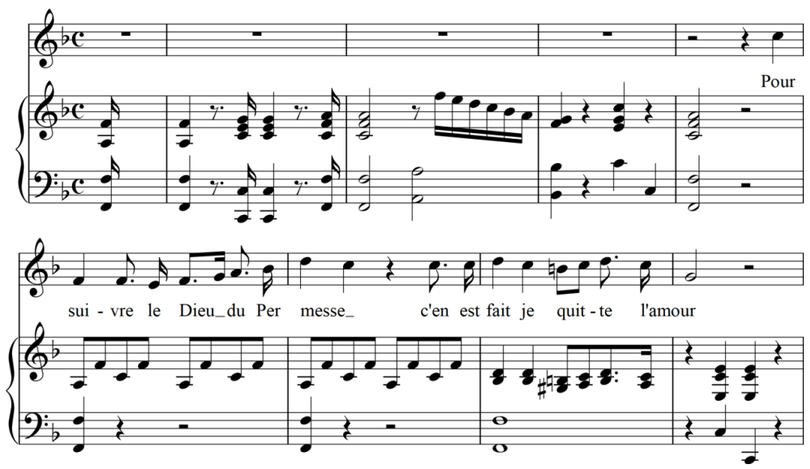
Aux bords de la durance

634



Le double servage

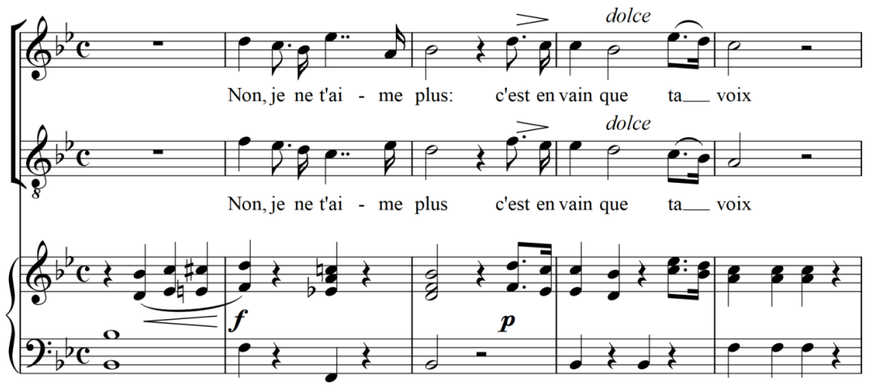
637



Luigi Cherubini (1760 – 1842)

Je ne t'aime plus

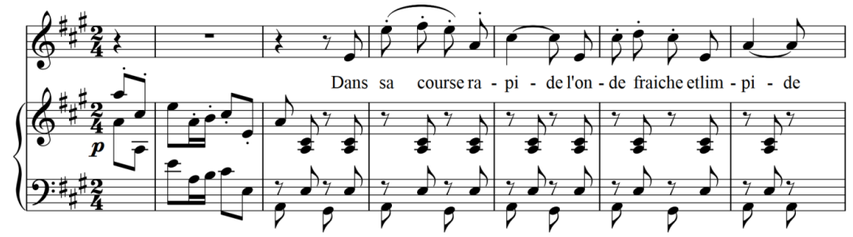
654



Gaetano Donizetti (1797 – 1848)

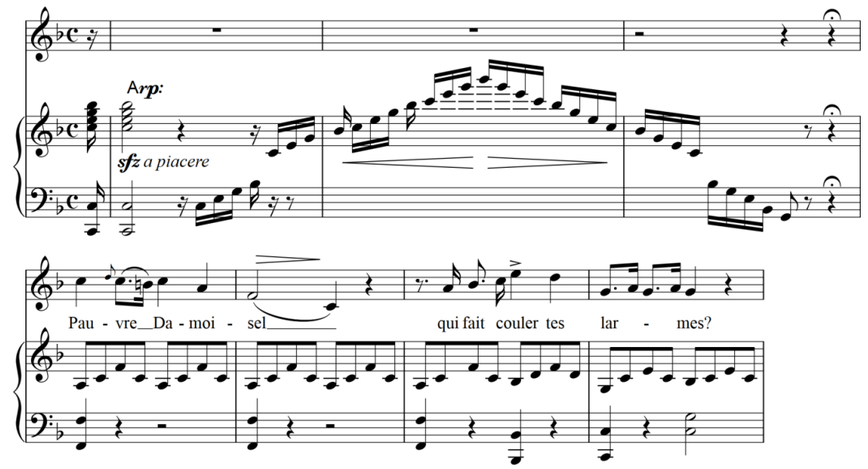
J'attends toujours

700



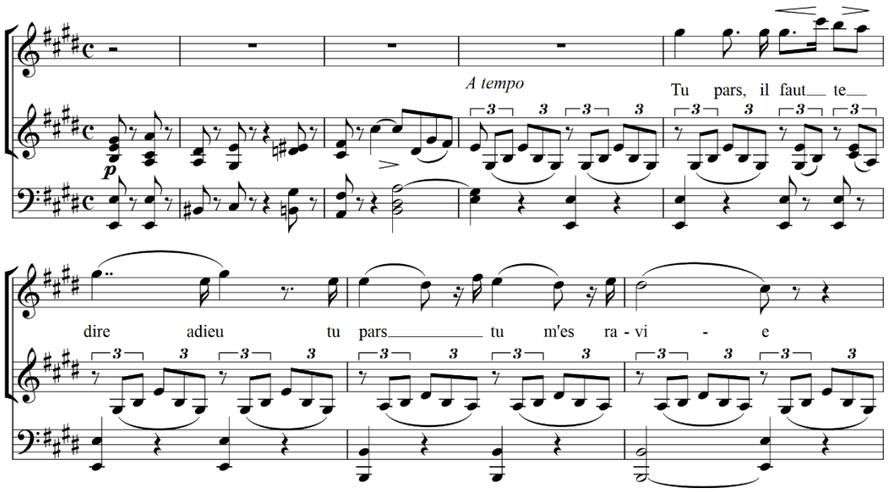
Pauvre demoisel

704



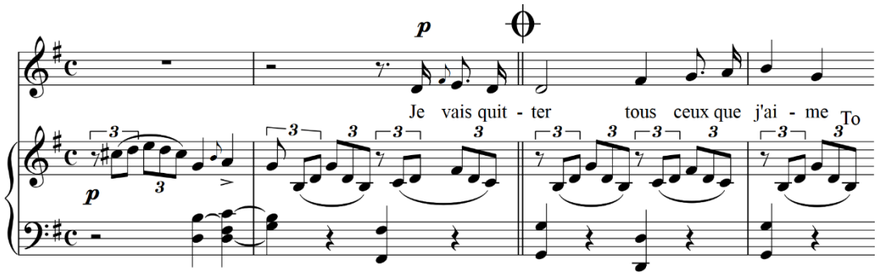
Te dire adieu

710



Un baiser pour espoir

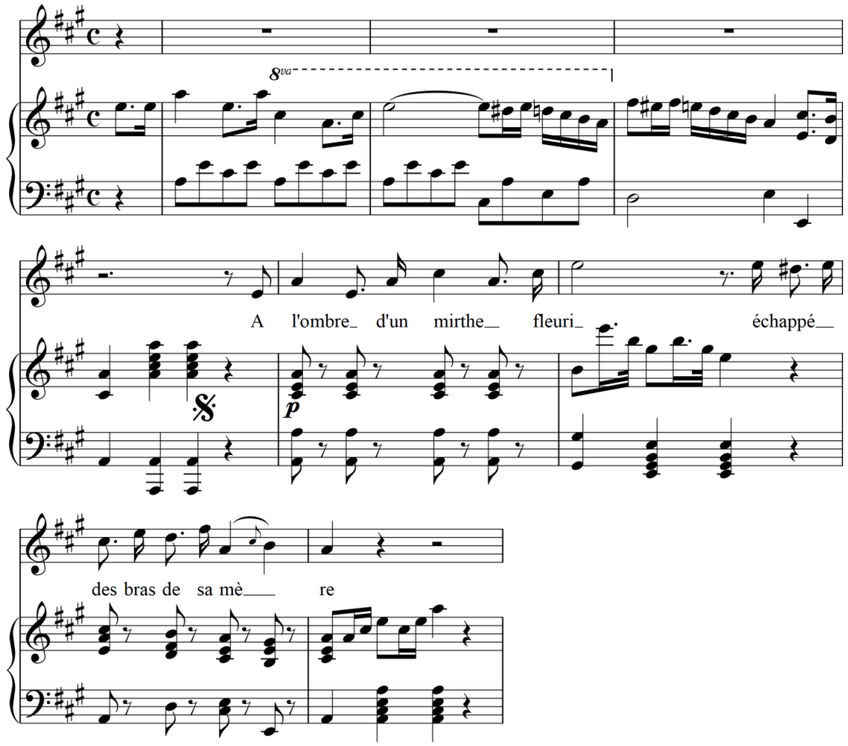
713



Giocome-Gotifredo Ferrari (1763 - 1842)

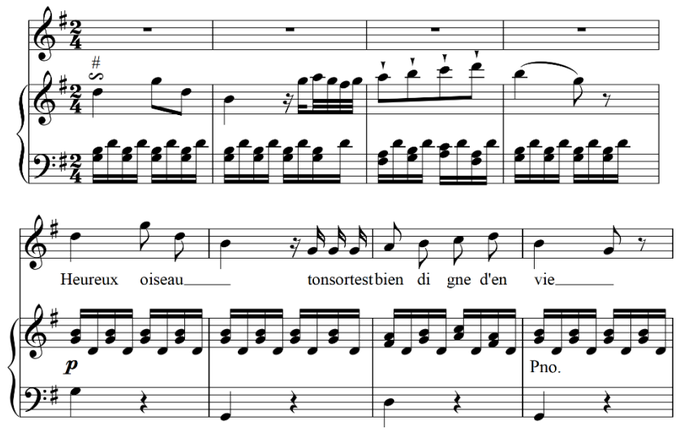
A l'amitié: seize romances nouvelles (divers auteurs)

727 No. 4 - L'amour et les grâces

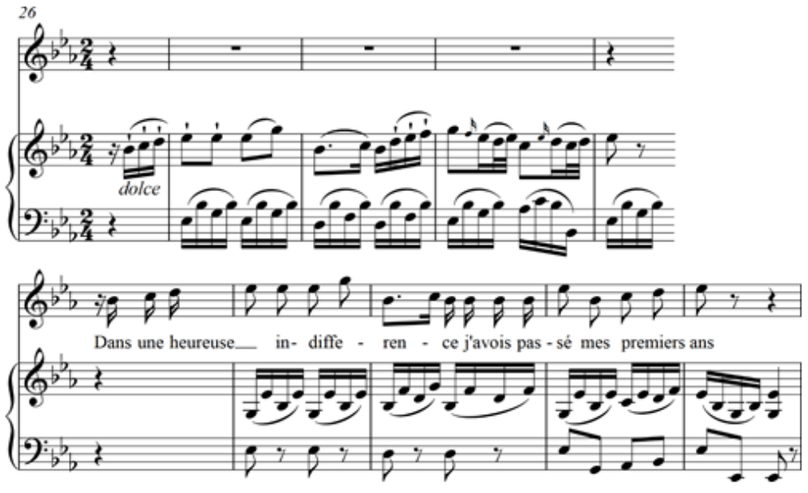


Six nouvelle romances avec accompagnement de forte-piano

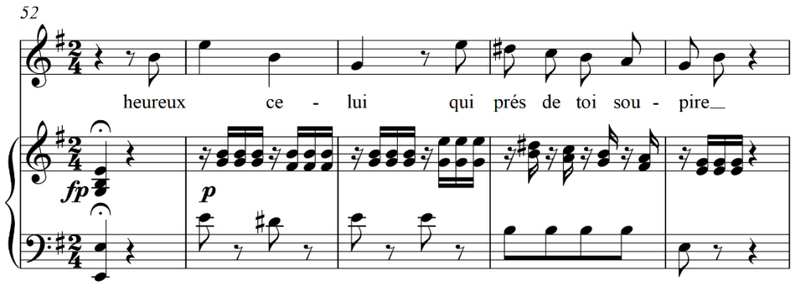
758 No. 1 - Le rossignol



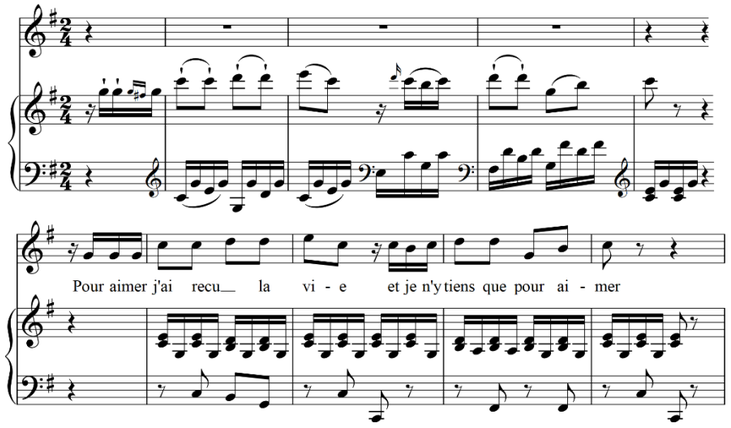
759 No. 2 - Dans une heureuse indifférence



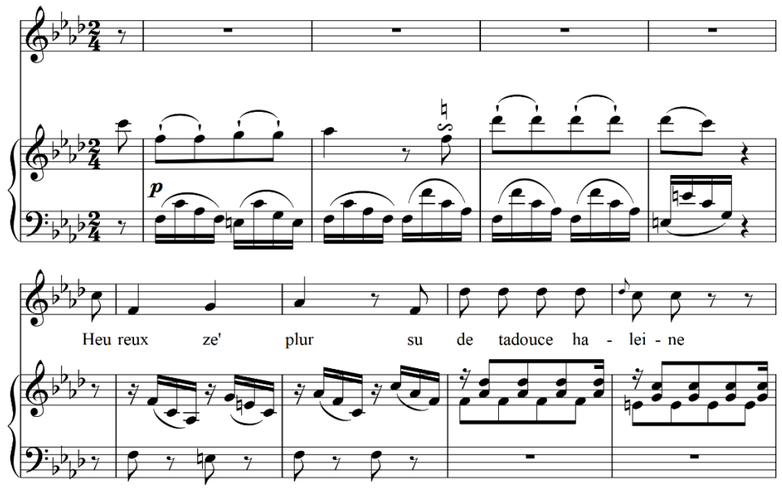
760 No. 3 - Heureux celui que près de toi soupire



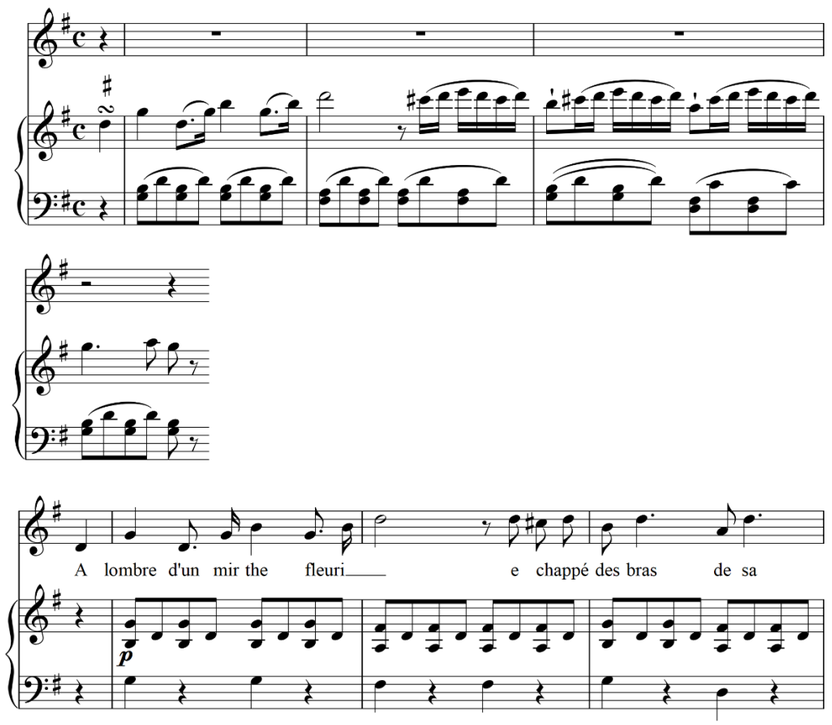
761 No. 4 - Pour aimer j'ai reçu la vie



762 No. 5 - Heureux zeplur si de ta douce haleine

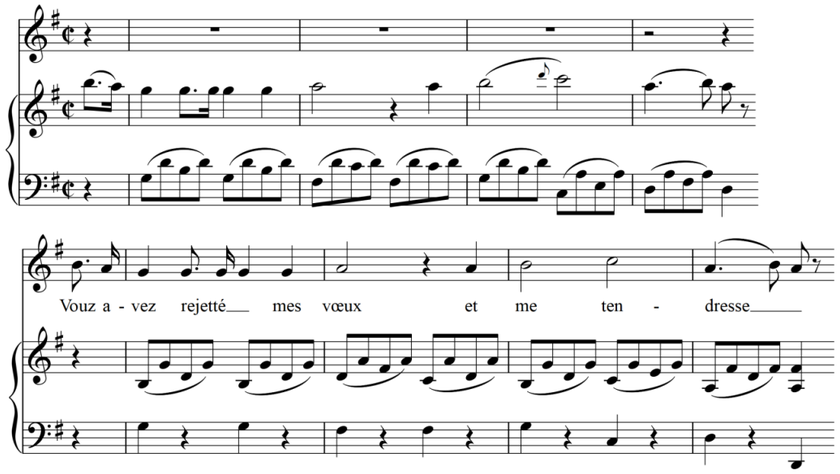


763 No. 6 – L'ombre d'un mir the fleuri



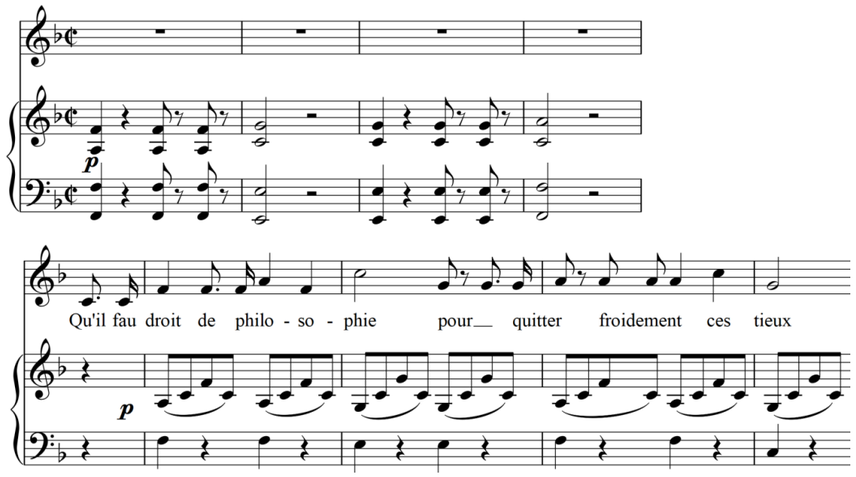
Six romances avec accompagnement de piano forte

770 No. 1 - Vous avez rejette mes vœux

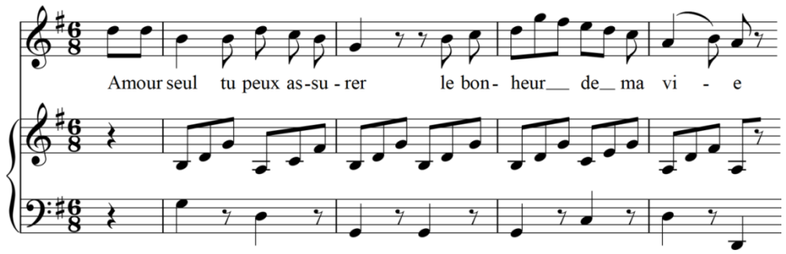


771 No. 2 - On dit que sans espérance

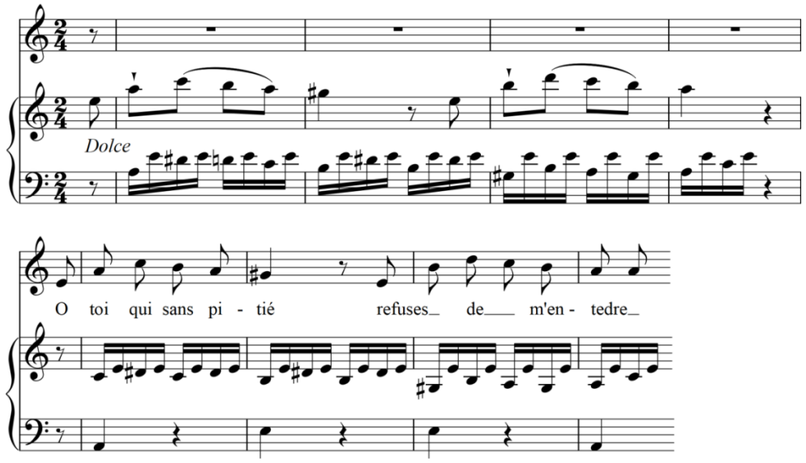
772 No. 3 - Ou ‘il faudroit de philosophie pour quitter



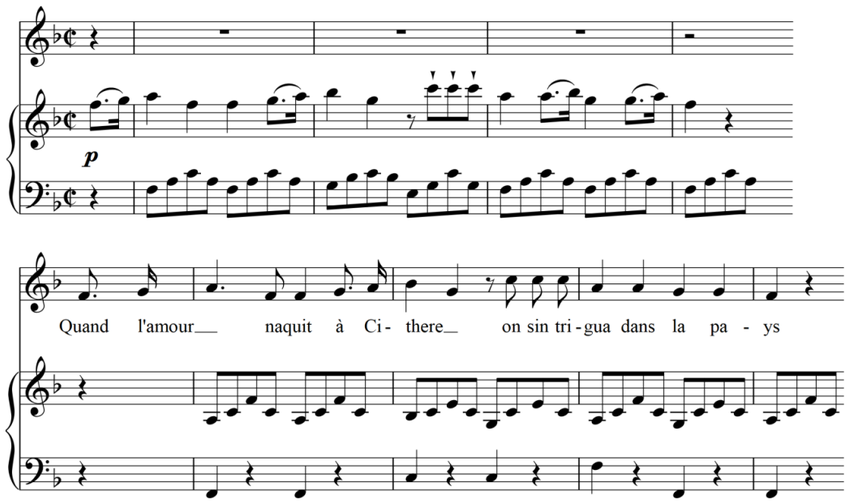
773 No. 4 - Amour seul tu peux assurer le bonheur



774 No. 5 - O toi qui sans pitié



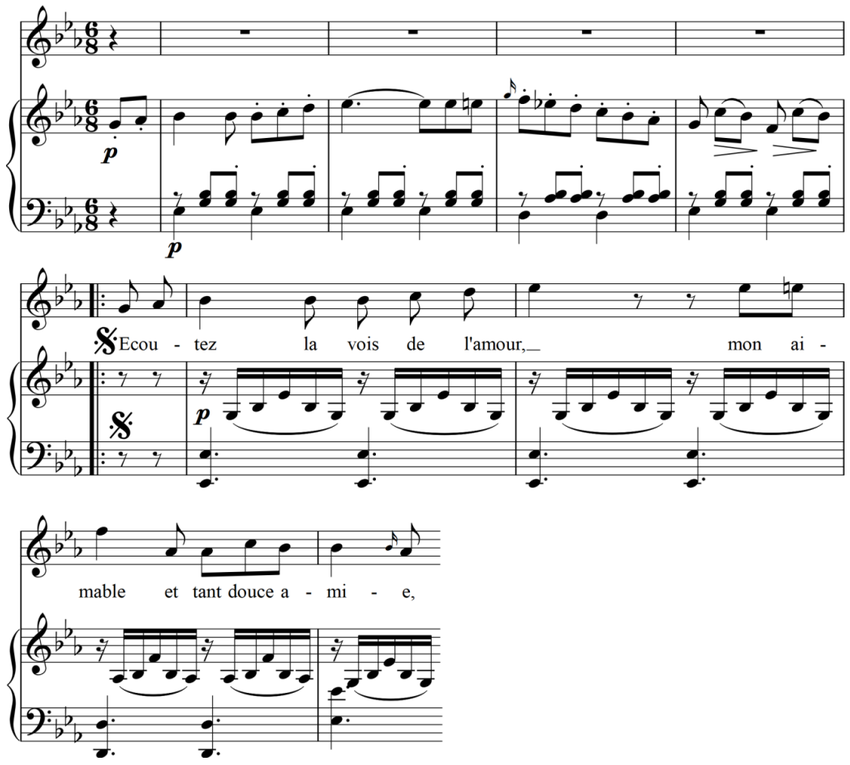
775 No. 6 - Quand l'amour naquit à Cythère

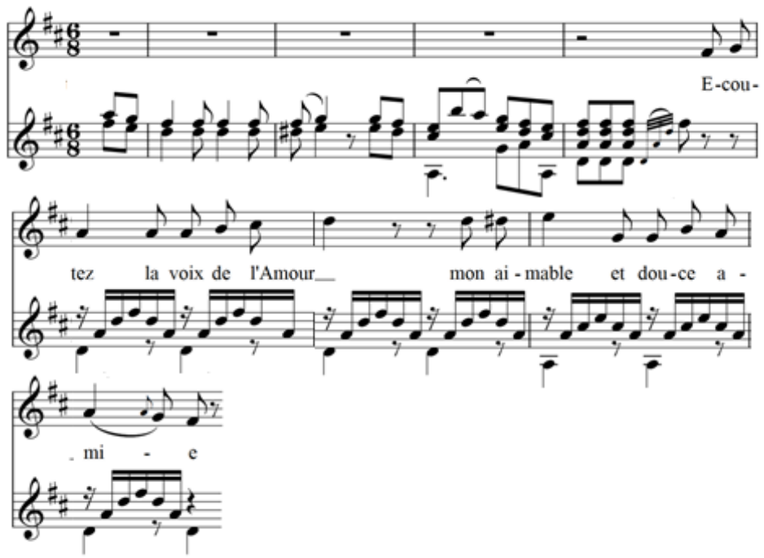


Vincenzo Fiocchi (1767 – 1843)

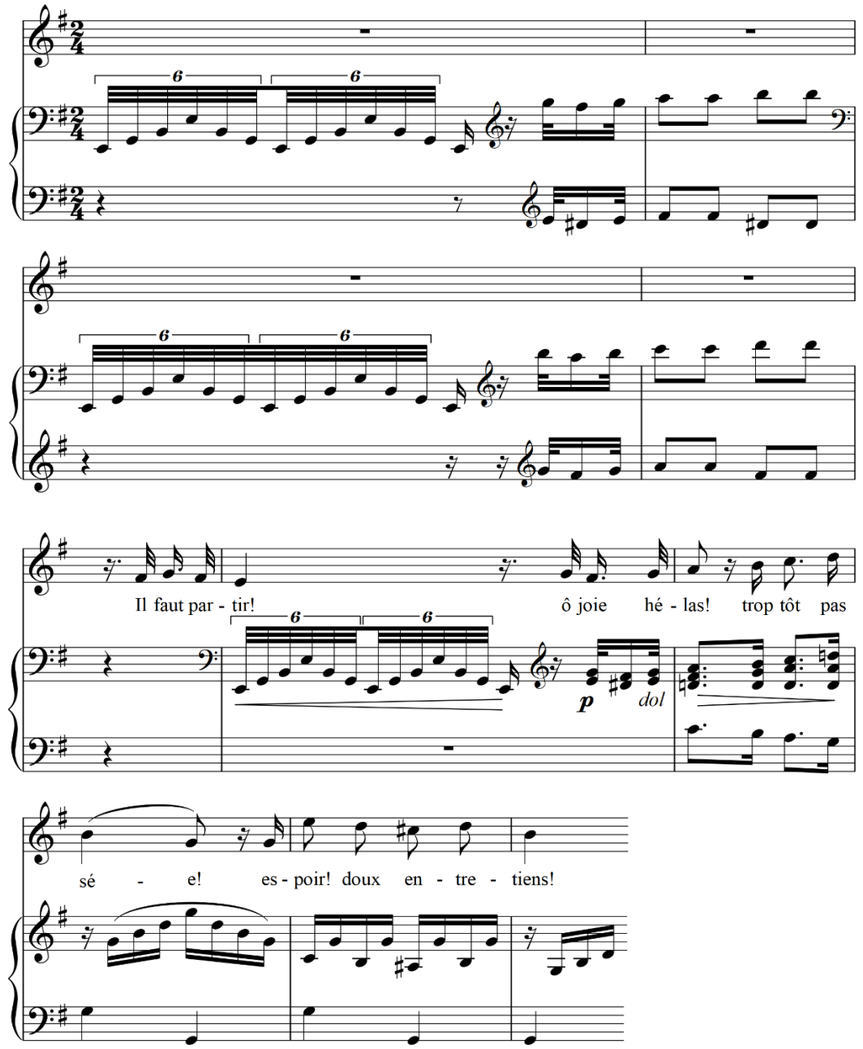
Ecoutez la voix de l'amour

812 For Piano



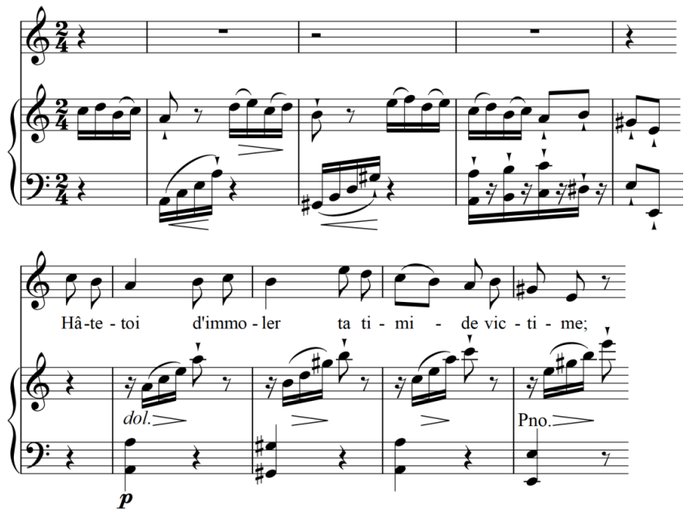

E-cou-
tez la voix de l'Amour mon ai-mable et dou-ce a-
mi - e

814


Il faut par - tir! ô joie hé - las! trop tôt pas
p dol
sé - e! es - poir! doux en - tre - tiens!

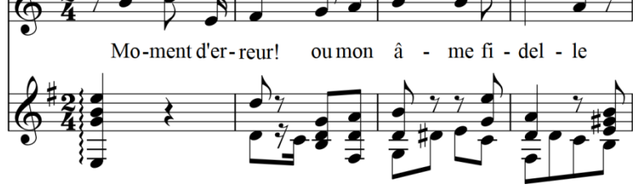
L’impatience

815



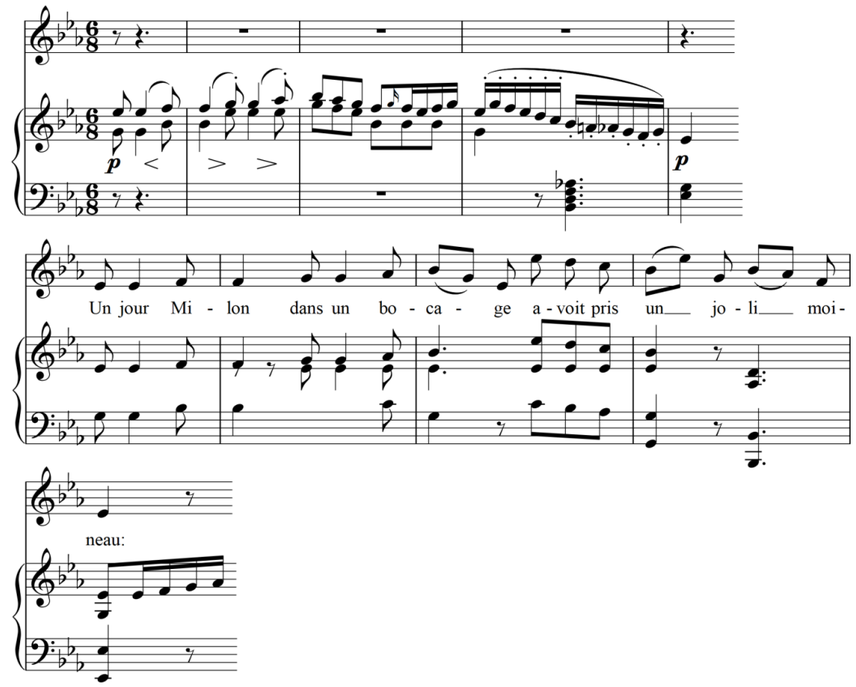
Moment d’erreur

817



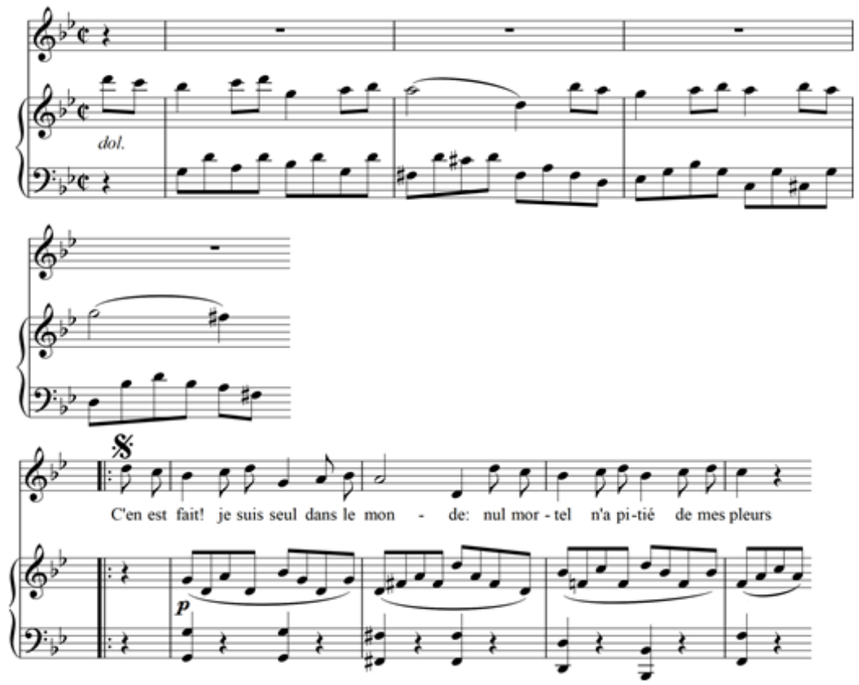
L'oiseau: ou le projet inutile

818



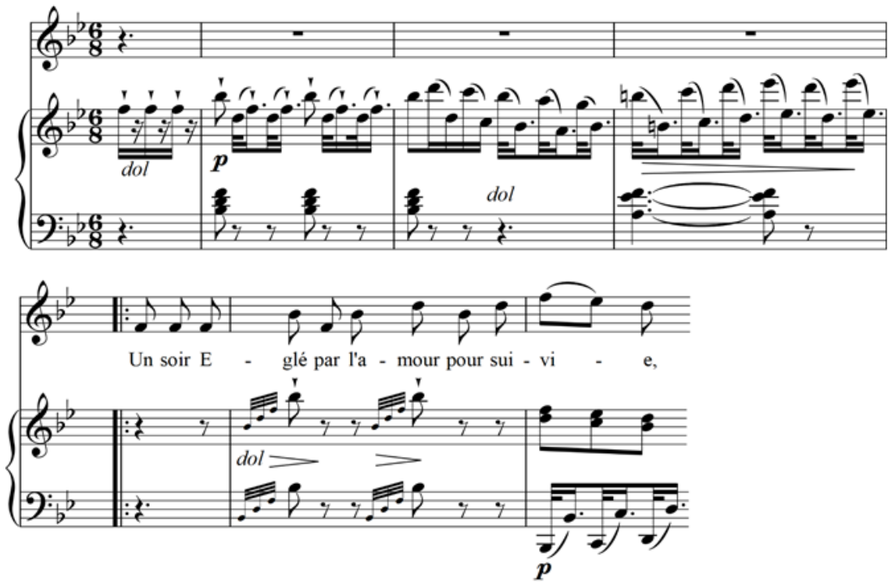
La tristesse

822



Un soir Eglé par l'amour pour suivie

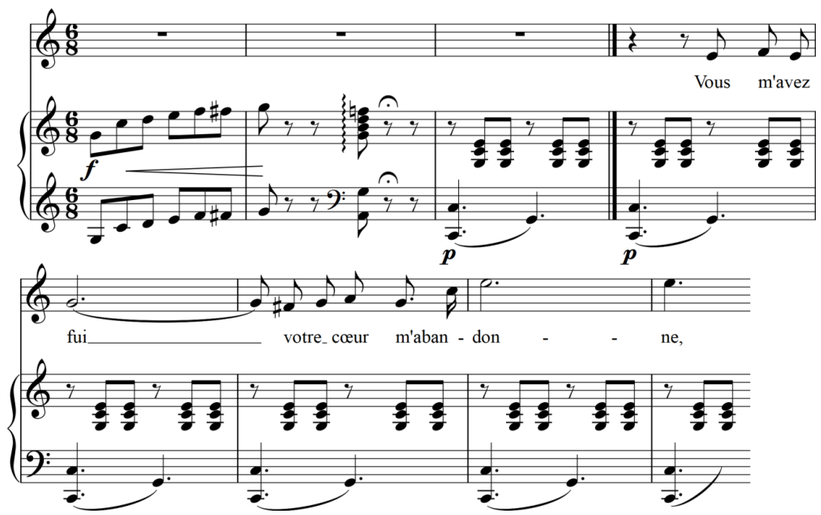
823



Peppe Gambogi (n.b. – n.d.)

Souvenir

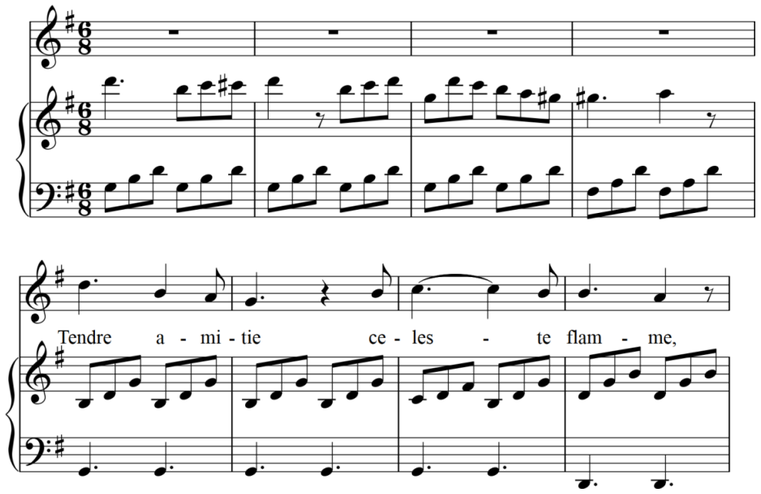
836



Antonio Lamparelli (1761 – 1832)

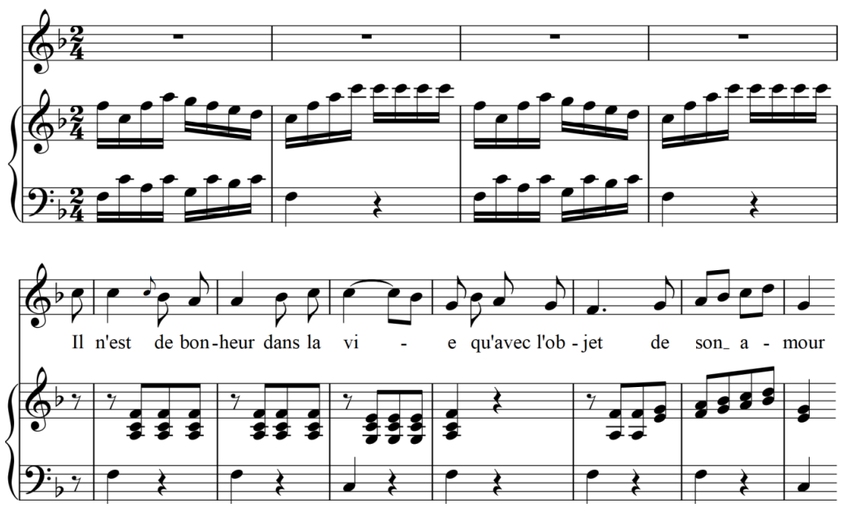
L'amitié

915



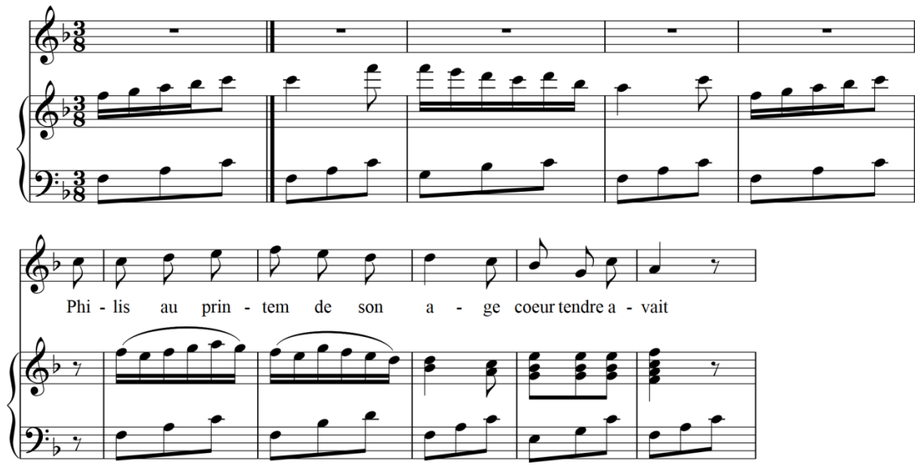
L'heureuse attente

931



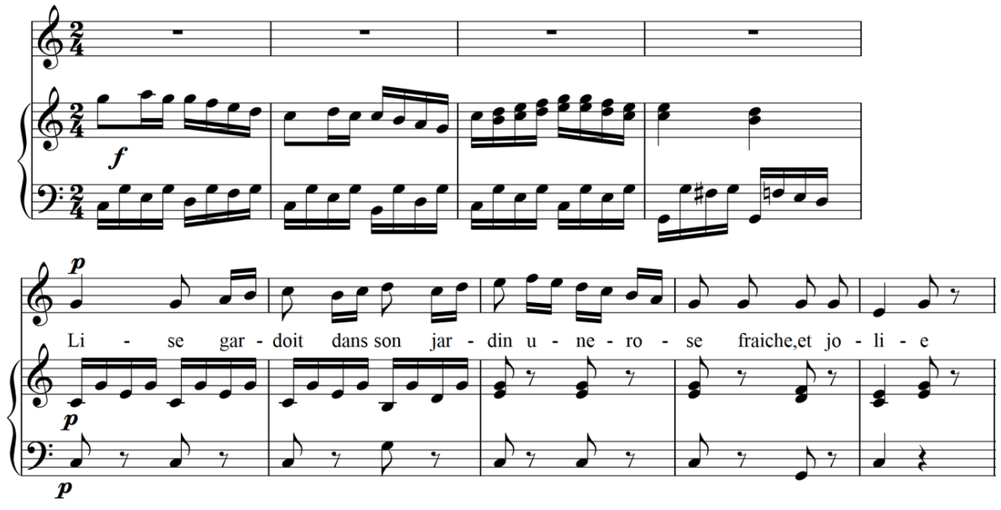
Phillis

940



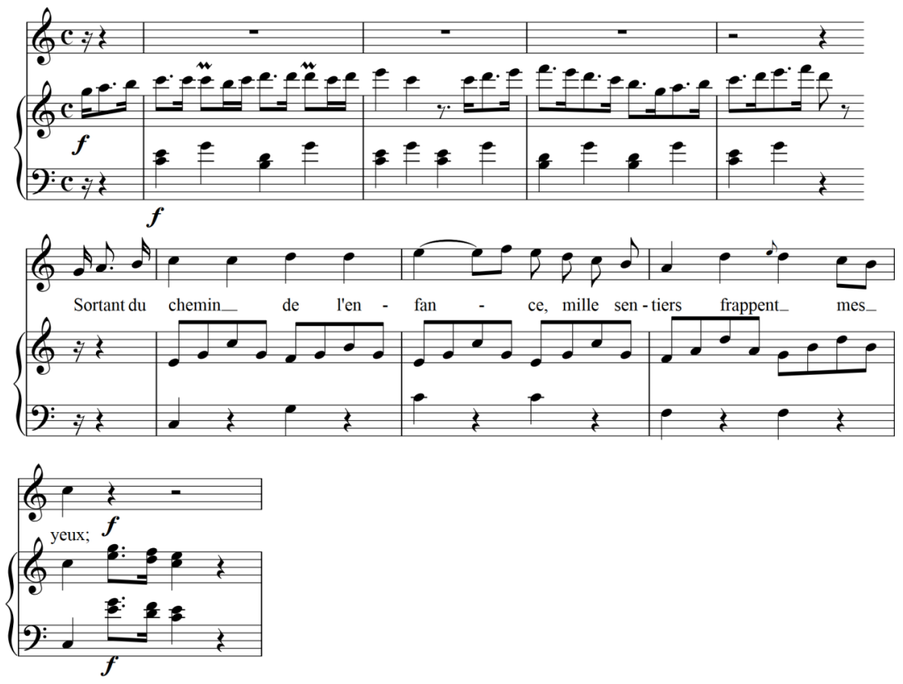
Le pot de fleurs

942



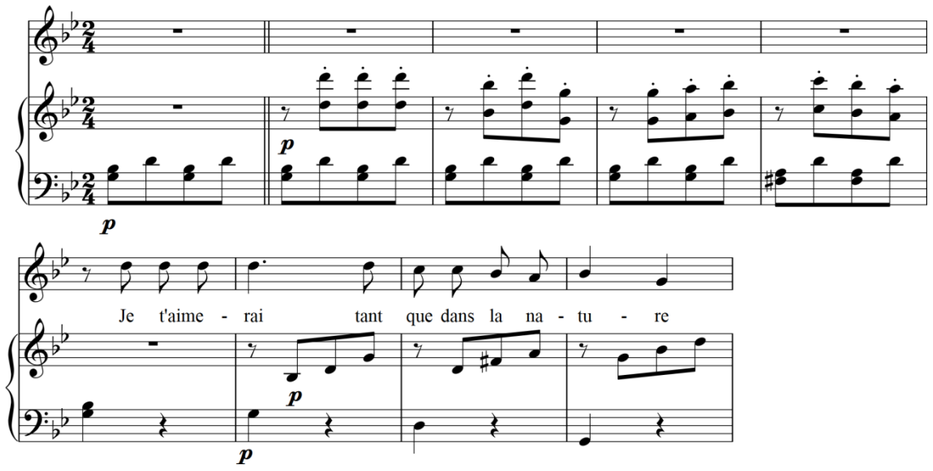
Le sentier

950



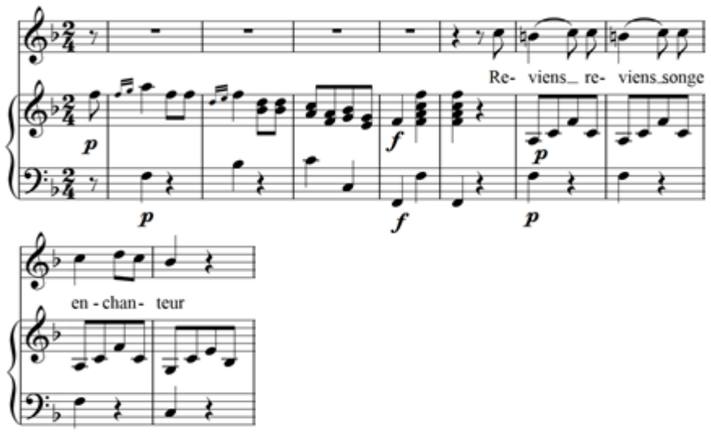
Les sermen[t]s d'aimer

951



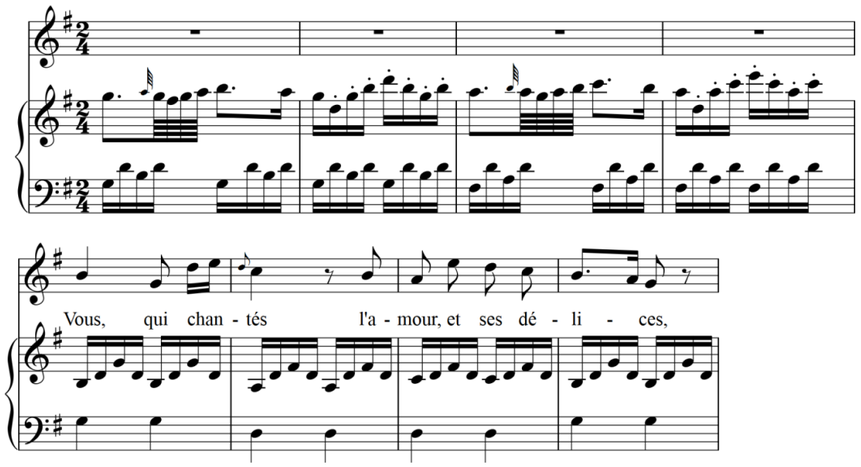
Le songe

954

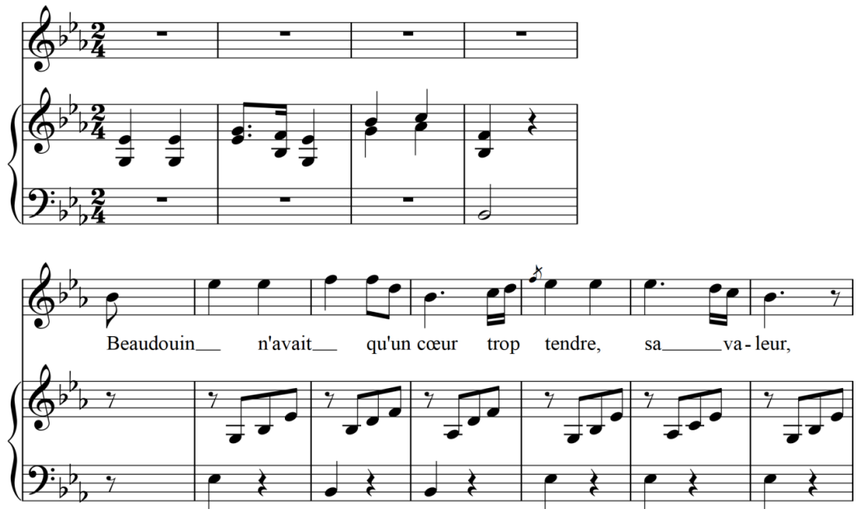


Les traits de l'amour

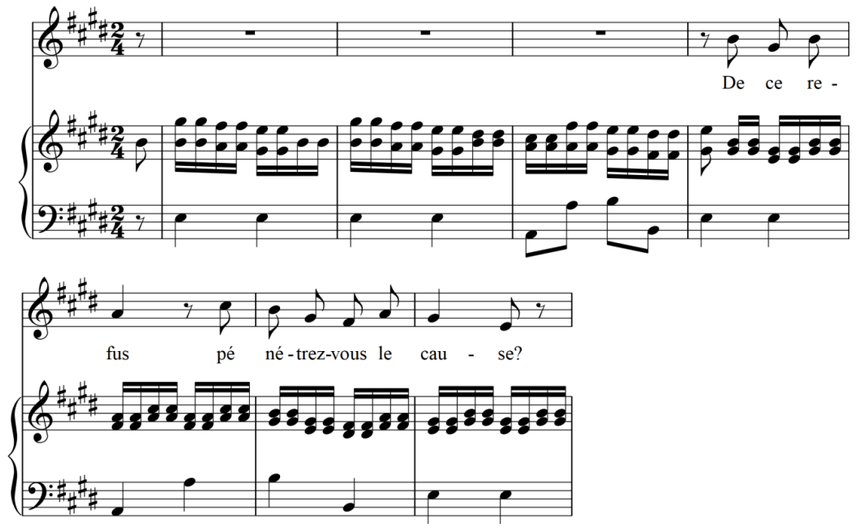
956



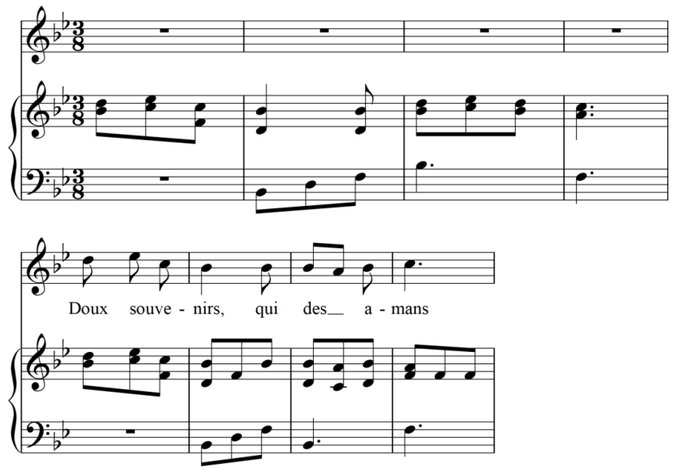
977 No. 1 - La montagne d'amour



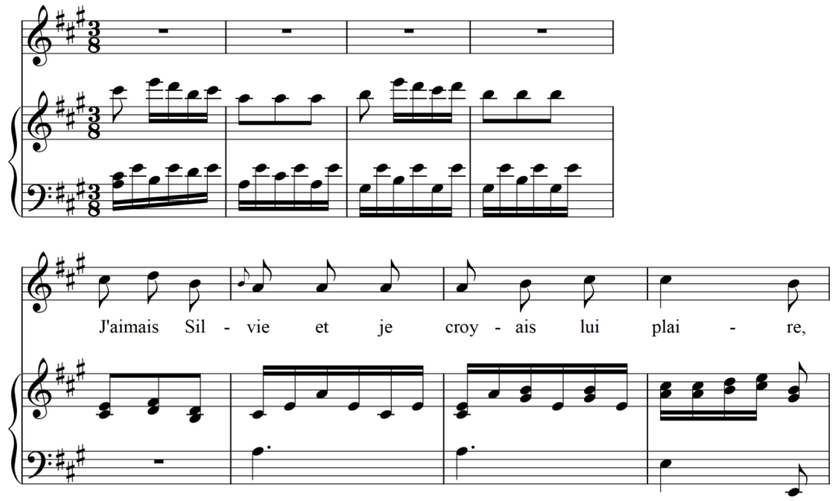
978 No. 2 - Le refus de baiser



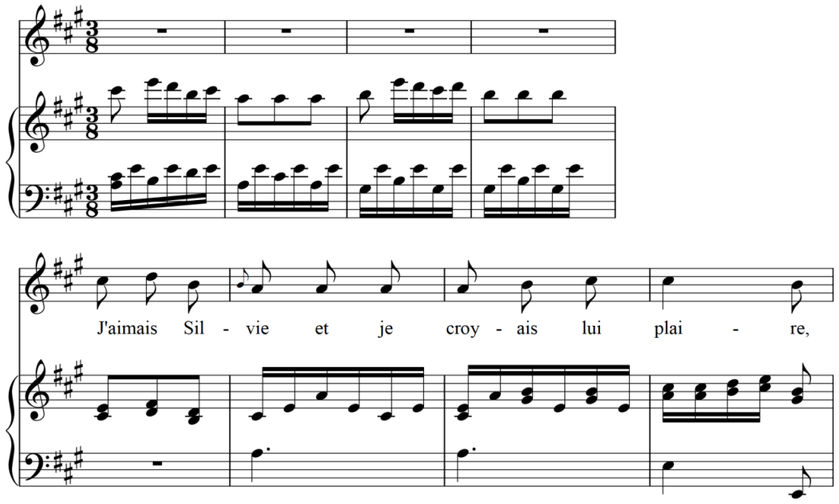
979 No. 3 - Le jour d'absence



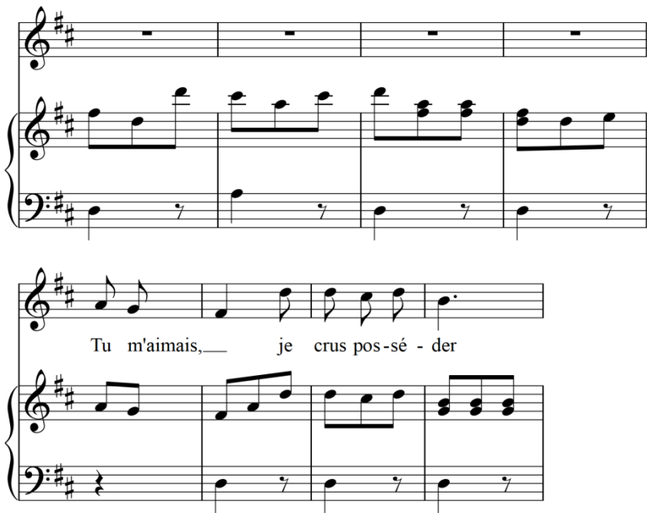
980 No. 4 - J'aimais Silvie



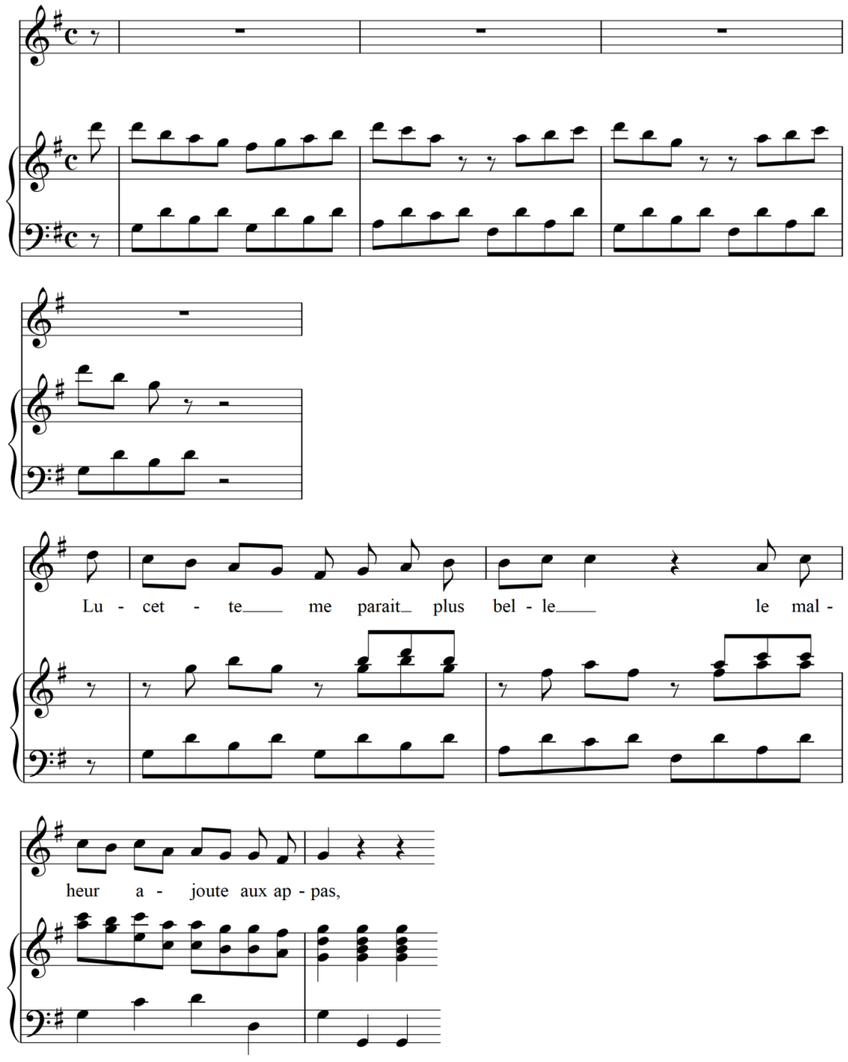
981 No. 4 - J'aimais Silvie



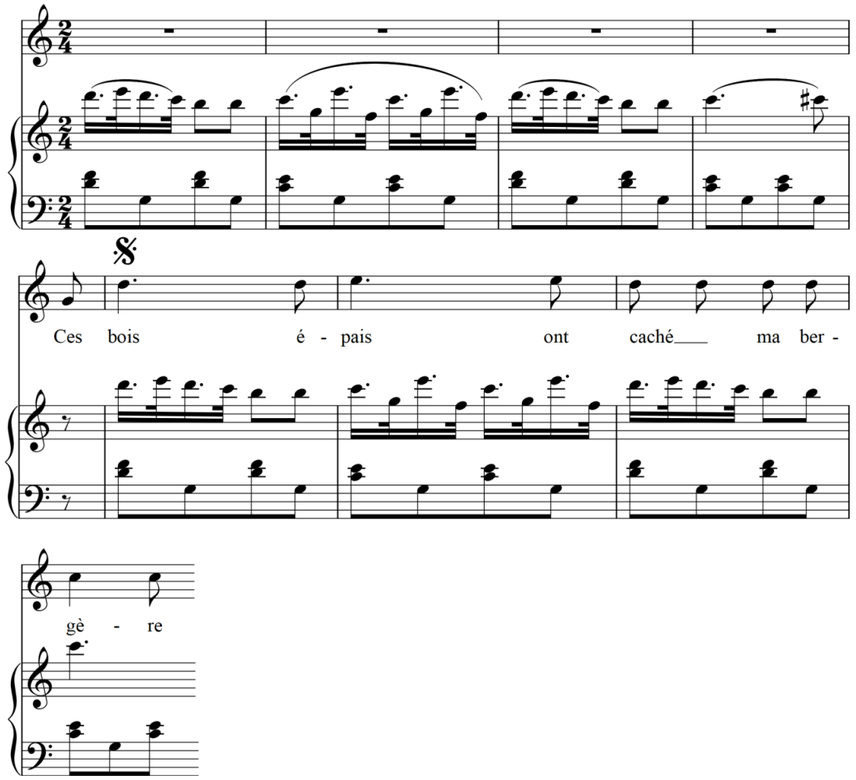
982 No. 5 - Tu m'aimais



983 No. 6 - Lucette me parait plus belle

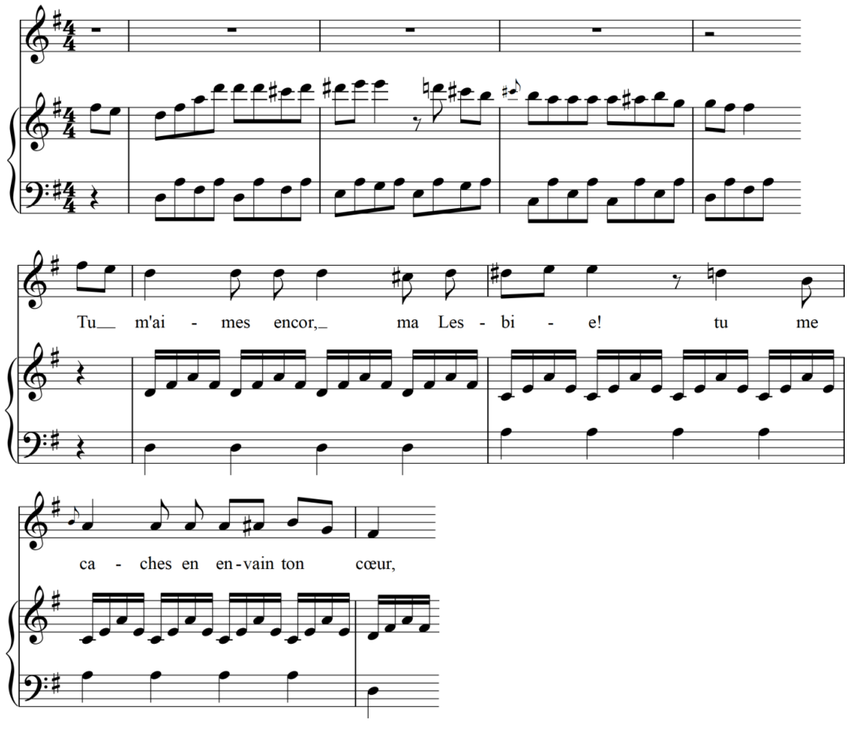


984 No. 7 - Ces bois épais



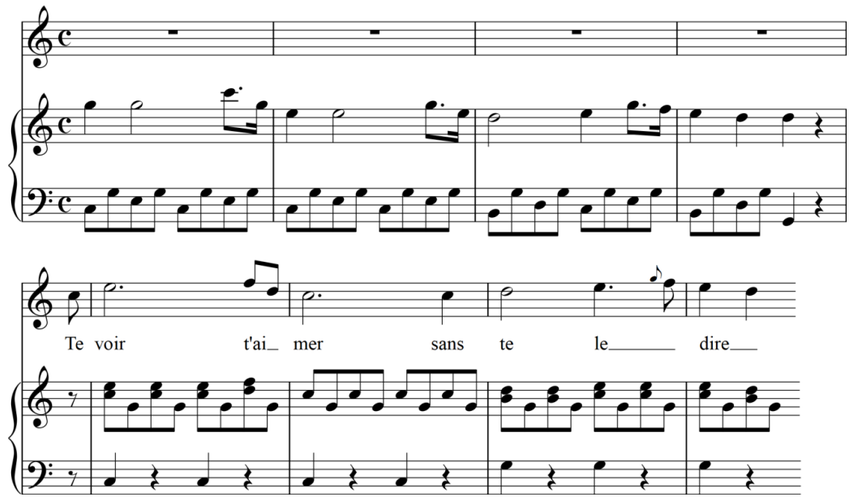
985 No. 8 - Oiseau dont je plaines l'esclavage

986 No. 9 - Tu m'aimes encor ma Lesbie

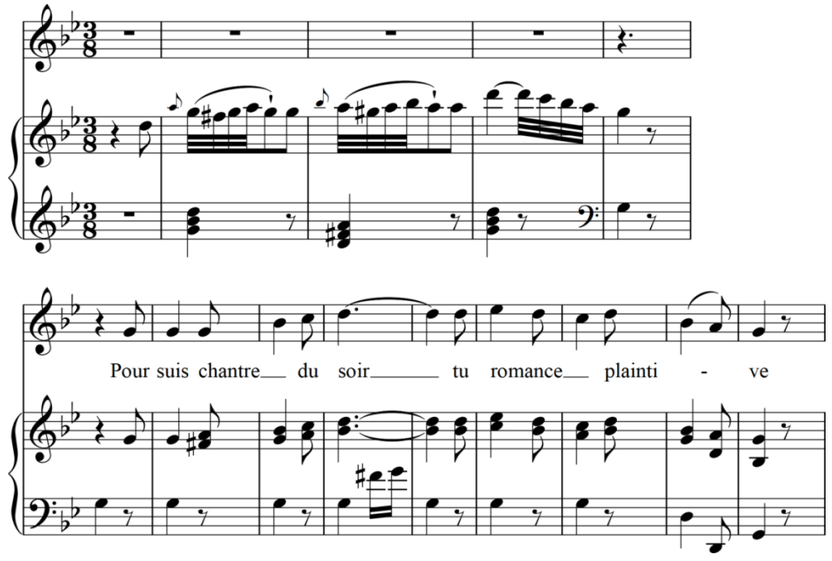


Romances nouvelles avec accompagnement de forte piano

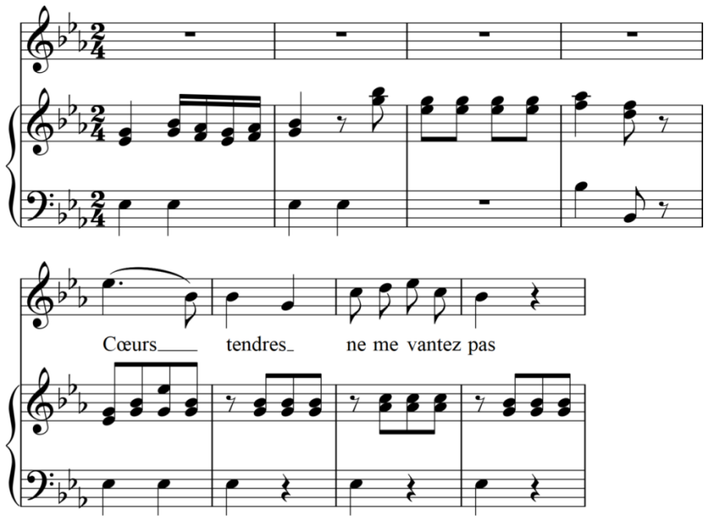
986 No. 1 - Te voir t'aimer sans te le dire pourra



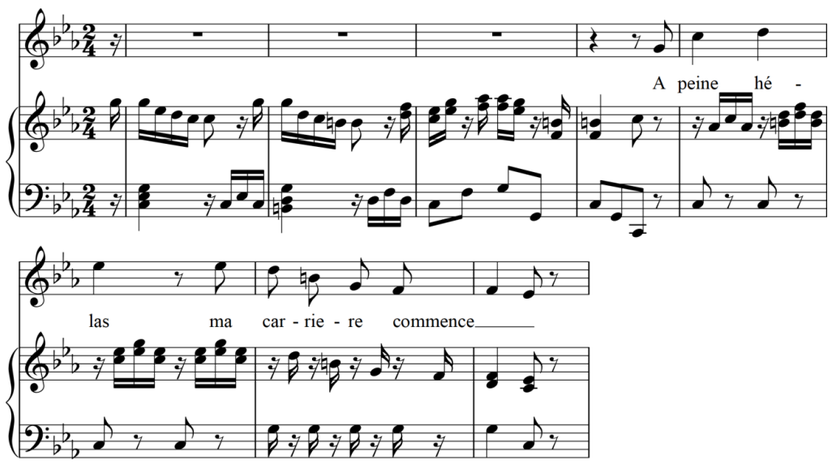
987 No. 2 - Pour suis chantre du soir



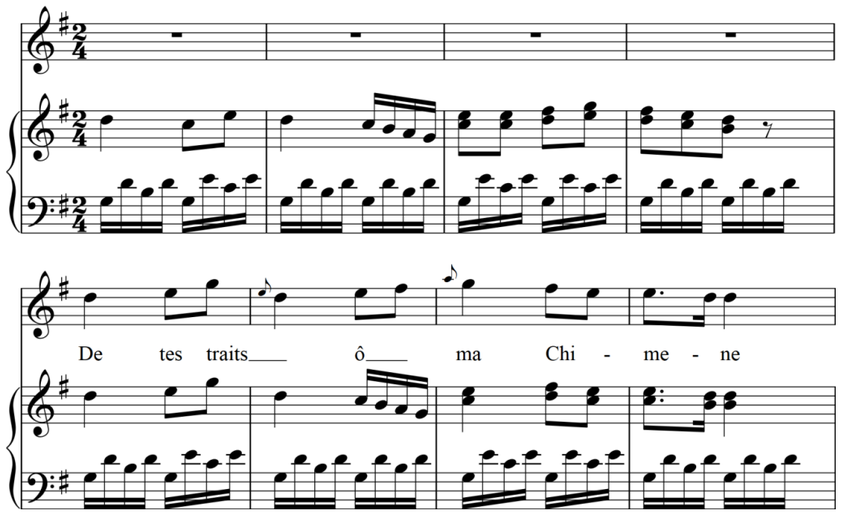
988 No. 3 - Cœurs tendres ne me vantez pas ce bien d'aimer



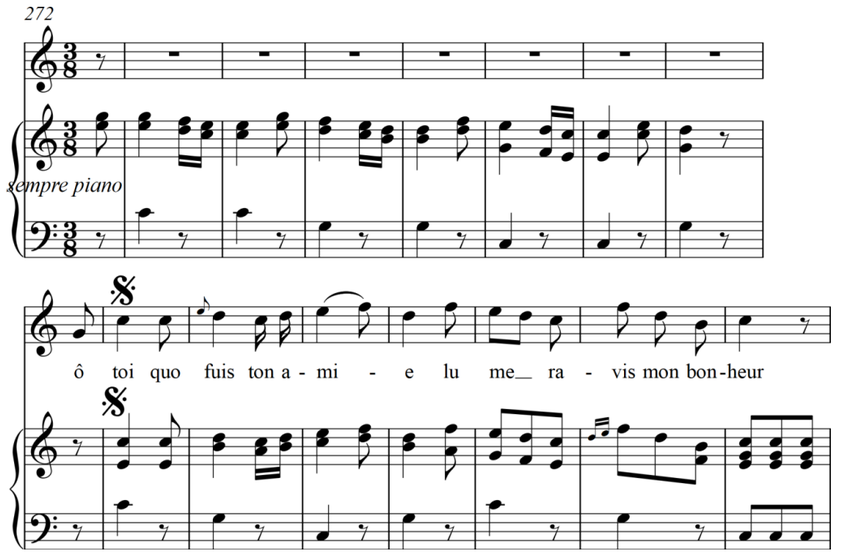
989 No. 4 - A peine hélas ma carrière commence faut-il la voir



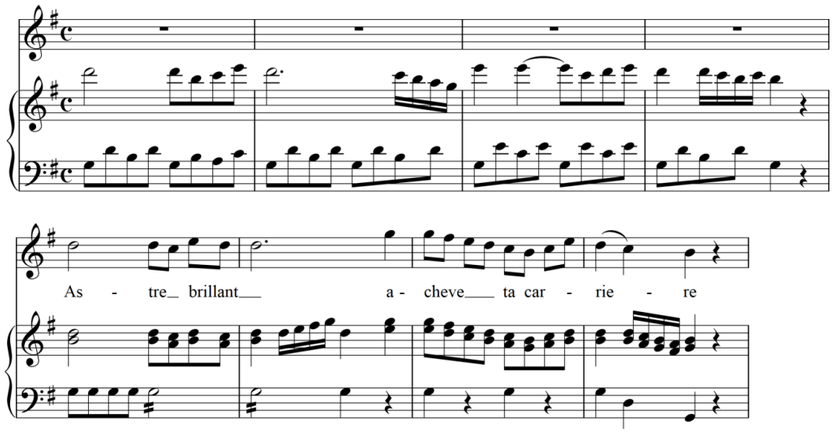
990 No. 5 - De tes traits ô ma Chimene ce n'est pas le doux contour



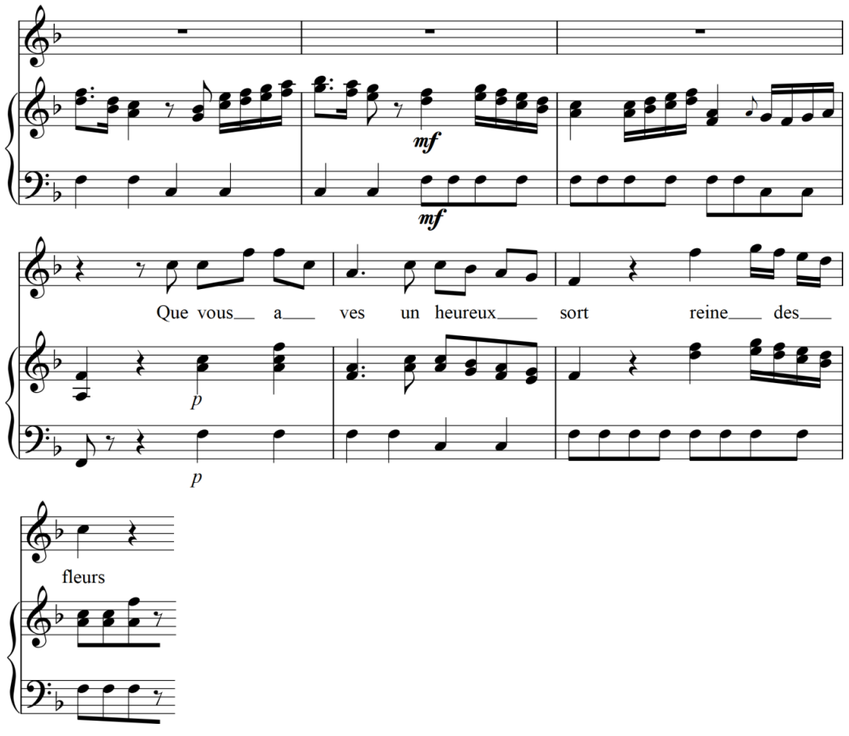
991 No. 6 - ô toi qui fuis ton amie tu me ravis mon bonheur



992 No. 7 - Astre brillant achevé ta carrière

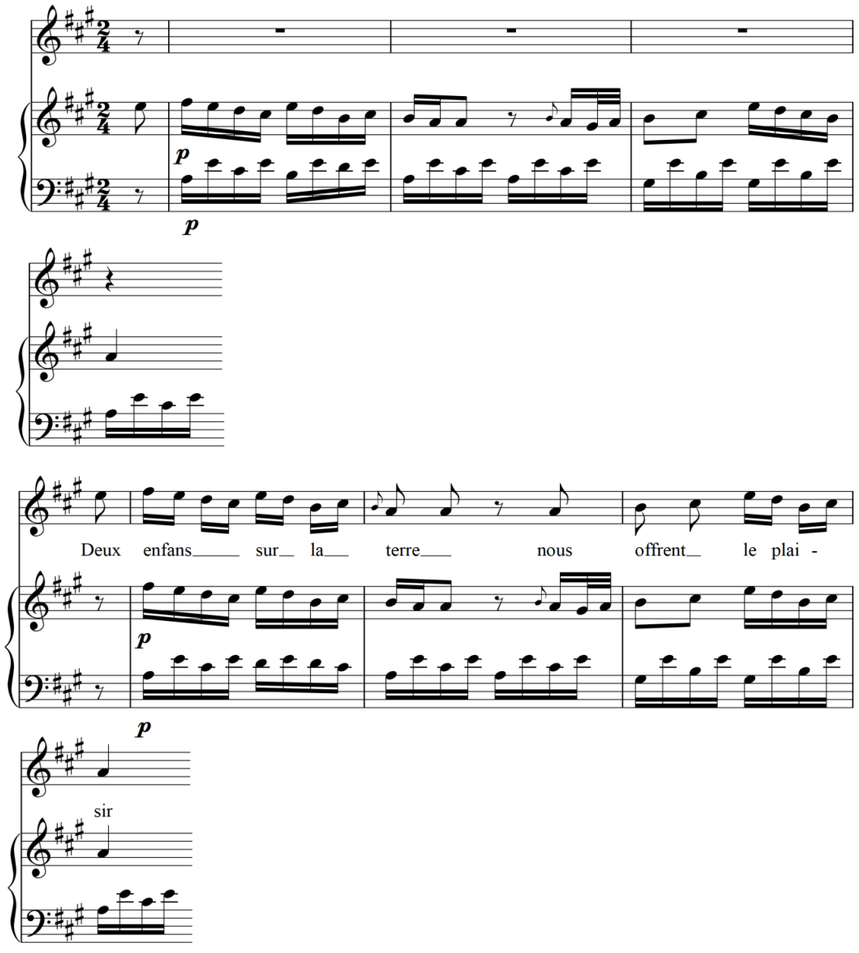


993 No. 8 - Que vous avez un heureux sort reine des fleurs

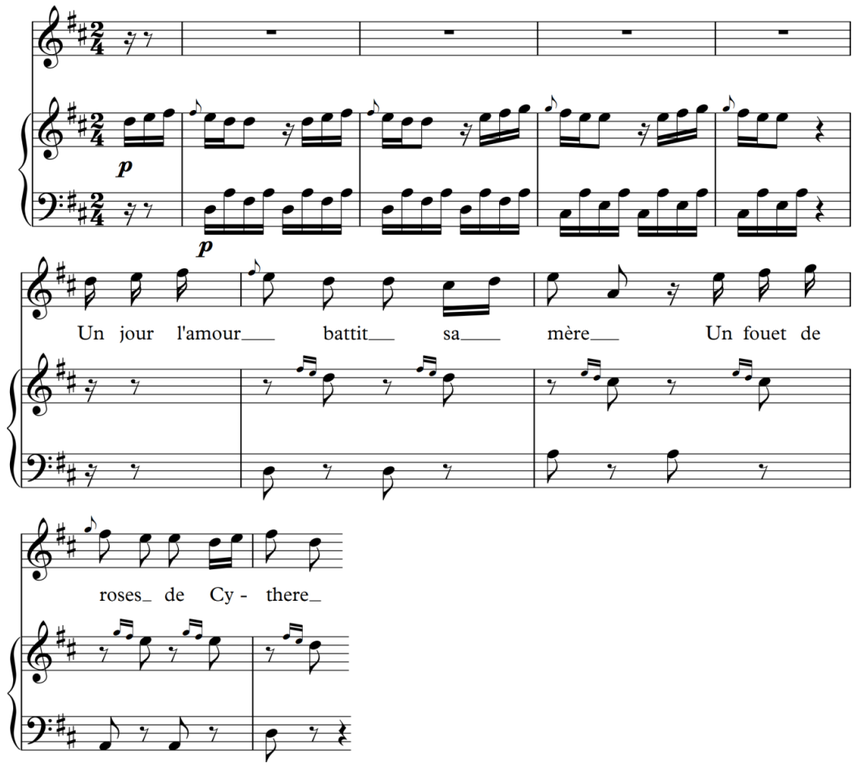


Recueil 7e : Sept romances

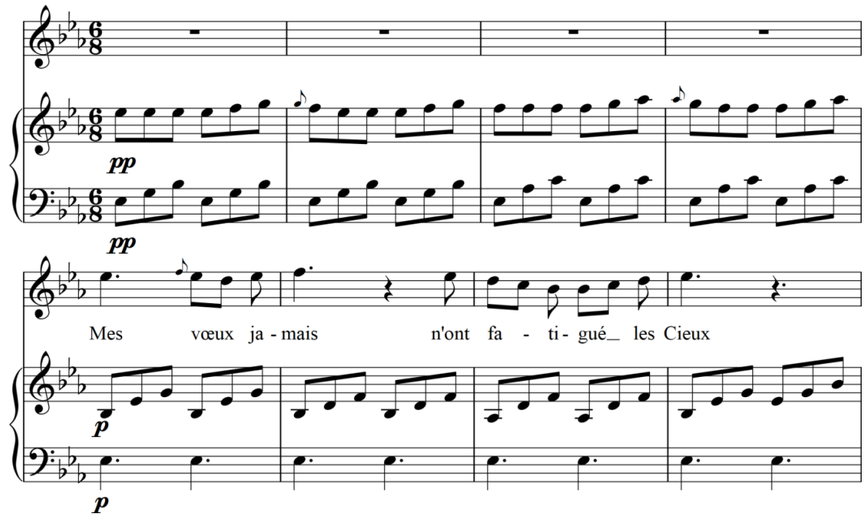
1012 No. 1 - L'instant



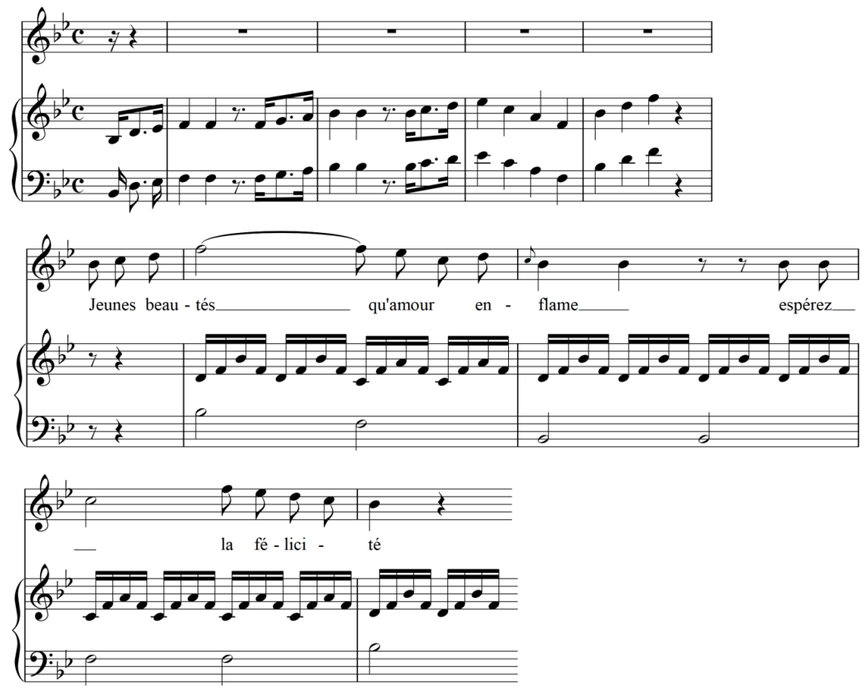
1013 No. 2 - L'origine du Jokei



1014 No. 3 - L'invitation à Zélie



1015 No. 4 - A la beauté romance



1016 No. 5 – Le serment

Trop sou-vent ma bouche pro - fa - ne o'sa blesser

d'un trait ma- lin

1017 No. 6 - Sur un pensée donnée

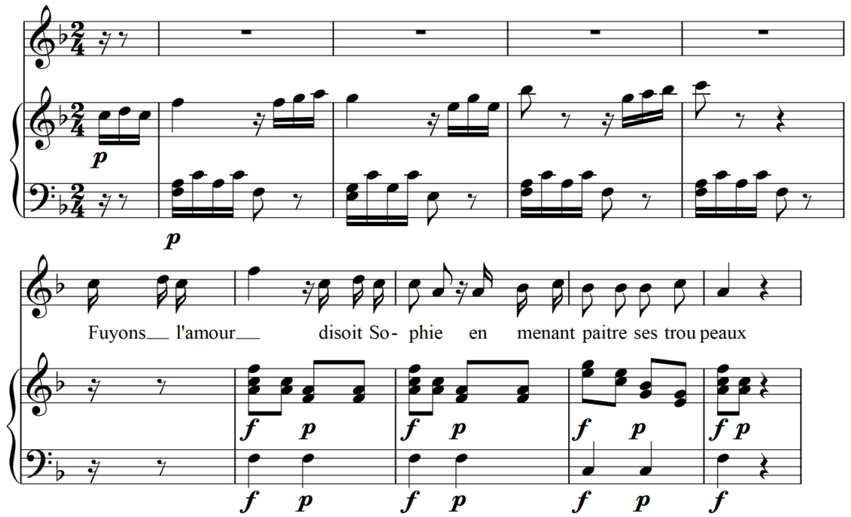
f

f

Sur un tapis de fleurs qu'effa -

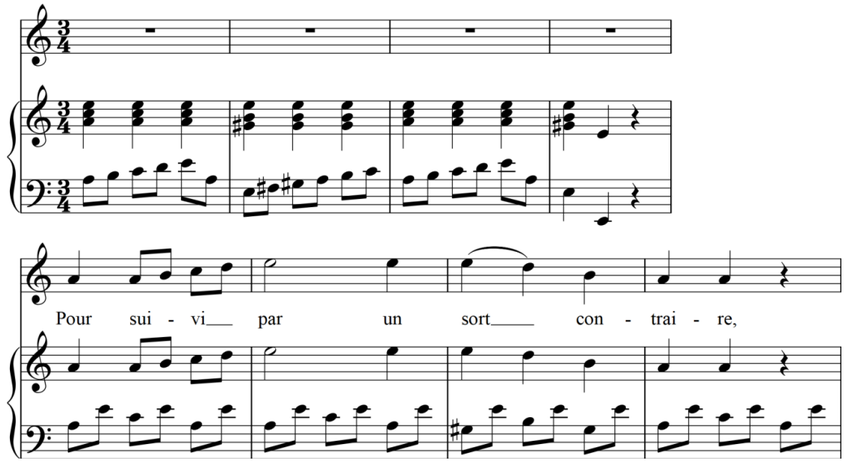
-çoit Olim - pi - e

1018 No. 7 - L'écho



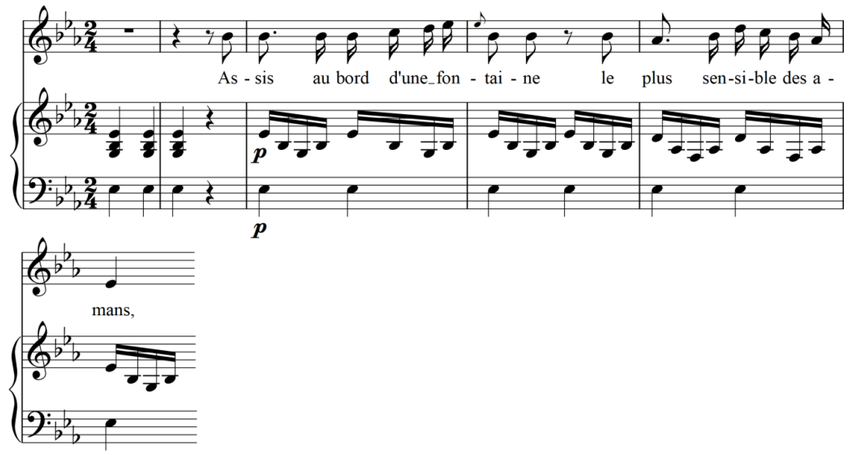
Recueil 14e: Romances paroles de divers auteurs

1035 No. 3 - Le pauvre Henri

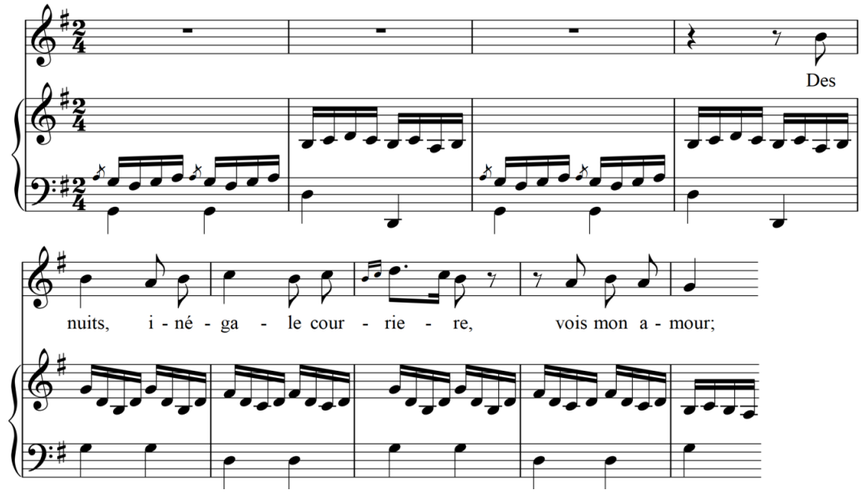


Recueil 15e : Quatre nouvelles romances

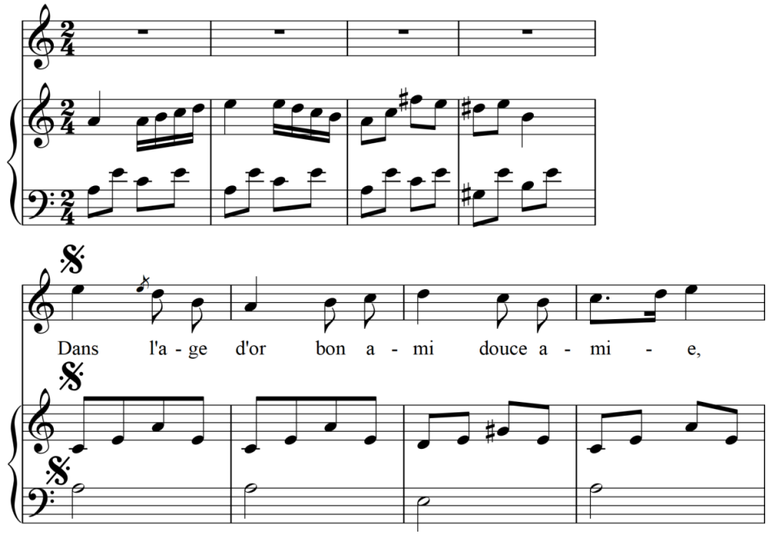
1037 No. 1 - Le buisson



1038 No. 2 - Les vœux

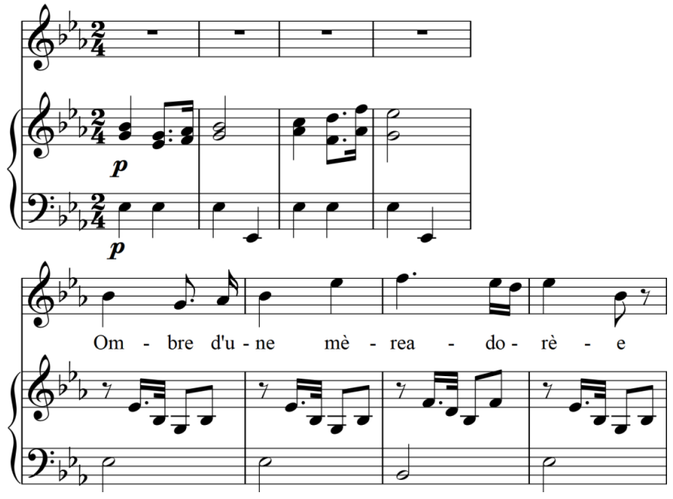


1039 No. 3 - L'âge d'or



Recueil 17e : Romances paroles de divers auteurs

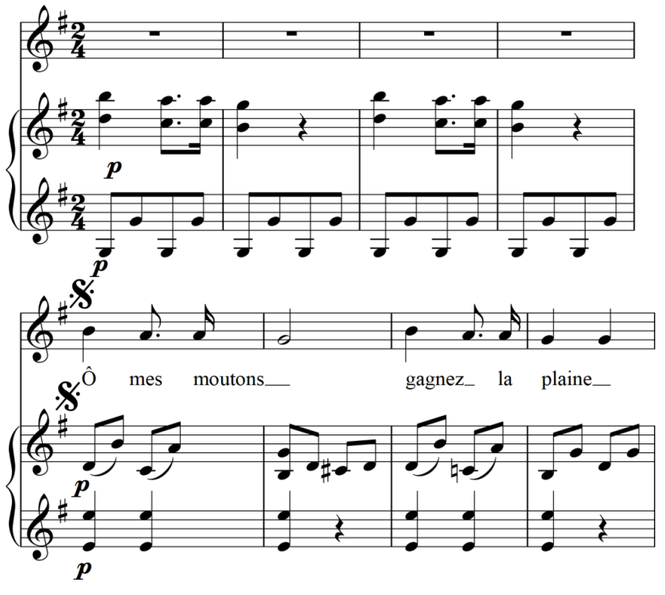
1041 No. 1 - Le mal d'amour



Luigi Marini (n.b. – n.d.)

La pâstre

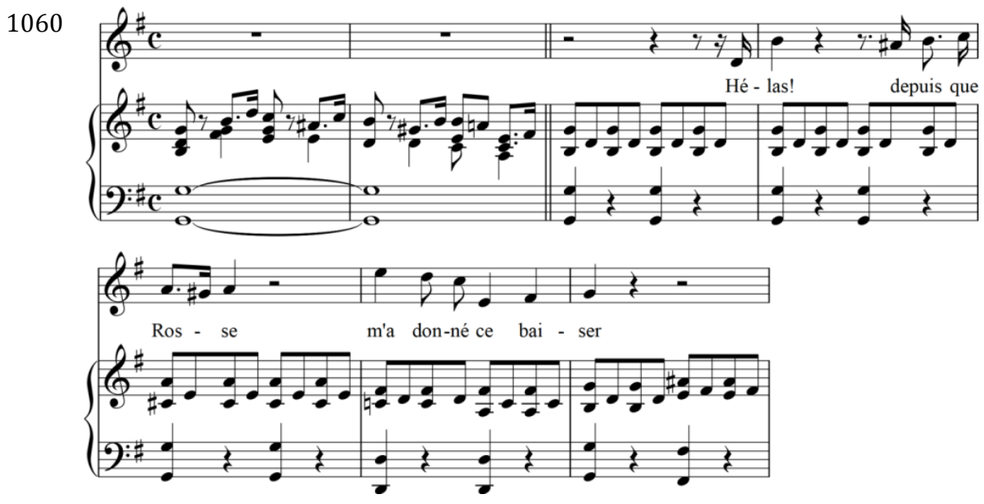
1061



Marco-Aurelio Marliani (1805 – 1849)

Vous me faites mourir

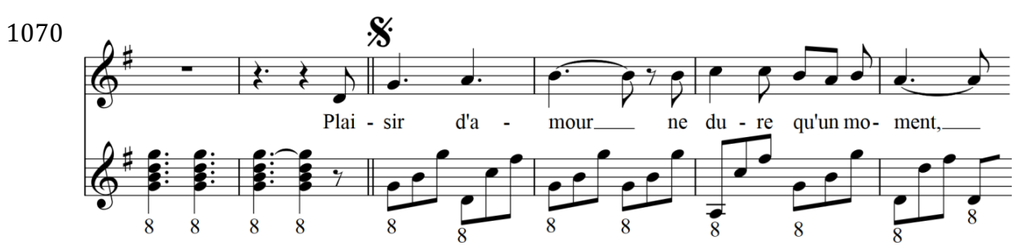
1060



Jean-Paul Edige Martini (1741 - 1816)

Plaisir d'amour

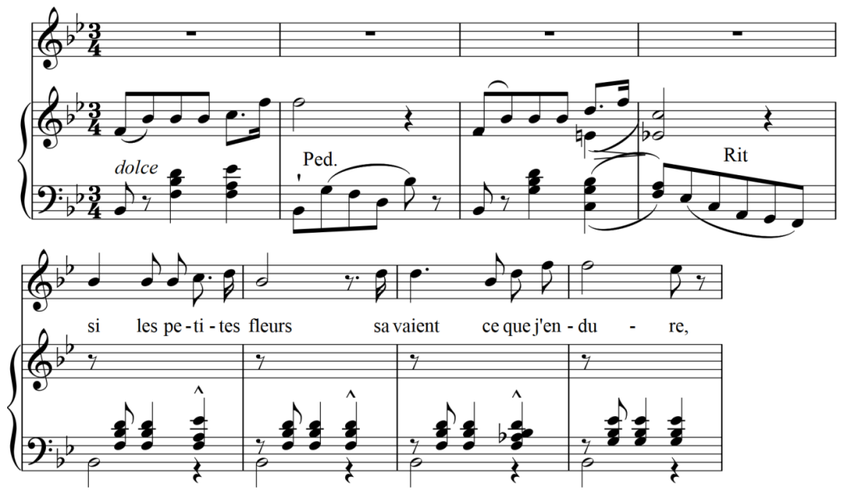
1070



Francesco Masini (1804 – 1863)

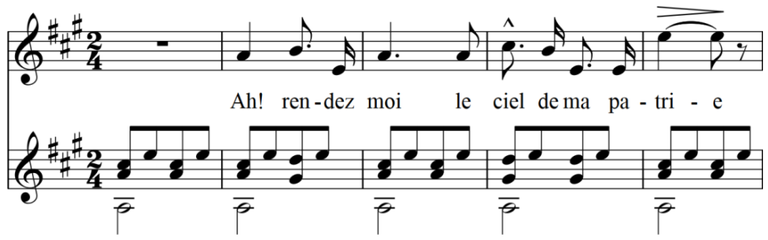
L'ame blessée

1081



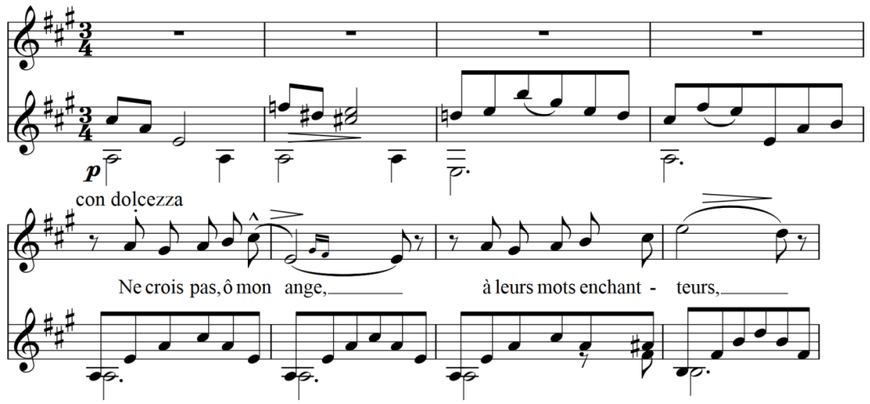
La chaine

1100



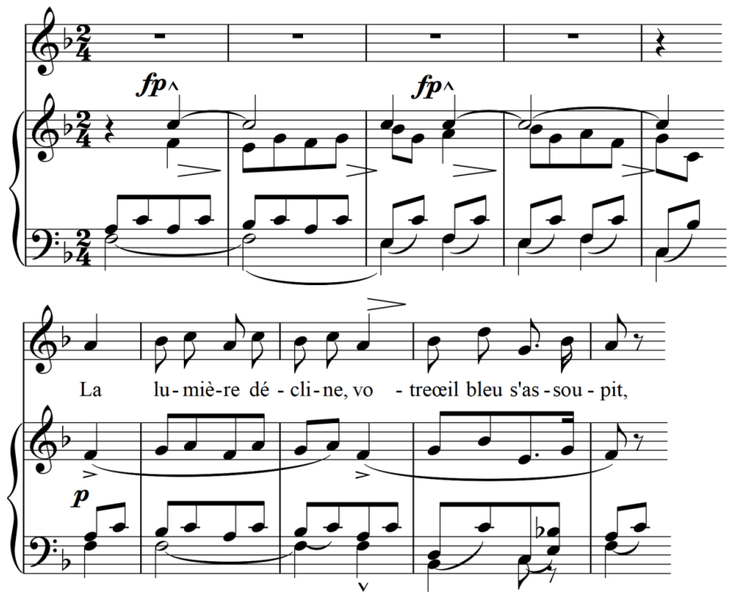
Crois-moi

1103



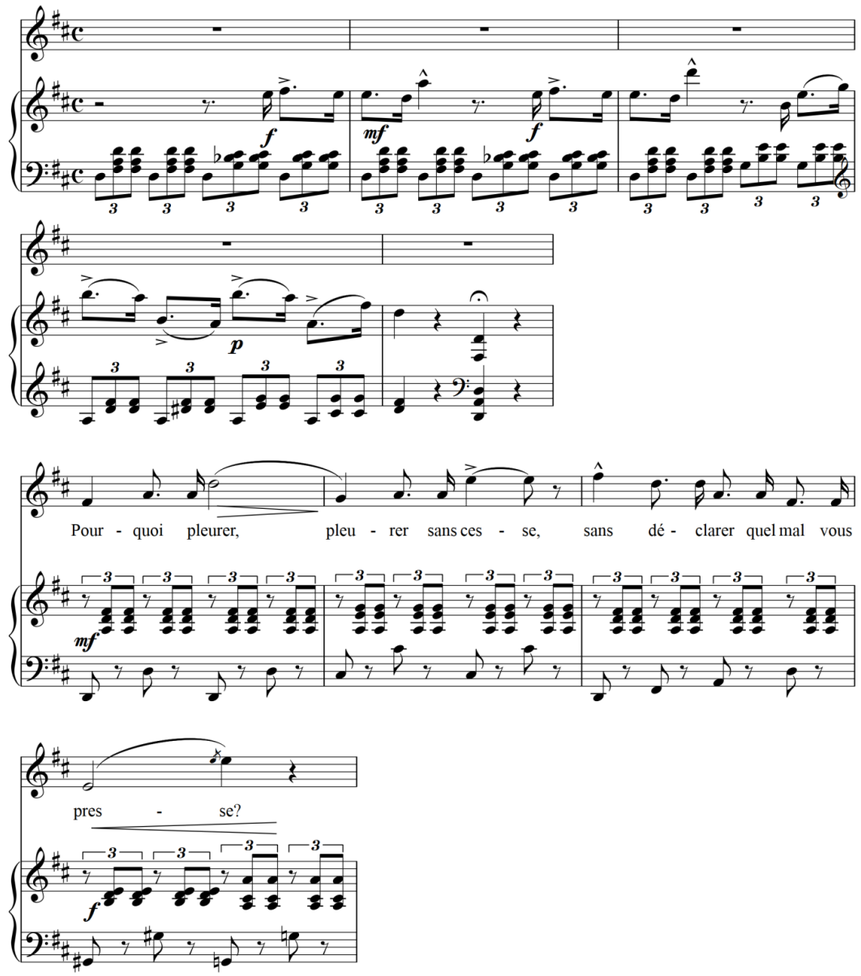
Dormez ange dormez

1092



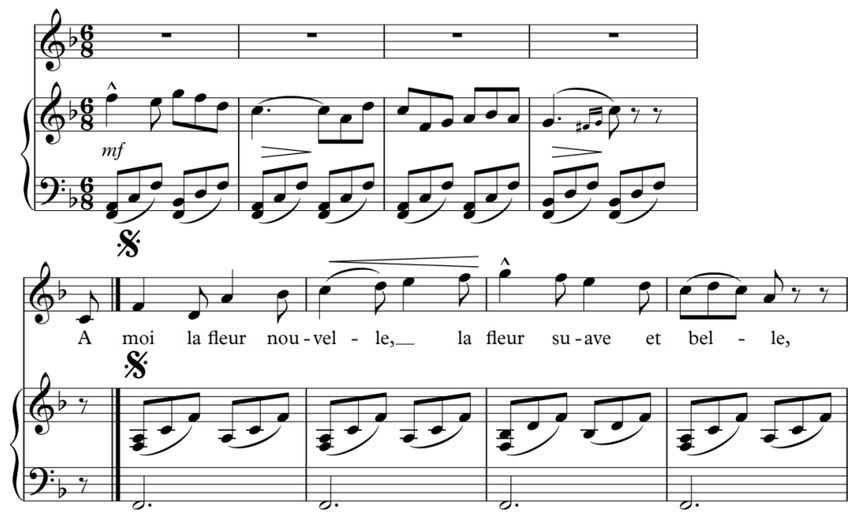
Peureuse femme

1163



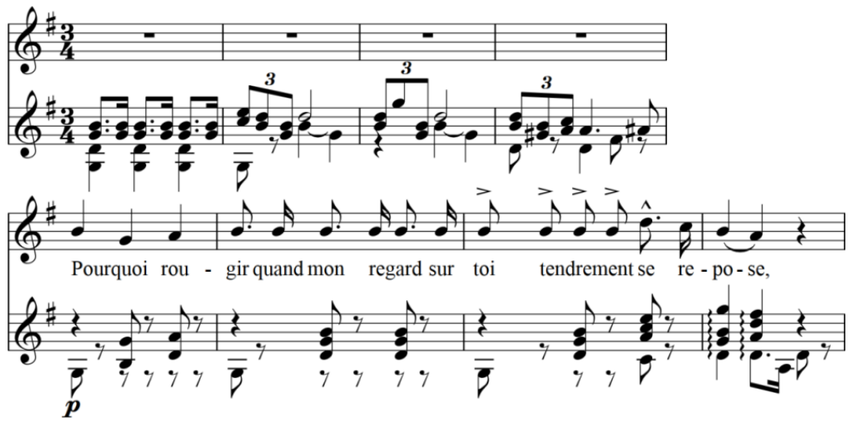
Les roses

1172

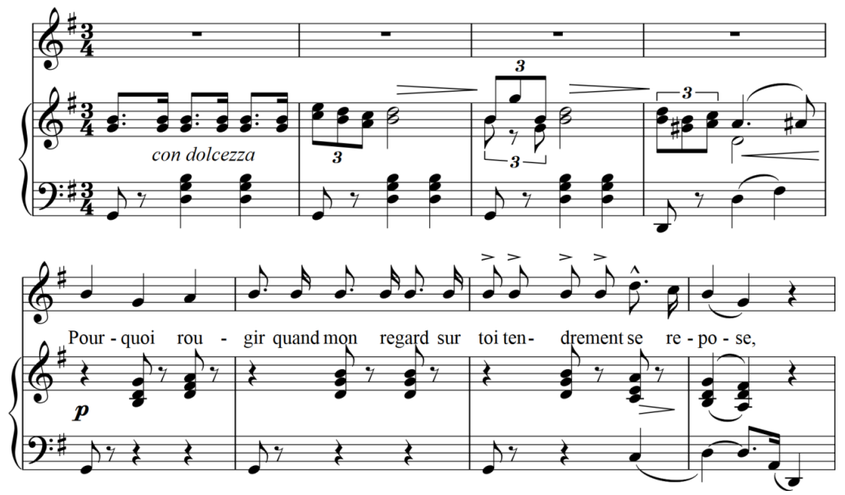


La timide

1187 For Guitar

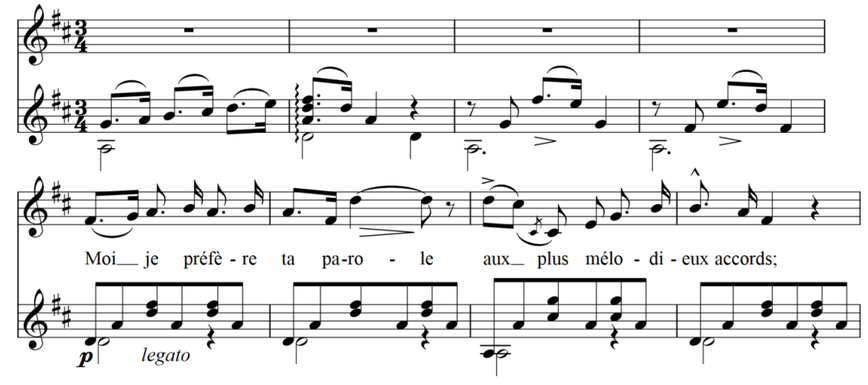


1188 For Piano



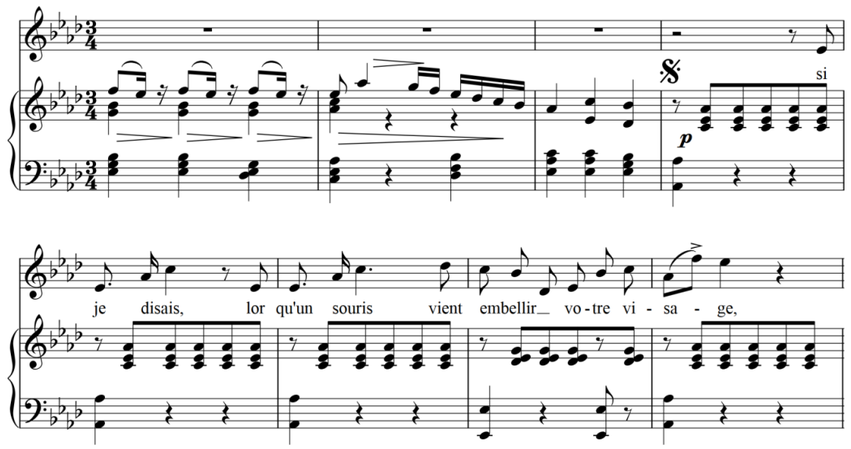
Un mot de toi

1196



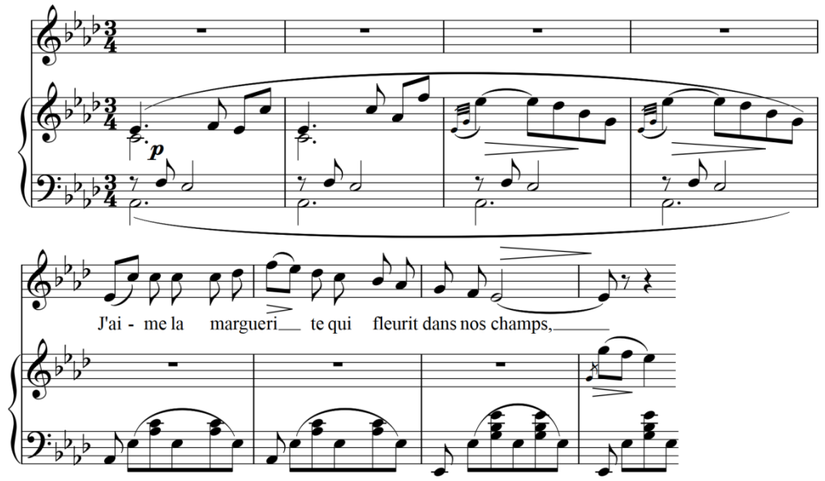
Vous fâcheriez vous?`

1212

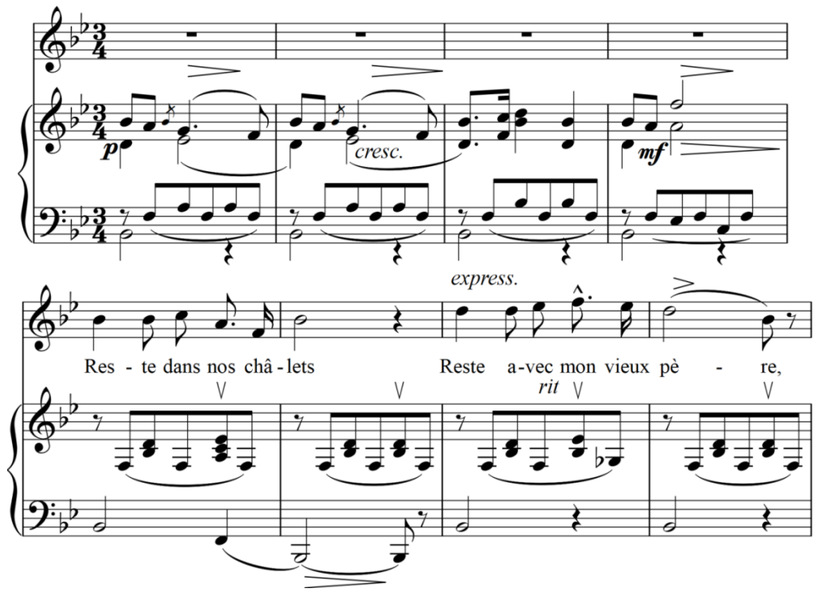


80 romances, mélodies, canzonnettes: volume 1

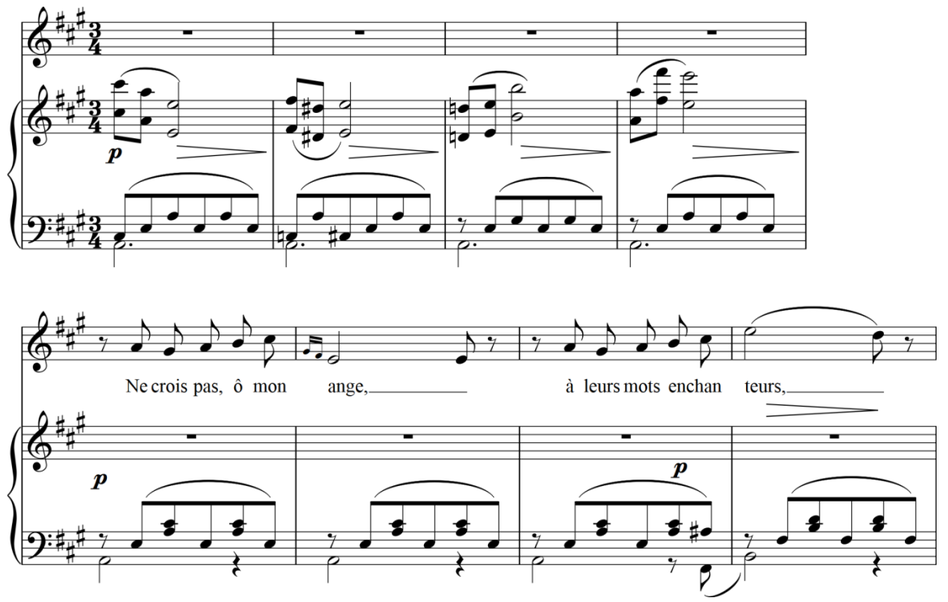
1214 Amour à toi



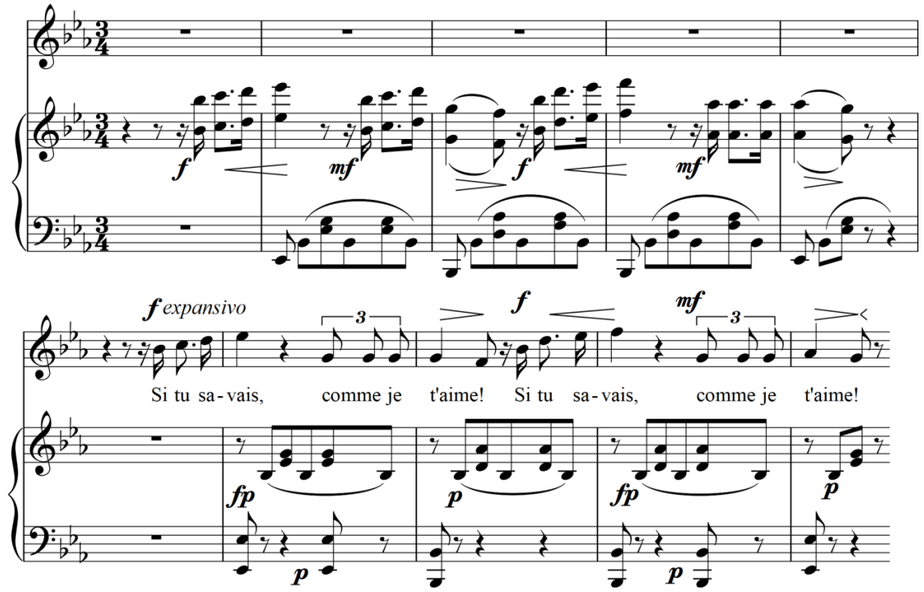
1215 Blanche



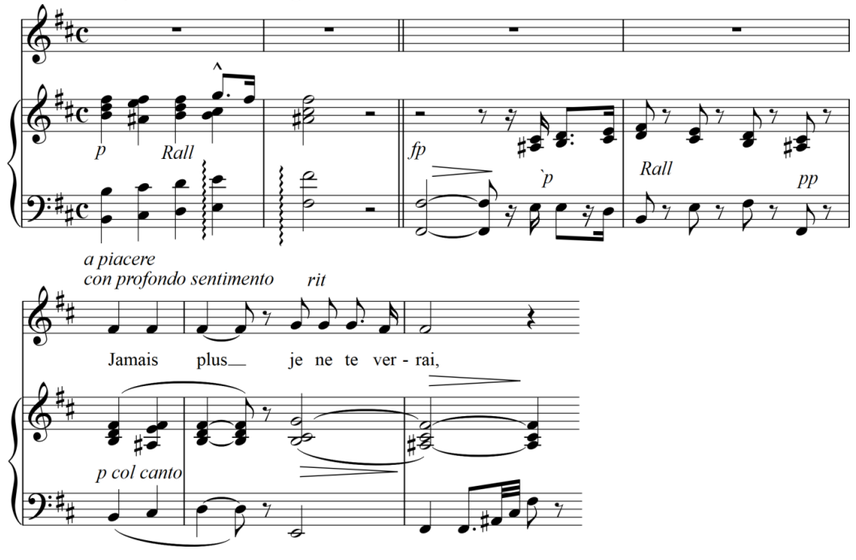
1218 Crois-moi



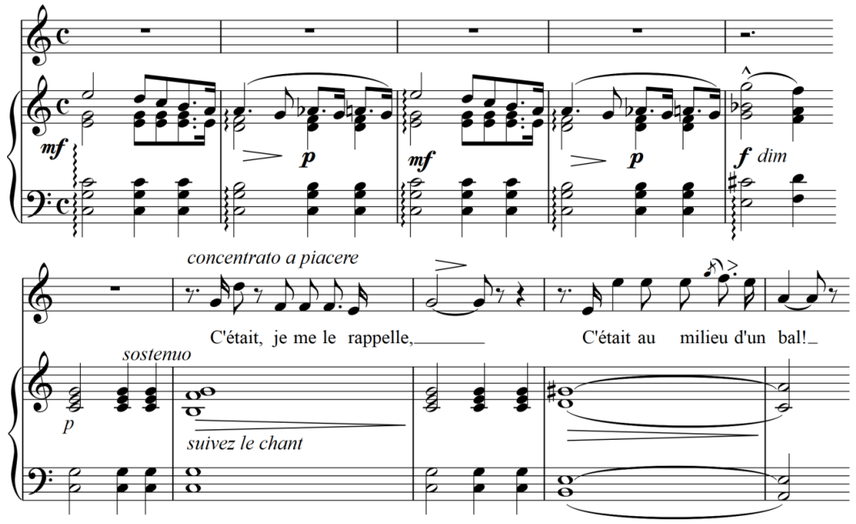
1247 Veux-tu mon nom?



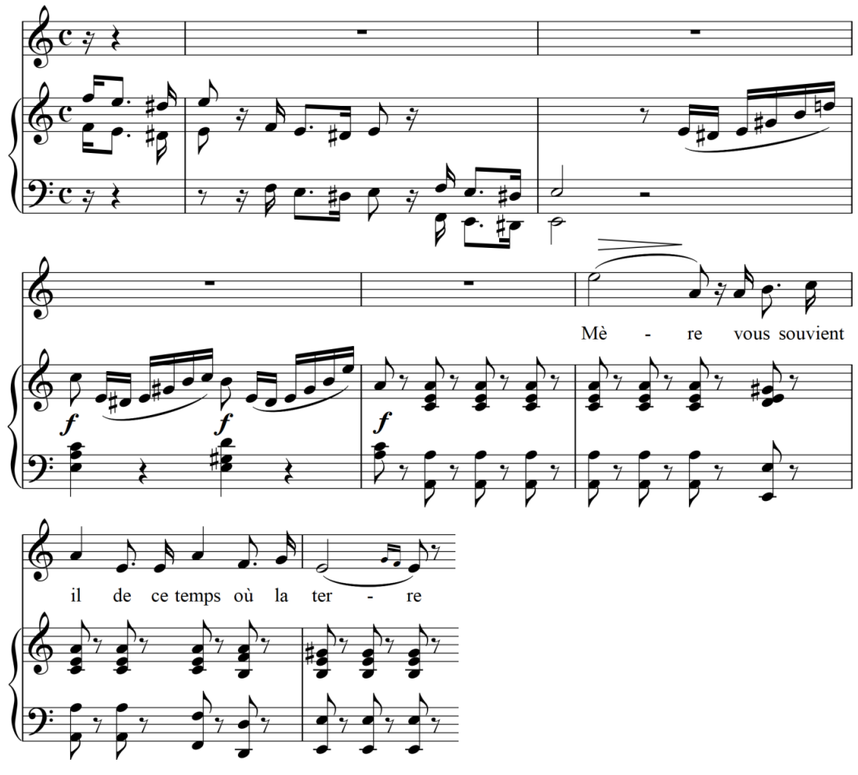
1264 Les Beaux Jours de l'Aveugle



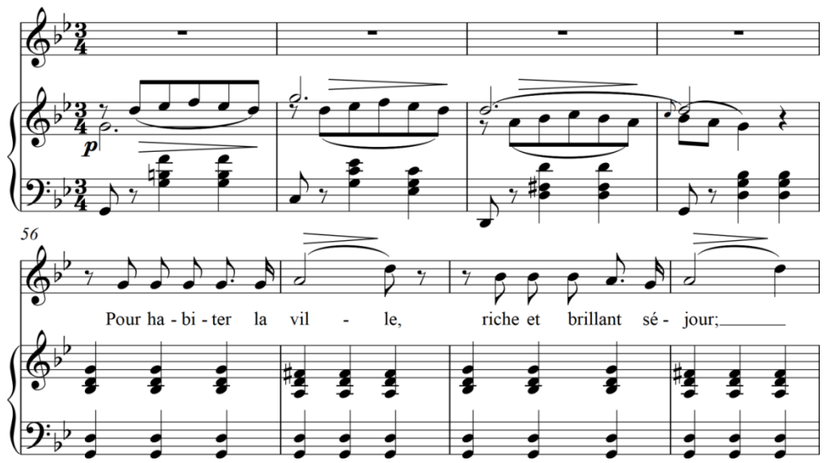
1265 Douleur cachée



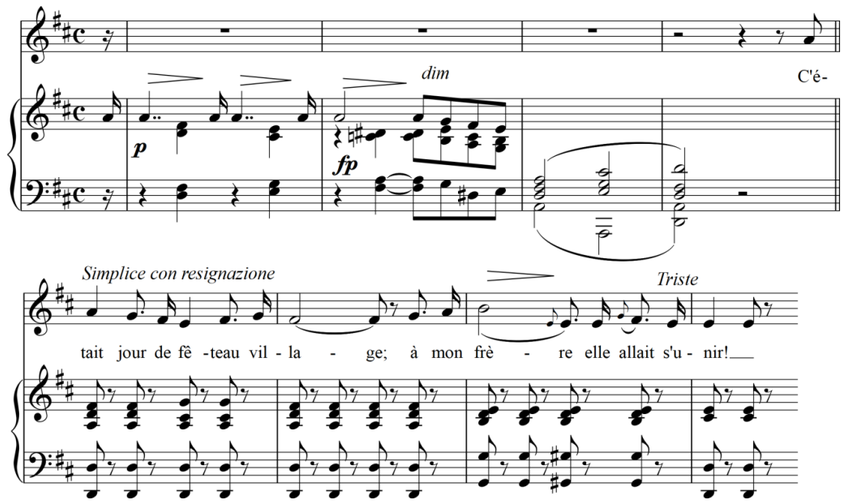
1266 Mère et fils



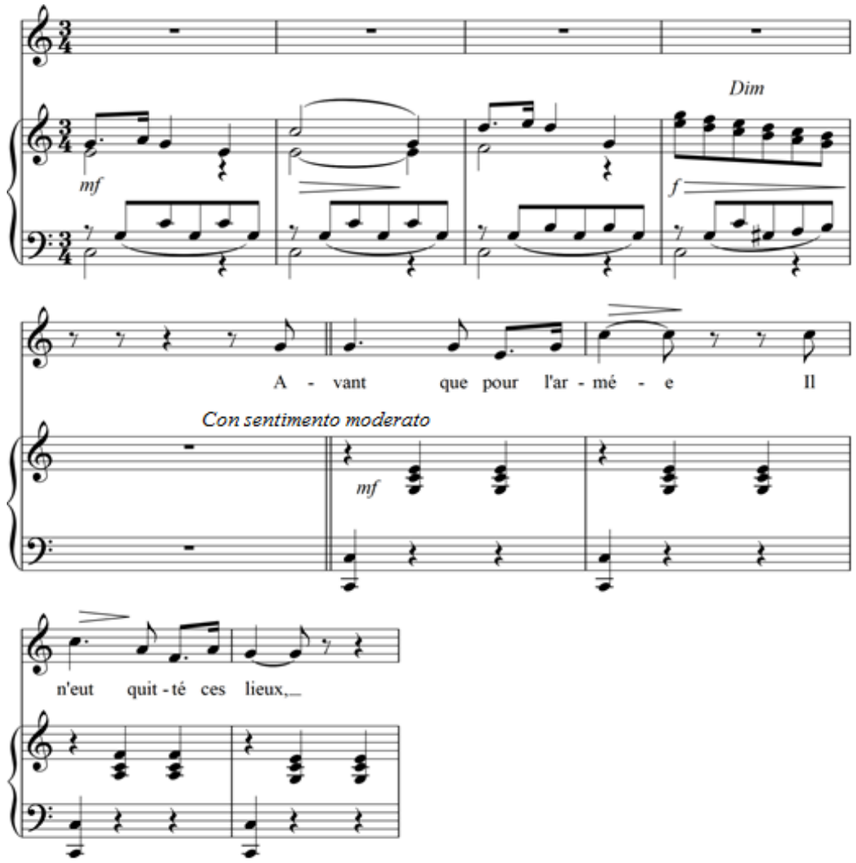
1267 Partez



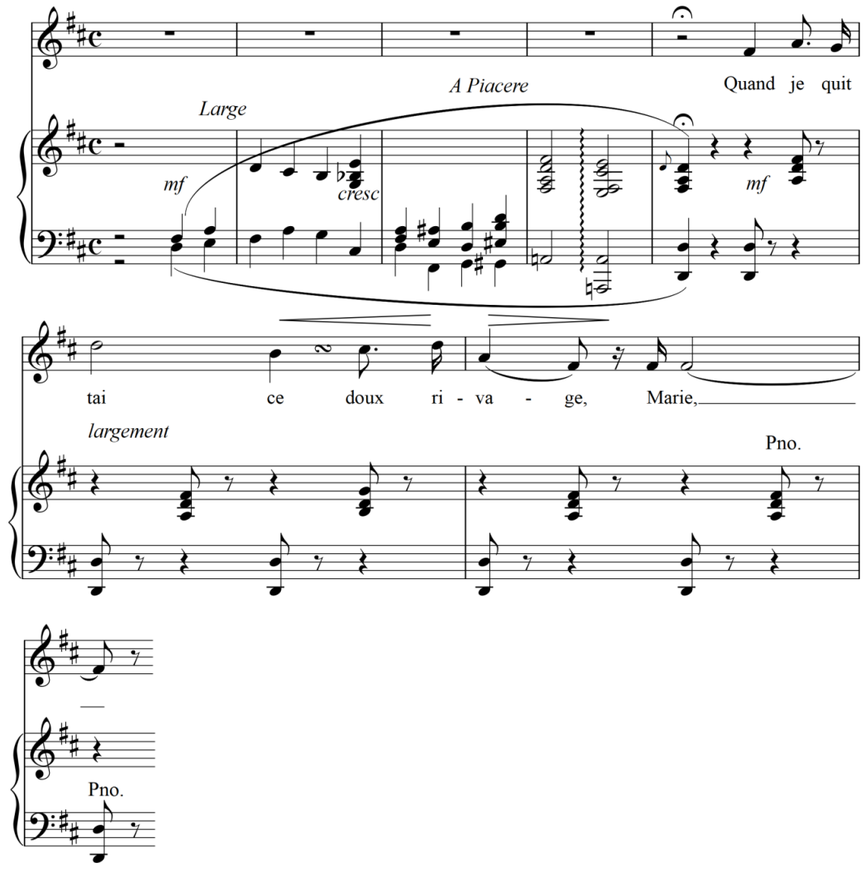
1268 Un Amour que dieu seul connaît



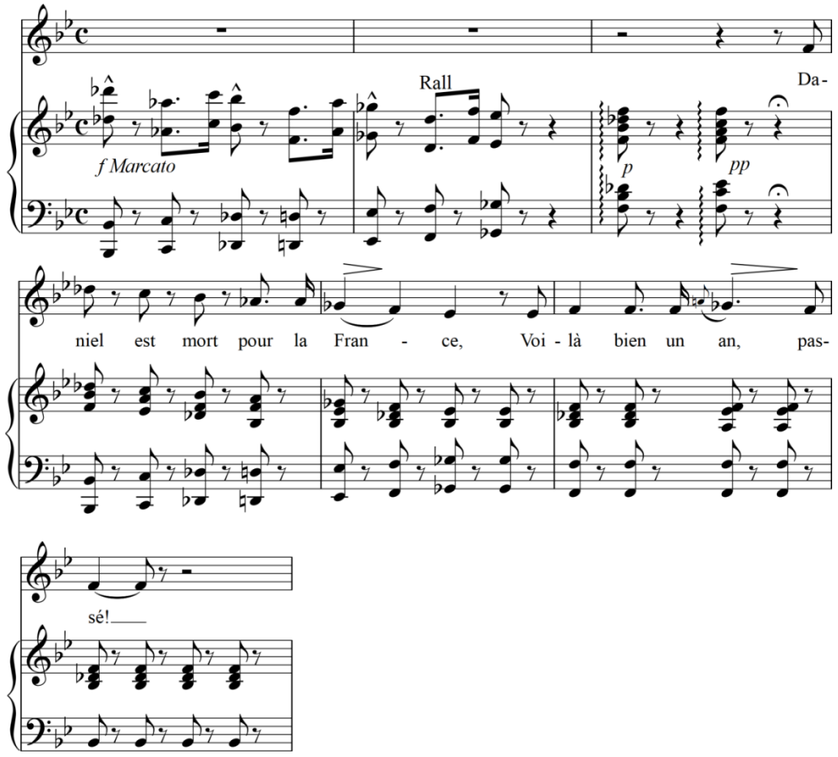
1270 Aux jours de mon bonheur



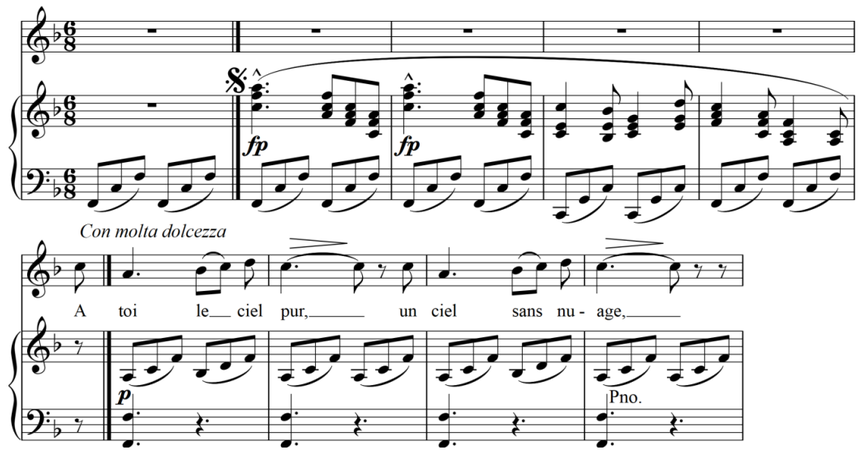
1270 Rose-Marie



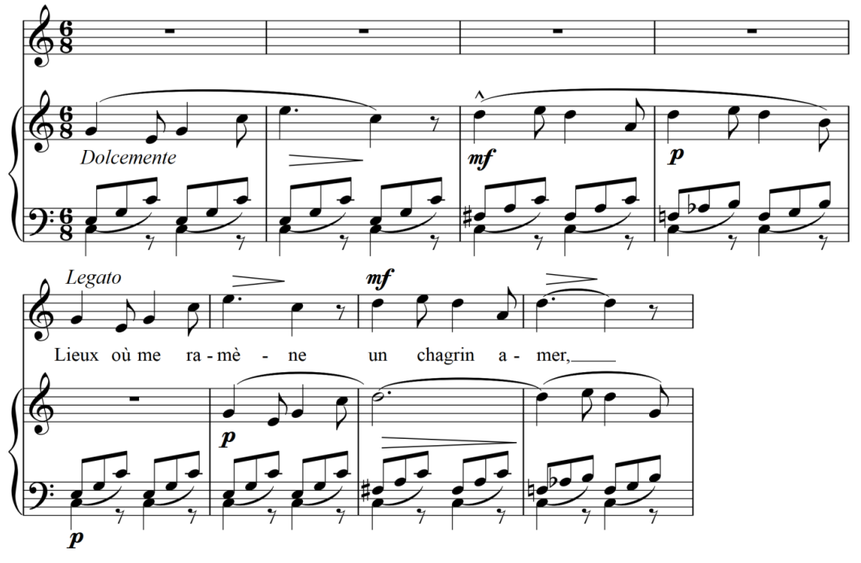
1271 Sans-lui!



1285 Bonheur à toi



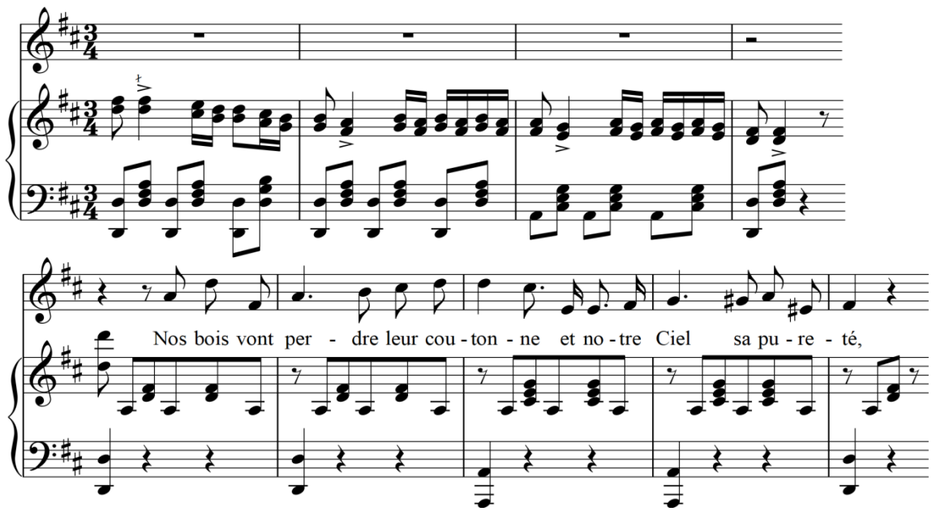
1286 Rives de la mer



Ercole Mecatti (n.b. – n.d.)

L'automne

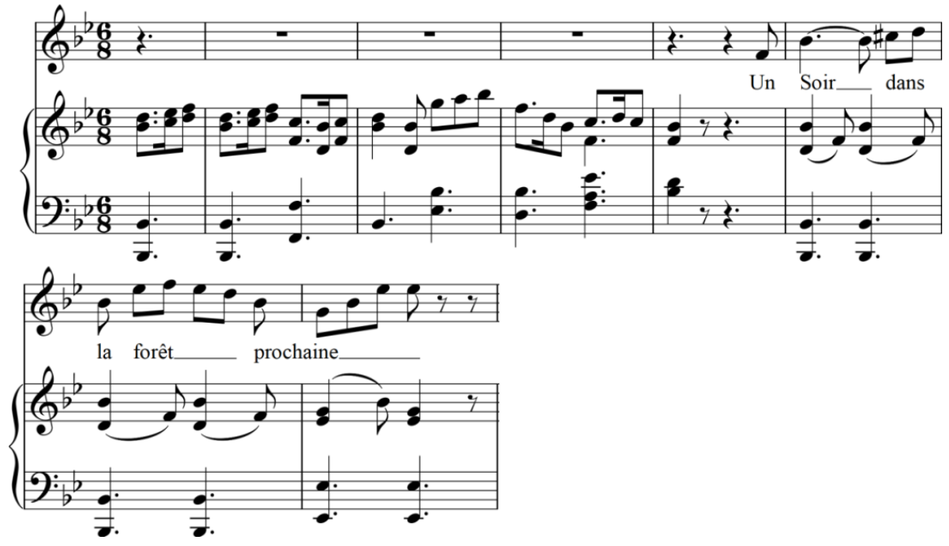
1301



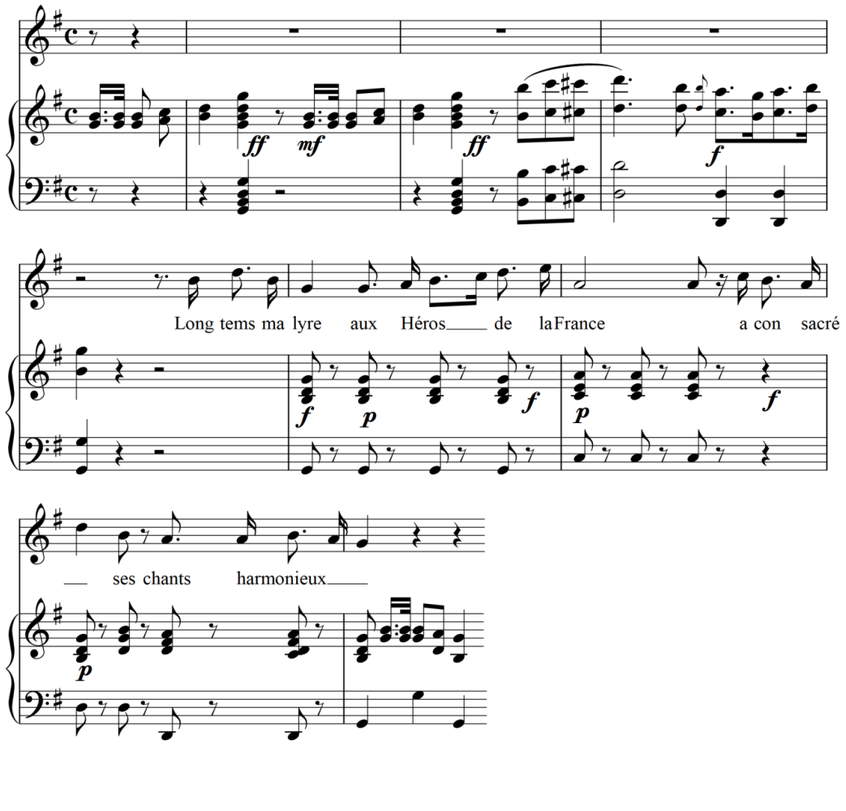
Antonio Pacini (1778 – 1866)

A l'amitié: seize romances nouvelles (divers auteurs)

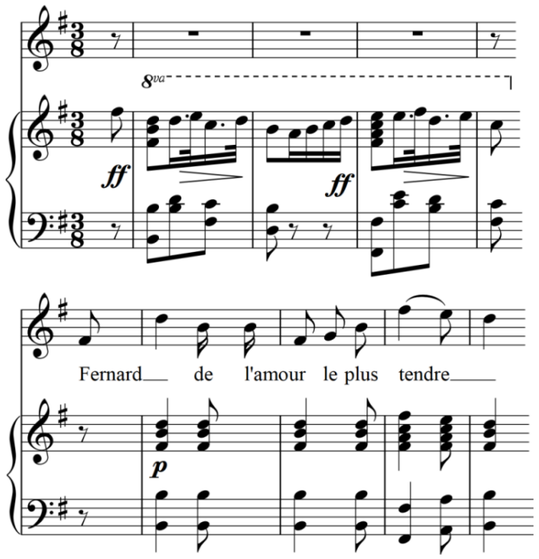
1356 No. 2 – Annett



1357 No. 6 - Le chant guerre et le chant d'amour



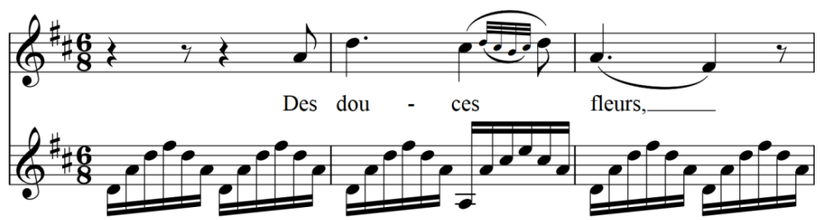
1358 No. 9 - Fernard et Laure



Ferdinando Paer (1771 – 1839)

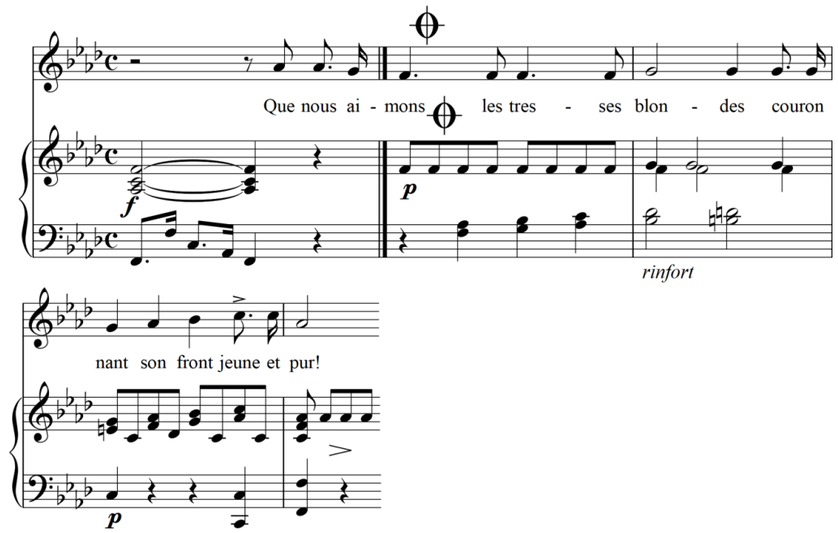
La pensée

1406



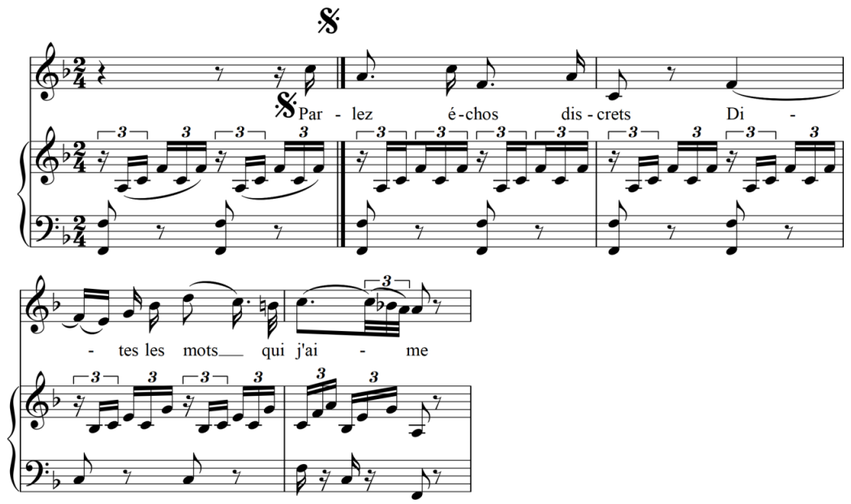
Que disait-il

1408



Vous faites donc comme elle

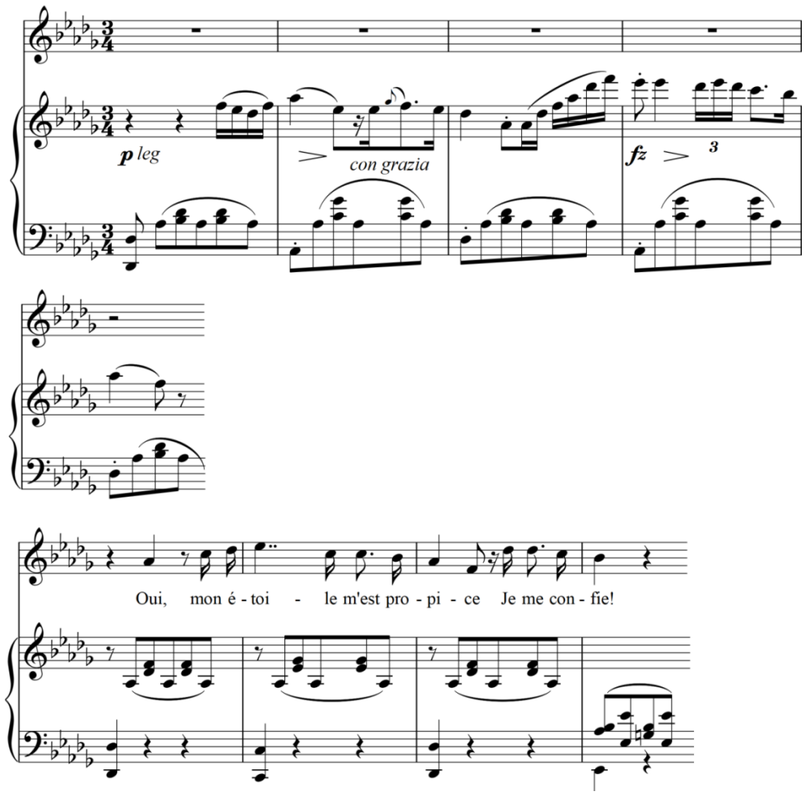
1428



Giovanni Tadolini (1789 – 1872)

Mon etoile

1617



5. List of Composers, Publishers, Poets, Dedications and Musical Periodicals

A. Composers

Federico Agosti (n.b. – n.d.)
Matteo Babbini (1754 – 1816)
C. Bagioli (n.b. – n.d.)
Luigi Balochi (1766 – 1832)
Felice Bambini (1742 – n.d)
Banni (n.b. – n.d.)
Carmillo Barni (1762-1840)
Giovanni Bazzoni (n.b. – 1873)
Vincenzo Bellini (1801 – 1835)
Angelo-Maria Benincori (1779 – 1821)
Francesco Bianchi (1752 – 1810)
Felice Blangini (1781 – 1847)
Antonio Bartolmeo Bruni (1757 – 1821)
Giuseppe Maria Cambini (1746 – 1825)
Vincenzo Capecelatro (n.b. –n.d.)
Maria Caradori-Allan (1800 – n.d.)
Michele-Enrico Carafa (1787 – 1872)
Matteo Carcassi (1792 – 1853)
Ferdinando Carulli (1770 – 1841)
Gustave Carulli (1801 – 1876)
Luigi Castellacci (1797 – n.d.)
Marcello Castellani (n.b. – n.d.)
Luigi Castelli (n.b. – n.d.)
Valentino Castelli (n.b. – n.d.)
Gioseffo Catrufo (1771 – 1851)
Luigi Cherubini (1760 – 1842)
Pio Cianchettini (1799 – 1851)
Dominico Cimarosa (1749 – 1801)
Dominique Della-Maria (1769 – 1800)
Gaetano Donizetti (1797 – 1848)
Giacomo-Gottifredi Ferrari (1763-1842)
Vincenzo Fiocchi (1767 – 1843)
Vincenzo Gabussi (1800 - 1846)
Peppe Gambogi (n.b. – n.d.)
Fiorentio Gévérardi (n.b. – n.d.)
Giuseppe Giacomelli (1750 – 1822)
Luigi Gianella (1778? - 1817)
Giordaniello (n.b. – n.d.)
Michel Giuliani (1781 – 1829)
Luigi Gordigiani (1806 – 1860)
L. Graziani (n.b. – n.d.)
Antonio Lamparelli (1761 – 1832)
Gustave Lazzerini (1765 – n.d.)
N. Manni (n.b. – n.d.)
Luigi Marini (n.b. – n.d.)
Luigi Mariscotti (n.b. – n.d.)
Marco-Aurelio Marliani (1805 – 1849)
Jean-Paul-Édige Martini (1741 – 1816)
Francesco Masini (1804 – 1863)
Mazzoni (n.b. – n.d.)
Ercole Mecatti (n.b. –n.d.)
Bernardo Mengozzi (1758 – 1800)
Saverio Mercadante (1795 – 1870)
Francesco Molino (1775- 1847)
Francesco Morlacchi (1784 –1841)
Sabastiano Nasolini (n.b. – n.d.)
L. Ostinelli (n.b. – n.d.)
Antonio Pacini (1778 – 1866)
Emilien Pacini (n.b. – n.d.)
Eucharis Pacini (1741 – 1816)
Euphrosine Pacini (n.b. – n.d)
Giovanni Pacini (1796 – 1867)
Ferdinando Paer (1771 – 1839)
Francesco Parenti (1764 - 1821)
Francesco Pelligrini (1774 – 1832)
Gioseffo Persiani (1805 – 1869)
Francesco Pertosa (n.b. – n.d.)
Alexandre -Luigi Piccinni (1779 – 1850)
Riccio (n.b. – n.d.)
Angelo Righini (n.b. – n.d.)
Vencenzo Righini (1756 – 1812)
Antonio Ronzi (n.b. – n.d.)
Gioachino Rossini (1792 – 1868)
Antonio Sacchini (1730 – 1786)
J. Salvini (n.b. – n.d.)
Gaspare Selvaggi (1774 – 1857)
Gaspare Spontini (1774 – 1857)
Giovanni Tadolini (1789 – 1872)
Angelo Tarchi (1755 – 1814)
A. Urbani (n.b. – n.d.)
Angelina Vacca (n.b. – n.d.)
Nicola Vacci (1790 – 1848)
Giuseppe Verdi (1813 – 1901)
Marco Aurelio Zani de Ferranti (1801 – 1878)
Zingarelli (n.b. – n.d.)

B. Publishers (Dates active)

Au bureau du journal

Bambini*

Baudoux

Mme Bènoist (1811 – 1821)

Frédéric-Jean (Aîné) Benoît (1834 – 1913)

Felice Blangini* (1801-1822)

Charles Bochsa (1811 – 1820): Dufaut & Dubois took over business (1821)

Louis-Armand Boïeldieu Jeune (1811 – 1824): Janet and Cotelle took over business (1824)

Charles Boïeldieu (1835 – 1850): Son of Louis-Armand Boïeldieu. At the same address as Philippe Petit (1835-1837). Became Boïeldieu-Bauve (1843) and Bauvre et cie (1848)

Louis and François (Frères) Bonoldi (1846 – 1872) Absorbed the business of Antonio Pacini (1846)

Louis Brandus & François Dufour (1846 – 1887): Known as Brandus et Cie (1846), Brandus, Dufour et Cie (1853) and Brandus et Dufour (1858) Absorbed the businesses of Schlesinger (1846) and Troupenas (1850)

Marie – Alexandre Brullé (1842 -1854): Absorbed the business of Frère (1841)

Bureau de la France Musicale

Caradori-Allen*

Carafa*

Carcassi*

Nicholas Raphäel Carli (1807 – 1827): Launer took over the business (1827).

Ferdinando Carulli* (1812 – 1822).

Etienne-Adolphe Catelin (1828 – 1843): Verdure de Beville was present at the same address so may have acquired Catelin's firm (1843). Some plates were acquired by Chabal, Colombier, Grus, Joly and Paté (1844).

Jean-Louis Chabal (1840 – 1858): Acquired some plates from De Beville – previously Catelin- (1844)

Andre-Étienne Challiot (1837 – 1865)

Chevessailles

Clavé

François-Jules Colombier (1838 – 1892): Absorbed the business of Alexandre Petit (1838). Acquired some plates from Catelin (1844)

Nicholas-Firmin Corbaux (1803-1820). Meissonnier Jeune took over business (1821)

Jacques-François Decombe (1795 – 1819). Absorbed the business of Saloman (1795). Janet et Cotelle took over business (1822)

Jules – Sébastien Delahante (1833 – 1840). Absorbed the business of Erard (1833). Schlesinger acquired some plates (1840). Richault took over buisness (1840)

Dessaux

Dombaste

Dublar

Jean Victor Dufaut & Brutus Dubois (1820 – 1830):Known as Dufaut (1820), Dufaut & Dubois (1822) and Mme Vve Dufaut (1830). Absorbed the businesses of Bochsa (1821) and Mme Duhan (1823). Schonenberger took over business (1830)

Jeanne-Elisabeth Duhan & Cie (1802 – 1821) Dufaut & Dubois acquired the business (1823)

Mme Durand Duquesnay (1835 – 1840)

Marie-Françoise Marcoux and Catherine-Barbe Marcoux (Erard) (1798 – 1840): Nieces of Sébastien and Jean-Bapiste Erard. Absorbed the business of Bailleux (1805). Delahante took over the business (1833), but Erard still mentioned in directories up until 1840 so posible that they were working in partnership.

Marie-Pierre-Pascal and Léon Escudier (1841 – 1882); Known as Bureau de la France musicale-Escudier Frères (1841), Bureau Central de musique (1843) and Léon Escudier (1854).

Sylvain St. Étienne

Ferrari*

Florenne

Antoine-Charles Frère (1812 – 1841): Took over his father, Jacques-Charles Frère's, business (1820). Brullé took over business (1841)

Antoine-Charles Frey (1812 – 1838); Absorbed the business of Magasin de musique (1811) and Plane (1818). Richault took over business (1839)

Vencenzo Gabussi*

Alexis de Garaudé (1806 – 1888)

Garnier

Pierre and Simon Gaveaux (1793 – 1829) Pierre and Simon in business together until 1823. After this date, Simon advertised his own business. Pierre contined on his own until 1816. Philippe Petit took over Pierre's business (1816). J. Roy took over Simon's business (1829)

Gaveaux Ainé (1812 – 1832). Relationship to Pierre and Simon is unknown, although he could be an elder brother.He had his own publishing buisness

E. Gérard (1815 – 1825)

Fiorentio Gévérardi*

Alexandre de Grus (1832 – 1910): Acquired some plates from Catelin (1844)

J. M. Guerrier

E. J. L. Guyot (1820 – 1822)

Jules-Armand Hanry (1824 – 1832). Absorbed the business of Pollet (1824). Richault took over business (1832)

Jean-François Hentz and Agathe Jouve (Hentz-Jouve) (1795 – 1836): Known as Hentz (1795) and Hentz-Jouve (1819)

Claude and Anne Eugène Heu (1828 – 1872). Absorbed the businees of Chanel (1828) and Veuillot acquired some plates (1845)

Jean-Jérôme Imbault (1785 – 1814); Janet et Cotelle took over business (1814)

Pierre-Honoré Janet & Alexandre Cotelle (1808 – 1892): Known as Pierre-Honoré Janet (1808), Janet et Cotelle (1810) and A. Cotelle (1838); Absorbed the businesses of Chapelle-Janet (1808), Imbault (1814), Vve Decombe (1822), Boieldieu Jeune (1824) and Ozi et Cie (1825). Acquired some plates from Pleyel (1834)

Mme Joly (1817 – 1887). Acquired some plates from De Beville (1844), and some from Catelin (1844)

Charles-François-Marie. Laffilé (1812 – 1825); Alexandre Petit acquired the buisiness (1825)

Antonio Lamparelli*

Bernard Latte (1832 – 1855): Absorbed the businesses of J. Roy (1833) and Bressler (c.1836)

Gustave Lazzerini*

Auguste Leduc (1777 – 1847); Inheritied the business of Simon Leduc and absorbed the businesses of De la Chevardière (1783) and J. B. Venier (c.1794) Alphonse Leduc took over business (1847)

Alphonse Leduc (1841 – 1951): Absorbed the business of Auguste Leduc (1847)

Jean-Bapiste-Pierre Lélu (1810 – 1839)

Antoine-Marcel Lemoine (1793 -): 5 generations have taken over this business. Some plates acquired by Richault (1841)

François Lemoine (Ainé) (1809 – 1851) – Absorbed the business of Cousineau (1822). Harand took over business (1851)

Mme Sophie-Wilhelmine Hillemacher (Mme Lemoine et cie) (1837 – 1843) Absorbed the business of Philippe Petit (1837). D.Arnaud took over business (1843)

Lobry (1774 – 1810); Naderman took over business (1802)

Jean–François Louis (1795 – 1818)

Magasin de musique de L. Cherubini, E. N. Méhul, R. Kreutzer, J.P. Rode, N. Isouard et A. Boïeldieu (1802 – 1811): Isouard retired (c.1809): Frey took over business (1811)

N. Manni

Luigi Mariscotti (1835 – 1836)

Mayard

Jean-Antoine Meissonnier & Heugel (1812 – 1980) Known as A. Meissonnier (1812) and Meissonnier & Heugel (1839). Heugel began a business independently (1833), before commencing partnership with Meissonnier. Meissonnier retired (1842) and business became known as Heugel Acquired some plates from Pleyel (1834) and absorbed the businesses of Savaresse (1835) and Tulou (c.1832 – 1833)

Joseph Meissonnier (Jeune) (1821 – 1860); Absorbed the firm of Corbaux (1821). His sons, Edouard and Philippe, took over business (1846). Acquired some plates from Farrenc (1849)

Sébastien A. Meysenberg (1810 – 1822): F. J. Langlois took over business (1825)

Francesco Molino*

Jérôme-Joseph de Momigny (1800 – 1824)

Jean – Henry Naderman (1777 – 1835): Absorbed the businesses of Boyer (c.1796 / 1806), Deroullède (1801) and Lobry (1802)

Omont

L. Ostinelli*

Antonio Pacini (1806 – 1846): Bonoldi Frères took over business (1846)

Ferdinando Paer*

Edme-Nicholas Paté (1844 – 1887): Aquired some plates from Catelin (1844)

Pèrès

Francesco Pertosa*

Alexandre Petit (1825 – 1838): Absorbed the business of Laffillé (1825). After Petit's death, F. Colombier (1838)

Philippe Petit (1816 – 1837: Absorbed the business of Gaveaux (1816). Mme Lemoine took over business (1837)

Ignace Pleyel (1795 – 1834): Camille Prilippe took over business (1834). Janet et Cotelle, Meissonnier & Heugel, Richault Schlesinger and Schonenberger (1834) acquired some plates

Jean-Benoît Pollet (1794 – 1823)

Pierre-Jean Porro (1786 – 1825)

Antoine-Jean-Bapiste Poussielgue (1838 – 1903)

Principaux marchands de musique

Jean-Charles-Simon Richault (1805 – 1898):Acquired some plates from Naigueli-Naderman (1828), Pollet et Hanry (1832) Pleyel (1834), Lemoine et Cie (1841) and A. Sieber (1847). Acquired the businesses of David (ca.1829), Champein (1831), Meysemberg (1834), Frey (1839), J. Place (1839) and Delahante-Erard (1840)

Antoine-Joseph-Michel Romagnesi (1815 – 1850)

J. Salvini*

Maurice-Adolphe Schlesinger (1821 – 1846): Acquired some plates from Pleyel (1834) and Delahante (1840): Brandus took over business (1846)

Georges Schonenberger (1830 – 1875): Absorbed the business from Dufaut & Dubois (1830) and some plates from Pleyel (1834)

Jean-Georges Sieber (Père) (1771 – 1824): His son joined the business (1795) and left to form independant firm (1799)

Georges-Julien Sieber (Fils) (1799 –)

Henri Simrock (1802– 1812)

Gaspare Spontini*

Eugène Troupenas (1825 – 1850): Absorbed the business of Isouard (1825) and Gaveaux-Roy (1833): Brandus took over the business (1850)

Typographie de la Sirène

Victor Ludovic Veuillot (1844 – 1874): Acquired some plates of Mme Canaux (1844) and Claude Heu (1845)

Bernard Viguerie (1795 – 1822): Business taken over by Mme Bony (1822) and Mme Chanel started business from same address (1823)

* Italian composers, who only published their own works

C. Poets

Mr Abel

Mr Accurse Alix

Altaroche

Amand

Stephen Arnoult

Arthur de Lucy

Mr Emile Aucouët

Auguste

Mr Aumassip

Authenac

Mme Azais

Mr Emile Barateau

Barde

Batlle

Beaufort

Bonichon Beaugrand

De Béranger

Bérard

Bernard

Bétourné

Bignan

Mr Blum

Pauline Bonaparte

Boucher de Perthes

Boufflers

Mr Bousquet

Brault

Bréant

Brévannes

Brisset

Brulebœuf-Letournan

Mr Buttiguot

Mme Capecelatro

Mr Carnot

Carrié

Charles Catelin

J. M. Cayla

Mlle Cellier

De Charlemagne

Charpentier

Chateauneuf

Ch. Chaubet

Mr Cheurlin

Mr Choisi

Clavé

Victor Clergeau

Clogensen

Commequiers

Commerson

Mr Andre F. Coupigny

D'A.R.C

Dardonville

Dartois

Mr Stéphanie Debiesse

Mr Auguste Debourge

Mr Defronoy

Delagarde

Mr J.-F. Delavillenié

Delieu

A. Delvaux

C. A. Demoustier

Valmore Desbordes
Deschamps
Desmartres
Emile. Destouches de Montdoubleau
Mr. Alberic Deville
Dieulafoi
Mr Mathieu Dombasle
Mr Duault
Mr Costat Dubos
Duché
Ducis
Mr Alexandre Dumas
Dupaty
Chevalier Dupuy
Dusausoir
Escudier
Étienne
Favart
Ferrari
Ferrary
Ferrieres
Mr Jean-Pierre Florian
De
Fournier
Mr Emile Gagneux
Signora Galli
A. Garnerey
Garon
Mr T. Gautier
F. T. Gavet
Gensoul
Mr Gentil
Edmont St. Géraud
Mr Giraud
Girault
Mr L. Gorsse
Mr de Gourbillon
Gourdon
Aimé Gouroin
Guerin
Hanappier
Harale
Mr P. Hédouin
Hènaut
L. Hennequin
Hermel
Hervilly
Hoffman
Mr Hortensius
Hureau
Mr L. Hussenet
J.-A. Jacquelin
Mr Jauffret
Mr Jolly
F. Jourdain
Jouvy
Mr de Jouy
Juventin
Lablée
Lacaussade
Mr Lachabeaussiere
Lacroix
Langlier
Lantier
Laprunarède
E. Larrivée
Mr Ed. Latreille
Mr Lavallée
Mr Léon de la Mothe
Mr Creuze de Lewer
Ligny
Longchamps
Lonlay
Mr Lorrando
Louyer de Ville
Hippolyte Lucas
Mr de Luigny
Machet
Maldigny
Mr Evariste Marandon
Marchangy
Mr. Théophile Marie
De Marquise
Alphonse de la Martine
Masson
Raphaël May
Mazeron
Mèlesville
Menegaut
Messence
Urbain Meurger
Mr Victor Michal
Mr Michel

Millevoye
Monnais
Isobelle de Montolieu
Monvel
Mme Moraux d'Omatre
Morchena
Moreau
Mortagne
G. Narducci
La Comtesse d'Oglou
Emilien Pacini
Eucharis Pacini
Mr. Palissot
Panel
Parny
Carlo Pepoli
Péron
Mme Perrier
Boucher des Perxes
Petitbon
Madelaine la Phillippon
E. Pierson
Guilbert de Pixérécourt
Planard
Poissou
F. de Pussy
Mr B. R. (Du Cantal)
C. Raison
Razy
Regnault
Resseguier
Mr Rhedon
Ricchard
Richemont
Richomme
Rivière
Eugène Roch
Roger
Mr Roi
Felice Romani
P. Rougeon Disrivières
Parfait Rouges
Rousseau
Mme la Princesse de Sabo
Mr Auguste Saint-Séverin
Anouilh Salies
Sapho
Mr. Sazerac
Walter Scott
Sédaine
Segond
L.-P. Ségur
Mr A. Tanouarn
Tastu
Thiais
Toussaint
Trénis
Trogoff
Mr Isadore V.
Vaëz
Mme Valdor
P. A. Vieillard
Vigée
Villenie
J. Vimeux
Roi Jérôme de Westphalie
Comte Alexandre de T. Y.
Zippel

D. Dedications

Mme La Duchesse Albufera (Blangini's student)
S. D. Almbert
André
Andryanne
Archard
Mme Caroline Argand
Augier Alexandre
Duchesse de Bade
Mr Baroilhet
Annette Baudin
Mme Eleonore Beaumont
Mlle Louise Bellune (Blangini's student)
Duchesse S. A. R. Berry (Blangini's student)
Mme Léopold Berthier (Blangini's student)
Mr H. Berton
Borghese
Eudoxie de Bourdeille
Mme Bugaille
Aglaé Buthiau
Rossi Caccia
Mme Henriette Carvalho
Robert Caylus (Valentino Castelli's student)
Cazes
Mme La Comtesse Ernestine Chambray
Eudoxie Chancourtois
Mme Thérèse de Chateaugiron
Duc de la Châtre
Mr le Baron de Chevanges
Mlle A. Colas
Jenny Coopal
Zélie Coussy
Cursel
Mlle Marie Darley
Duc D'Aumont
Mme Debelle
B. Delia
Mme Desanges
Mlle Amélie Desmaisons
Hoèle Desmalter
Deville
Madame la Comtesse Caroline de St. Didler
G. Dorus
Mme Emile Doumerc (Blangini's student)
Ducas
Georgette Ducrest
Alexis Dupond
Duprez
Mme Durand
Mme Fekman
Alphonse Feltre
Mlle Pauline Féneaux
Citoyenne Fleurieu
Freville
Mme Fulchiron (Blangini's student)
Prince Alexandre Galitzin
Mr Gallaud
Mr F. Garat
Gauthier
Ghislaine
Goirgis
Mme Goubau
Camille Goupÿ
Mme Goutais
Gramont
Anna Grange
La Comtesse de Grasmarn (Blangini's student)
Grassini
Mme Grace Grellet (Blangini's student)
Julia Grisi
F. Guy
Mme Haller
Hanappier
Mme MLul
Hennelle
Iweins Hennin
Mlle Annette Henry
Herpein
Hersilie de Varange (Blangini's student)
Mlle Pauline Huvelin
J. A. Jacquelin
Jansenne
F. Jourdain
Albert Jousse
Mr Ph. Achille L.
Mlle Eugènie Lafont
La Comtesse Lariboissière (Blangini's student)
Mlle Camille Laulsat
Mr & Mme Lavallée
Lavigne
Mlle Annette Lebrun (Blangini's student)
Caroline Lefevre

Mlle Annette de Lihu
Mlle A. Lucas (Blangini's student)
Abel Magnan
Henriette Malet
E. Milibram
Mr Théodore Mangin
Mlle M. Louise Manhés
Caroline Martainville
Mens
Mélanie Mersan
M. le Comte Metternich
Mlle Jenny Millo
Mlle C. Minoret
Antonia Molinos
Hipolite Montaran
Clémentine de Montpezat
Monvielle
Mlle Nolette
Adolphe Nourrit
Miss Okeeffe
Orfila
Osterval
Mlle Josephine P***
Mlle Nelly Panel
Mr Paul
Pelet
Mlle Jenny Personnaux
Ponchard
Poultier
Mme Quenault
Mme Séraphinie Rémond
Revial
Angelique Reynaud
Richelmi
Roger
J. Rondonneau
Mr Rubini
Mariano Salcedo
Walter Scott
Mme Philippe Ségur (Blangini's student)
Mme la Comtesse Sparre
La Princesse Stéphanie
Charles de Talmours
Terasson de Senavas
Mme Henriette Thayer (Blangini's student)
Thenot
Thianni
Mme Vaudey
Veaux
Mlle Elisa Verdier
Mme Vigano
Mlle Rose Williams
Mme Zoé

E. Music Periodicals

Album des dames (piano ou harpe) – P.L. Michelot (1827 – 1837)
Almanach lyrique des dames – Janet et Cotelle (1814 – 1815)
Etrennes aux dames (lyre ou guitare) – Benoist (1815)
Gazettes des salons
Hommage aux dames – Schlesinger (1825 – 1837)
Journal d'airs romances et duos de divers auteurs (piano ou harpe) – Sieber) 1807. Succeeded by Journal d'airs, romances et duos – Leduc (1808).
Journal d'appollon ou nouveau journal de chant – F.- J. Weygand (1815)
Journal d'appollon pour le forte piano – J.- J. Mees (1798 – 1804)
Journal de lyre our guitare – Meissonnier (1815 – 1827)
Journal de Pleyel – Pleyel
Journal des amateurs (guitare) – Plouvier (1824 – 1826)
Journal des amateurs (piano ou harpe) – Plouvier (1824 – 1826)
Journal des dames – Momigny (1802 – 1803)
Journal des demoiselles
Journal des troubadours (guitare ou lyre) – Lélu (1813)
Journal des troubadours (piano ou harpe) – Momigny (1807 1815)
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La lyre des dames – Blangini (1820 – 1821)
La lyre des jeunes demoiselles – Meissonnier (1825 -1826)
La lyre d'orphée
Le ménestrel - Poussièlgue (1833 – 1940). Published by Heugel (from 1840)

Le souvenir des ménestrels – Bénoist (1814 – 1829). Published by De la lyre moderne (from 1827)

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Nouveau journal de harpe - Pollet

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A.3: CATALOGUES

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B: MUSIC SCORES

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