

DARIUS MILHAUD

David C F Wright PhD

Darius Milhaud was born on 4 September 1892 in Marseilles to a Jewish family from Aix-en-Provence.

He began as a violinist, later turning to composition instead. He studied in Paris at the Paris Conservatory where he met his fellow group members Arthur Honegger and Germaine Tailleferre. He studied composition under Charles Widor and harmony and counterpoint with André Gedalge. He also studied privately with Vincent d'Indy. From 1917 to 1919, he served as secretary to Paul Claudel, the eminent poet and dramatist who was then the French ambassador to Brazil, and with whom Milhaud collaborated for many years, setting music for many of Claudel's poems and plays. While in Brazil, they collaborated on a ballet, *L'Homme et son désir*.

On his return to France, Milhaud composed works influenced by the Brazilian popular music he had heard, including compositions of Brazilian pianist and the second-rate composer Ernesto Nazareth.. *Le bœuf sur le*

toit includes melodies by Nazareth and other popular Brazilian composers of the time, and evokes the sounds of Carnival. The recurring theme is, in fact, a Carnival tune by the name of "The Bull on the Roof" (in Portuguese which he translated to French 'Le boeuf sur le toit', known in English as 'The Ox on the Roof'). He also produced *Saudades do Brasil*, a suite of twelve dances evoking twelve neighborhoods in Rio. Shortly after the original piano version appeared, he orchestrated the suite.

On a trip to the United States in 1922, Darius Milhaud heard "authentic" jazz for the first time, on the streets of Harlem, which left a great impact on his musical outlook. The following year, he completed his composition *La création du monde* (The Creation of the World), using ideas and idioms from jazz, cast as a ballet in six continuous dance scenes.

In 1925, Milhaud married his cousin, Madeleine (1902–2008), an actress and reciter. In 1930 she bore him a son, the painter and sculptor Daniel Milhaud, who was the couple's only child.

Twelve numbered symphonies date from 1939 to 1961. The Symphony no 1 Op 210 is leisurely and often feeble and thin in texture for most of the time. The Symphony no 2 Op 247 of 1944 has the same weaknesses and does not fare much better. It is rather feeble. The Symphony no 3 Op 217 of 1946 is clearly the best to date. The second movement is for a wordless chorus and orchestra and the finale is a setting in Latin of the *Te Deum*.. There are many fine and beautiful moments in this work. The Symphony no 4, Op 281 of 1947 is dedicated to the centenary of the Revolution of 1848 and has strong military aspects. Whether it works is a matter of opinion or taste. The symphony no 5, op 322 of 1953 which lasts just over half an hour seems to want to develop an original style but has aspects of chamber music and the first movement shows how the French loved flutes and, in Milhaud's case, the piccolo. The second movement is inactive and the finale is busy but pointless. The Symphony no 6, Op 343 of 1955, is more promising but the slow movement has no purpose. the Symphony no 7, Op 344 of 1955, is lightweight but with an attempt at originality and is cheerful music. The Symphony no 8 is entitled *Rhodanienne*, Op 362 of 1957, is often chamber music and seems to continue his developing style and introduces some rhythmic interest. The Symphony no 8 Op 380 of 1959 and the Symphony no 10 op 382 of 1960 struggle for coherence and value although there are glimpses for



originally. The Symphony no 11 Op 384 of 1960 the Romantic tries a more modern style but again the slow movement is pointless. The Symphony no 12 has some good moments especially the second movement

There are five piano concertos dating from 1933 to 1955 which usually have one good movement with the others being very plain. The Piano Concerto no 4 has a good finale.

The Cello Concerto no 1 Op 136 of 1934 is delightful and admired by Rostropovich. The Viola Concerto no 1 Op 108 of 1929 is exquisite but these concertos are brief. The Violin Concerto no 2 Op 263 of 1946 has a sometime dark tone

The only sting quartet I know is number 4, Op 46 of 1918 which has a short but acceptable first movement of some vitality and the second movement is marked funebre and has a fascinating dotted rhythm. the String Quartets 14 and 15 can be played together as an Octet.

I have not been successful in finding suitable recordings of his operas and choral works.

The rise of Nazism forced the Milhauds to leave France in 1940 and emigrate to the United States (his Jewish background made it impossible for Milhaud to return to his native country until after its liberation).[5] He secured a teaching post at Mills College in Oakland, California, where he composed the opera Bolivar (1943) and collaborated with Henri Temianka and the Paganini Quartet. In an extraordinary concert there in 1949, the Budapest Quartet performed the composer's 14th String Quartet, followed by the Paganini Quartet's performance of his 15th; and then both ensembles played the two pieces together as an octet The following year, these same pieces were performed at the Aspen Music Festival in Colorado, by the Paganini and Juilliard String Quartets.

The jazz pianist Dave Brubeck became one of Milhaud's most famous students when Brubeck furthered his music studies at Mills College in the late 1940s. In a February 2010 interview with Jazzwax, Brubeck said he attended Mills, a women's college (men were allowed in graduate programs), specifically to study with Milhaud, saying, "Milhaud was an enormously gifted classical composer and teacher who loved jazz and incorporated it into his work. My older brother Howard was his assistant and had taken all of his classes. "Brubeck named his first son Darius.

Milhaud's former students also include popular songwriter Burt Bacharach. Milhaud told Bacharach, "Don't be afraid of writing something people can remember and whistle. Don't ever feel discomfited by a melody".

Milhaud (like his contemporaries Hindemith, Malipiero, Hovhaness, Martinů and Villa-Lobos) was an extremely rapid creator, for whom the art of writing music seemed almost as natural as breathing. His most popular works include *Le bœuf sur le toit* (a ballet which lent its name to the legendary cabaret frequented by Milhaud and other members of Les Six), *La création du monde* (a ballet for small orchestra with solo saxophone, influenced by jazz), *Scaramouche* (for saxophone and piano, also for two pianos), and *Saudades do Brasil* (dance suite). His autobiography is titled *Notes sans musique* (Notes Without Music), later revised as *Ma vie heureuse* (My Happy Life).

From 1947 to 1971, he taught alternate years at Mills and the Paris Conservatoire, until poor health, which caused him to use a wheelchair during his later years (beginning in the 1930s), compelled him to retire. He died in Geneva at the age of 81, on 22 June 1974, and he was buried in the Saint-Pierre Cemetery in Aix-en-Provence

Darius Milhaud was very prolific and composed for a wide range of genres. His opus list ended at 443. Many of his works seem to be written in a hurry and lose quality, His reputation is based on a

few works such as the orchestral work *le Boeuf sur la toit* and the works for two pianos such as *Scaramouche* and *Kentuckian* full of energy

Below is a list of compositions by Darius Milhaud sorted by category

Operas

- La brebis égarée*, Op. 4 (1910–1914); 3 acts, 20 scenes; libretto by Francis Jammes; premiere 1923
- Les euménides*, Op. 41 (1917–1923); *L'Orestie d'Eschyle* (*Orestiean Trilogy* No. 3); 3 acts; libretto by Paul Claudel after Aeschylus
- Les malheurs d'Orphée*, Op. 85 (1924); chamber opera in 3 acts; libretto by Armand Lunel; premiere 1926
- Esther de Carpentras*, Op. 89 (1925–1926); opera buffa in 2 acts; libretto by Armand Lunel; premiere 1937
- Le pauvre matelot*, Op. 92 (1926); 'complainte' 3 acts; libretto by Jean Cocteau; premiere 1927
- 3 Opéras-minutes
- L'enlèvement d'Europe*, Op. 94 (1927); 1 act, 8 scenes; libretto by Henri Hoppenot
- L'abandon d'Ariane*, Op. 98 (1927); 1 act, 5 scenes; libretto by Henri Hoppenot
- La délivrance de Thésée*, Op. 99 (1927); 1 act, 6 scenes; libretto by Henri Hoppenot
- Christophe Colomb*, Op. 102 (1928, revised 1968); 2 parts, 27 scenes; libretto by Paul Claudel
- Maximilien*, Op. 110 (1930); historic opera in 3 acts, 9 scenes; libretto by R.S. Hoffman after "Juarez et Maximilien" by Franz Werfel; 1932
- L'opéra du gueux*, Op. 171 (1937); ballad opera in 3 acts; libretto by Henri Fluchère after John Gay's *The Beggar's Opera* (1728)
- Médée*, Op. 191 (1938); 1 act, 3 scenes; libretto by Madeleine Milhaud (his wife and cousin); premiere 1939
- Bolivar*, Op. 236 (1943); 3 acts, 11 scenes; libretto by Madeleine Milhaud after Jules Supervielle
- David*, Op. 320 (1952–1953); 2 parts, 5 acts; libretto by Armand Lunel; concert performance in Jerusalem in 1954; staged at La Scala in 1955
- Fiesta*, Op. 370 (1958); 1 act; libretto by Boris Vian
- La mère coupable*, Op. 412 (1964–1965); 3 acts; libretto by Madeleine Milhaud after Beaumarchais' play; premiere 1966
- Saint-Louis, roi de France*, Op. 434 (1970); opera-oratorio in 2 parts; libretto by Henri Daublier and Paul Claudel; premiere 1972

Ballets

- L'homme et son désir*, Op. 48 (1918), for four wordless singers, solo wind, percussion and strings; scenario by Paul Claudel
- Le bœuf sur le toit*, Op. 58 (1919); scenario by Jean Cocteau
- Les mariés de la tour Eiffel: Marche nuptiale and Fugue du massacre* only, Op. 70 (1921, revised 1971); ballet-show; scenario by Jean Cocteau
- La création du monde*, Op. 81 (1923); for small orchestra; scenario by Blaise Cendrars
- Salade* (A. Flament), Op. 83 (1924); ballet chanté in 2 acts; scenario by Albert Flament
- Le Train Bleu*, Op. 84 (1924); opérette dansée; scenario by Jean Cocteau
- L'éventail de Jeanne: Polka* only, Op. 95 (1927); for a children's ballet to which ten French composers each contributed a dance
- La bien-aimée*, Op. 101 (1928); pleyela (player piano) and orchestra after music of Schubert and Liszt; 1 act; scenario by Alexandre Benois

Les songes, Op. 124 (1933); scenario by André Derain
 Moyen âge fleuri (Suite provençale), Op. 152d (1936)
 Moïse, Op. 219 (1940); ballet symphonique; also for orchestra: Opus Americanum No. 2, Op. 219b
 Jeux de printemps, Op. 243b (1944); after the orchestra work
 Suite française, Op. 254 (1945); original version for band, Op. 248 (1944)
 Les cloches (The Bells), Op. 259 (1946); after the poem by Edgar Allan Poe
 'Adame Miroir, Op. 283 (1948); for 16 solo instruments; scenario by Jean Genet
 La cueillette des citrons, Op. 298b (1949–1950); intermède provençal
 Vendanges, Op. 317 (1952); scenario by Philippe de Rothschild
 La rose des vents, Op. 367 (1957); scenario by Albert Vidalie
 La branche des oiseaux, Op. 374 (1958–1959); scenario by André Chamson

Orchestral

Suite symphonique No. 1, Op. 12 (1913–1914); after the opera *La brebis égarée*, Op. 4 (1910–1914)
 Symphonie de chambre (Little Symphony) No. 1 "Le printemps", Op. 43 (1917)
 Symphonie de chambre (Little Symphony) No. 2 "Pastorale", Op. 49 (1918)
 Suite symphonique No. 2, Op. 57 (1919); after the incidental music *Protée*, Op. 17 (1913–1919)
 Sérénade en trois parties, Op. 62 (1920–1921)
 Saudades do Brasil, Op. 67b (1920–1921); original for piano
 Symphonie de chambre (Little Symphony) No. 3 "Sérénade", Op. 71 (1921)
 Symphonie de chambre (Little Symphony) No. 4 "Dixtour", Op. 74 (1921)
 Symphonie de chambre (Little Symphony) No. 5 "Dixtuor d'instruments à vent", Op. 75 (1922)
 3 Rag Caprices, Op. 78 (1922); original for piano
 Symphonie de chambre (Little Symphony) No. 6, Op. 79 (1923)
 2 Hymnes, Op. 88b (1925)
 Suite provençale, Op. 152c (1936); after the incidental music *Bertran de Born*
 Le carnaval de Londres, Op. 172 (1937)
 L'oiseau, Op. 181 (1937)
 Cortège funèbre, Op. 202 (1939); from the film score *Espoir*
 Fanfare, Op. 209 (1939)
 Symphony No. 1, Op. 210 (1939)
 Indicatif et marche pour les bons d'armement, Op. 212 (1940)
 Opus Americanum No. 2, Op. 219b (1940); after the ballet *Moïse*, Op. 219 (1940)
 Introduction et allegro, Op. 220 (1940); after Couperin: *La sultane*
 4 Ésquisses (4 Sketches), Op. 227 (1941); original for piano
 Fanfare de la liberté, Op. 235 (1942)
 Jeux de printemps, Op. 243 (1944); also a ballet
 La muse ménagère, Op. 245 (1945); original for piano
 Symphony No. 2, Op. 247 (1944)
 Le bal martiniquais, Op. 249 (1944); also for 2 pianos
 7 Danses sur des airs palestiniens, Op. 267 (1946–1947)
 Symphony No. 3 "Te Deum" for chorus and orchestra, Op. 271 (1946)
 Symphony No. 4 "Composée à l'occasion de Centenaire de la Révolution de 1848", Op. 281 (1947)
 Paris, Op. 284 (1948); also for 4 pianos
 Kentuckiana-Divertissement, Op. 287 (1948); also for 2 pianos
 Symphony No. 5, Op. 322 (1953)
 Suite campagnarde, Op. 329 (1953)
 Ouverture méditerranéenne, Op. 330 (1953)
 Symphony No. 6, Op. 343 (1955)
 Symphony No. 7, Op. 344 (1955)
 La couronne de Marguerite (Valse en forme de rondo), Op. 353 (1956); original for piano

Le globe-trotter, Op. 358 (1956–1957); original for piano
Les charmes de la vie (Hommage à Watteau), Op. 360 (1957); original for piano
Aspen sérénade for chamber orchestra, Op. 361 (1957)
Symphony No. 8 "Rhodanienne", Op. 362 (1957)
Symphony No. 9, Op. 380 (1959)
Symphony No. 10, Op. 382 (1960)
Symphony No. 11 "Romantique", Op. 384 (1960)
Les funérailles de Phocion (Hommage à Poussin), Op. 385 (1960)
Aubade, Op. 387 (1960)
Symphony No. 12 "Rurale", Op. 390 (1961)
Ouverture philharmonique, Op. 397 (1962)
A Frenchman in New York, Op. 399 (1962)
Meurtre d'un grand chef d'état, Op. 405 (1963); dedicated to John F. Kennedy
Ode pour les morts des guerres, Op. 406 (1963)
Music for Boston, Op. 414 (1965)
Musique pour Prague, Op. 415 (1965)
Musique pour l'Indiana, Op. 418 (1966)
Musique pour Lisbonne, Op. 420 (1966)
Musique pour la Nouvelle-Orléans, Op. 422 (1966)
Promenade concert, Op. 424 (1967)
Symphonie pour l'univers claudélien, Op. 427 (1968)
Musique pour Graz, Op. 429 (1968–1969)
Suite en G, Op. 431 (1969)
Musique pour Ars Nova, Op. 432 (1969)
Musique pour San Francisco, Op. 436 (1971)
Ode pour Jérusalem, Op. 440 (1972)

String orchestra

Mills Fanfare, Op. 224 (1941)
Pensée amicale, Op. 342 (1955)
Symphoniette, Op. 363 (1957)

Wind ensemble

Suite française, Op. 248 (1944); also for orchestra; adapted as a ballet, Op. 254 (1945)
Normandie
Bretagne
Île de France
Alsace-Lorraine
Provence
2 Marches pour la libération, Op. 260 (1945–1946)
In memoriam; dedicated to the victims of Pearl Harbor
Gloria victoribus; World War II victory march
West Point Suite, Op. 313 (1954)
Musique de théâtre, Op. 334b (1954–1970); after the incidental music Saül, Op. 334
Fanfare for brass ensemble (4 horns, 3 trumpets, 3 trombones and tuba), Op. 396 (1962)
Introduction et Marche funèbre

Concert works

Piano

Poème sur un cantique de Camargue for piano and orchestra, Op. 13 (1913)
Ballade for piano and orchestra, Op. 61 (1920)
5 Études for piano and orchestra, Op. 63 (1920)

3 Rag Caprices for piano and small orchestra, Op. 78 (1922); also for piano solo
Le carnaval d'Aix, Fantasy for piano and orchestra, Op. 83b (1926); after the ballet Salade, Op. 83
Concerto No. 1 for piano and orchestra, Op. 127 (1933)
Fantaisie pastorale for piano and orchestra, Op. 188 (1938)
Concerto No. 2 for piano and orchestra, Op. 225 (1941)
Concerto No. 1 for 2 pianos and orchestra, Op. 228 (1941)
Concerto No. 3 for piano and orchestra, Op. 270 (1946)
Suite concertante for piano and orchestra, Op. 278a (1952); after the Concerto for marimba, vibraphone and orchestra,
Op. 278 (1947)
Concerto No. 4 for piano and orchestra, Op. 295 (1949)
Suite for 2 pianos and orchestra, Op. 300 (1950)
Concertino d'automne for 2 pianos and 8 instruments, Op. 309 (1951)
Concerto No. 5 for piano and orchestra, Op. 346 (1955)
Concert de chambre for piano and chamber orchestra (wind quintet and string quintet), Op. 389 (1961)
Concerto No. 2 for 2 pianos and 4 percussionists, Op. 394 (1961)

Violin

Cinéma fantaisie for violin and chamber orchestra, Op. 58b (1919); also for violin and piano; after Le Bœuf sur le toit
Concerto No. 1 for violin and orchestra, Op. 93 (1927)
Concertino de printemps for violin and chamber orchestra, Op. 135 (1934)
Concerto No. 2 for violin and orchestra, Op. 263 (1946)
Concerto No. 3 "Concert royal" for violin and orchestra, Op. 373 (1958)
Music for Boston for violin and chamber orchestra, Op. 414 (1965)

Viola

Concerto No. 1 for viola and orchestra, Op. 108 (1929)
Air for viola and orchestra, Op. 242 (1944); after the Viola Sonata No. 1, Op. 240
Concertino d'été for viola and chamber orchestra, Op. 311 (1951)
Concerto No. 2 for viola and orchestra, Op. 340 (1954–1955)

Cello

Concerto No. 1 for cello and orchestra, Op. 136 (1934)
Concerto No. 2 for cello and orchestra, Op. 255 (1945)
Suite cisalpine sur des airs populaires piémontais for cello and orchestra, Op. 332 (1954)

Other

Scaramouche for alto saxophone and orchestra, Op. 165 (1937); for clarinet and orchestra (1939); also for 2 pianos, Op. 165b (1937) after the incidental music Le médecin volant, Op. 165
Vif
Modéré
Brazileira
Concerto for percussion and small orchestra, Op. 109 (1929–1930)
Concerto for flute, violin and orchestra, Op. 197 (1938–1939)
Concerto for clarinet and orchestra, Op. 230 (1941)
Suite anglaise for harmonica (or violin) and orchestra, Op. 234 (1942)
Concerto for marimba, vibraphone and orchestra, Op. 278 (1947)
L'apothéose de Molière, Suite for harpsichord with flute, oboe, clarinet, bassoon and string orchestra, Op. 286
Concerto for harp and orchestra, Op. 323 (1953)
Concertino d'hiver for trombone and string orchestra, Op. 327 (1953)

Concerto for oboe and orchestra, Op. 365 (1957)
Symphonie concertante for bassoon, horn, trumpet, double bass and orchestra, Op. 376 (1959)
Concerto for harpsichord and orchestra, Op. 407 (1964)
Stanford sérénade for oboe solo and 11 instruments, Op. 430 (1969)

Chamber and instrumental

Violin

Sonata No. 1 for violin and piano, Op. 3 (1911)
Le printemps for violin and piano, Op. 18 (1914)
Sonata No. 2 for violin and piano, Op. 40 (1917)
Cinéma fantaisie for violin and piano, Op. 58b (1919); also for violin and chamber orchestra; after
Le bœuf sur le toit
Impromptu for violin and piano, Op. 91 (1926)
3 Caprices de Paganini for violin and piano, Op. 97 (1927)
Dixième sonate de Baptist Anet in D Major, Op. 144 (1935); free transcription for violin and
harpsichord
Sonatina for 2 violins, Op. 221 (1940)
Danses de Jacaremirim for violin and piano, Op. 256 (1945); 3 pieces
Sonata for violin and harpsichord, Op. 257 (1945)
Duo for 2 violins, Op. 258 (1945)
Farandoleurs for violin and piano, Op. 262 (1946)
Sonatina pastorale for violin solo, Op. 383 (1960)

Viola

4 Visages for viola and piano, Op. 238 (1943)
Sonata No. 1 sur des thèmes inédits et anonymes de XVIIIe siècle, for viola and piano, Op. 240
(1944)
Sonata No. 2 for viola and piano, Op. 244 (1944)
Élégie for viola and piano, Op. 251 (1945)
Élégie pour Pierre for viola, timpani and 2 percussionists, Op. 416 (1965)

Cello

Élégie for cello and piano, Op. 251 (1945)
Sonata for cello and piano, Op. 377 (1959)

Guitar

Ségoviana, Op. 366 (1957)

Harp

Sonata, Op. 437 (1971)

Winds

Sonatina for flute and piano, Op. 76 (1922)
Sonatina for clarinet and piano, Op. 100 (1927)
Exercice musical for pipeau, Op. 134 (1934)
2 Ésquisses for clarinet and piano, Op. 227 (1941)
Caprice, Danse, Églogue for clarinet (or saxophone, or flute) and piano, Op. 335 (1954)
Sonatina for oboe and piano, Op. 337 (1954)
Duo Concertante for clarinet and piano, Op. 351 (1956)

Duo

Sonatina for violin and viola, Op. 226 (1941)

Sonatina for violin and cello, Op. 324 (1953)

Sonatina for viola and cello, Op. 378 (1959)

Trio

Sonata for two violins and piano, Op. 15 (1914)

Pastorale for oboe, clarinet and bassoon, Op. 147 (1935)

Suite for violin, clarinet and piano, Op. 157b (1936); after the incidental music *Le voyageur sans bagage*, Op. 157

Suite d'après Corrette for oboe, clarinet and bassoon, Op. 161b (1937); after the incidental music *Jules César*,

Sonatine à 3 for string trio, Op. 221b (1940)

String Trio, Op. 274 (1947)

Fanfare for 2 trumpets and trombone, Op. 400 (1962)

Piano Trio, Op. 428 (1968)

Quartets

String Quartet No. 1, Op. 5 (1912)

String Quartet No. 2, Op. 16 (1914–1915)

String Quartet No. 3 with solo voice, Op. 32 (1916); poem by Léo Latil

String Quartet No. 4, Op. 46 (1918)

Sonata for flute, oboe, clarinet and piano, Op. 47 (1918)

String Quartet No. 5, Op. 64 (1920)

String Quartet No. 6, Op. 77 (1922)

String Quartet No. 7, Op. 87 (1925)

String Quartet No. 8, Op. 121 (1932)

String Quartet No. 9, Op. 140 (1935)

La reine de Saba for string quartet, Op. 207 (1939)

String Quartet No. 10 Anniversaire ("Birthday Quartet"), Op. 218 (1940)

String Quartet No. 11, Op. 232 (1942)

String Quartet No. 12, Op. 252 (1945)

String Quartet No. 13, Op. 268 (1946)

String Quartet No. 14, Op. 291 No. 1 (1948–1949); The 14th and 15th string quartets can be performed as an Octet

String Quartet No. 15, Op. 291 No. 2 (1948–1949);

String Quartet No. 16, Op. 303 (1950)

String Quartet No. 17, Op. 307 (1950)

String Quartet No. 18, Op. 308 (1950)

Fanfare (150 mesures pour les 150 ans de la maison Heugel) for 2 trumpets and 2 trombones, Op. 400 (1962)

Piano Quartet, Op. 417 (1966)

Homage à Igor Stravinsky for string quartet, Op. 435 (1971)

3 Études sur des thèmes du Comtat Venaissin for string quartet, Op. 442 (1973)

Quintets

La cheminée du roi René, Suite for wind quintet, Op. 205 (1939); 7 pieces

4 Ésquisses (4 Sketches) for wind quintet, Op. 227b (1941); original for piano

Les rêves de Jacob, Dance Suite for oboe, violin, viola, cello and double bass, Op. 294 (1949)

Divertissement for wind quintet, Op. 299b (1958); after the film score *Gauguin*, Op. 299

Quintet No. 1 for 2 violins, viola, cello and piano, Op. 312 (1950)

Quintet No. 2 for 2 violins, viola, cello and double bass, Op. 316 (1952)

Quintet No. 3 for 2 violins, 2 violas and cello, Op. 325 (1953–1954)

Quintet No. 4 for 2 violins, viola and 2 cellos, Op. 350 (1956)

Wind Quintet, Op. 443 (1973)

Sextets and septets

String Sextet, Op. 368 (1958)

String Septet for 2 violins, 2 violas, 2 cellos and double bass, Op. 408 (1964); The second movement of the septet, entitled 'Etude uncontrolled chance' is a rare example of Milhaud embracing aleatoric compositional devices.

Keyboard

Organ

Sonata, Op. 112 (1931)

Pastorale, Op. 229 (1941)

9 Préludes, Op. 231b (1942); after the incidental music *L'annonce faite à Marie*, Op. 231

Petite suite, Op. 348 (1955)

Piano

Suite, Op. 8 (1913)

Mazurka (1914); published in *L'Album des Six* (1920)

Variations sur un thème de Cliquet, Op. 23 (1915)

Printemps, Book I, Op. 25 (1915–1919)

Sonata No. 1, Op. 33 (1916)

Printemps, Book II, Op. 66 (1919–1920)

Saudades do Brasil, Op. 67 (1920–1921); 12 pieces; also orchestrated

Caramel Mou, Op. 68 (1920); also arranged for voice and jazz band

3 Rag-Caprices, Op. 78 (1922); also orchestrated

Choral, Op. 111 (1930)

L'automne, Op. 115 (1932); 3 pieces

L'album de Madame Bovary, Op. 128b (1933); after the film music *Madame Bovary*, Op. 128

3 Valses, Op. 128c (1933); after the film music *Madame Bovary*, Op. 128

4 Romances sans paroles, Op. 129 (1933)

Promenade (Le tour de l'exposition), Op. 162 (1933, revised 1937)

Touches blanches, Easy Pieces, Op. 222 No. 1 (1941)

Touches noires, Easy Pieces, Op. 222 No. 2 (1941)

Choral (Hommage à Paderewski) (1941)

4 Ésquisses (4 Sketches), Op. 227 (1941); also orchestrated and for wind quintet

La libertadora, Op. 236 (1943); also for 2 pianos

La muse ménagère, Op. 245 (1944); 15 pieces; also orchestrated

Une journée, Op. 269 (1946); 5 pieces

Méditation, Op. 277 (1947)

L'enfant aime, Suite "A Child Loves", Op. 289 (1948); 5 pieces

Sonata No. 2, Op. 293 (1949)

Jeu, Op. 302 (c.1950); published in the album *Les contemporains*

Le candélabre à sept branches, Op. 315 (1951); 7 pieces

Accueil amical, 17 Pieces for Children, Op. 326 (1944–1948)

Hymne de glorification, Op. 331 (1953–1954)

La couronne de Marguerite (Valse en forme de rondo), Op. 353 (1956); also orchestrated

Sonatina, Op. 354 (1956), 1956;

Le globe-trotter, Op. 358 (1956); 6 pieces; also orchestrated

Les charmes de la vie (Hommage à Watteau), Op. 360 (1957); also orchestrated

Six danses en trois mouvements, Op. 433 (1969–1970); also for 2 pianos

Piano 4-Hands

Enfantines, Suite after 3 poèmes de Jean Cocteau, Op. 59a (1920); 3 pieces

2 Pianos

Le bœuf sur le toit, Op. 58a (1919); after the ballet
Scaramouche, Op. 165b (1937); after the incidental music *Le médecin volant*, Op. 165
La libertadora, Op. 236a (1943); 5 pieces; also for piano
Les songes, Op. 237 (1943); 3 pieces; after the ballet, Op. 124 (1933)
Le bal martiniquais, Op. 249 (1944); 2 pieces; also orchestrated
Carnaval à la Nouvelle-Orléans, Op. 275 (1947); 4 pieces
Kentuckiana, divertissement sur 20 airs du Kentucky, Op. 287 (1948); also orchestrated
Six danses en trois mouvements, Op. 433 (1969–1970); also for piano

4 Pianos

Paris for 4 pianos, Op. 284 (1948); also orchestrated

Works for children

À propos de bottes, Musical Story for Children, for voice, mixed chorus and piano (or violin and cello), Op. 118 (1932); words by René Chalupt
Un petit peu de musique, Musical Play for children's chorus and piano, Op. 119 (1932); words by Armand Lunel
Un petit peu d'exercice, Musical Play for children's chorus and piano, Op. 133 (1934); words by Armand Lunel
Récréation, 4 children's songs for voice and piano, Op. 195 (1938); words by Jacqueline Kriéger
Sornettes, Op. 214 (1940); words by Frédéric Mistral
Deux chansons d'enfants (2 Children's Songs) for children's chorus and piano, Op. 217 (1940); words by Henri
Fluchère
Cours de solfège
Papillon, papillonette!
Touches noirs, touches blanches for piano, Op. 222 (1941)
Acceuil amical (Friendly Welcome) for piano, Op. 326 (1944–1948)
Une journée for piano, Op. 269 (1946)
L'enfant aime (A Child Loves), 5 pieces for piano, Op. 289 (1948)
Service pour la veille du sabbat for children's chorus and organ, Op. 345 (1955); Biblical text

Choral

Psaume 136 for baritone, chorus and orchestra, Op. 53 No. 1 (1918); translation by Paul Claudel
Psaume 121 (a.k.a. Psaume 126 [Vulgata 126]) for male chorus a cappella, Op. 72 (1921); translation by Paul Claudel written for the Harvard Glee Club after their 1921 tour of Europe
Cantate pour louer le Seigneur for soloists, chorus, children's chorus, organ and orchestra, Op. 103 (1928); text: Psalms 117, 121, 123, 150
2 Poèmes extraits de l'anthologie nègre de Blaise Cendrars for vocal quartet or chorus and chamber orchestra,
2 Élégies romaines for female vocal quartet or female chorus, Op. 114 (1932); text by Johann Wolfgang von Goethe
La mort du tyran for mixed chorus, flute, clarinet, tuba and percussion, Op. 116 (1932); text by Lampride,
Adages, 16 songs for vocal quartet, chorus and chamber orchestra (or piano), Op. 120c (1932);
Devant sa main nue for female chorus or vocal quartet, Op. 122 (1933); words by Marcel Raval
Pan et la Syrinx, Cantata for soprano, baritone, mixed chorus, flute, oboe, alto saxophone, bassoon and piano, Op. 130 (1934); words principally by Paul Claudel
Les amours de Ronsard, 4 songs for mixed chorus or vocal quartet and chamber orchestra, Op. 132 (1934)
Cantique du Rhône, 4 songs for chorus or vocal quartet, Op. 155 (1936); words by Paul Claudel

Cantate de la paix for male chorus and children's chorus, Op. 166 (1937); words by Paul Claudel
 Main tendue à tous for mixed chorus a cappella, Op. 169 (1937); words by Charles Vildrac
 Les deux cités, Cantata for mixed chorus a cappella, Op. 170 (1937); words by Paul Claudel
 Quatre chants populaires de Provence for mixed chorus and orchestra, Op. 194 (1938)
 3 Incantations for male chorus a cappella, Op. 201 (1939); Aztec poems by Alejo Carpentier
 Quatrains valaisans for mixed chorus a cappella, Op. 206 (1939); words by Rainer Maria Rilke
 Cantate de la guerre for mixed chorus a cappella, Op. 213 (1940); words by Paul Claudel
 Borechou – Schema Israël (Bless Ye the Lord – O Hear, Israel) for cantor, chorus and organ, Op. 239 (1944);
 Kaddish (Prière pour les morts) for cantor, chorus and organ, Op. 250 (1945); Biblical text
 Pledge to Mills for unison mixed chorus and piano, Op. 261 (1945); words by George Percy Hedley
 6 Sonnets composés au secret for chorus or vocal quartet, Op. 266 (1946); text by Jean Cassou
 Symphony No. 3 "Te Deum" for chorus and orchestra, Op. 271 (1946)
 Service sacré pour le samedi matin for baritone, reciter, chorus and orchestra or organ, Op. 279 (1947); Biblical text
 Lekha Dodi (L'choh dodi) for cantor, chorus and organ, Op. 290 (1948); text from the Jewish Sabbath evening litu
 Naissance de Vénus, Cantata for mixed chorus a cappella, Op. 292 (1949); words by Jules Supervielle
 Barba Garibo, Cantata for mixed chorus and orchestra, Op. 298 (1949–1950); words by Armand Lunel
 Cantate des proverbes for female chorus, oboe, cello and harpsichord, Op. 310 (1950); Biblical text
 Les miracles de la foi, Cantata for tenor, chorus and orchestra, Op. 314 (1951); Biblical text from Daniel
 Le château de feu, Cantata for chorus and orchestra, Op. 338 (1954); text by Jean Cassou; written in memory of Jews killed during the war by the Nazis
 3 Psaumes de David for mixed chorus a cappella, Op. 339 (1954)
 2 Poèmes de Louise de Vilmorin for chorus or vocal quartet, Op. 347 (1955); words by Louise Leveque de Vilmorin
 Le mariage de la feuille et du cliché for soloists, chorus, orchestra and tape, Op. 357 (1956); text by Max Gérard, musique concrète
 La tragédie humaine for chorus and orchestra, Op. 369 (1958); text by Agrippa d'Aubigné
 8 Poèmes de Jorge Guillén for mixed chorus a cappella, Op. 371 (1958); words by Jorge Guillén
 Cantate de la croix de Charité for soloists, chorus, children's chorus and orchestra, Op. 381 (1959–1960);
 Cantate sur des textes de Chaucer for chorus and orchestra, Op. 386 (1960); text by Geoffrey Chaucer
 Cantate de l'initiation for mixed chorus and orchestra (or organ), Op. 388 (1960); Hebrew and French liturgical text
 Traversée for mixed chorus, Op. 393 (1961); words by Paul Verlaine
 Invocation à l'ange Raphaël, Cantata for double female chorus and orchestra, Op. 395 (1962);
 Caroles, Cantata for chorus and 4 instrumental groups, Op. 402 (1963); text by Charles d'Orléans
 Pacem in terris, Choral Symphony for alto, baritone, chorus and orchestra, Op. 404 (1963); text by Pope John XXIII
 Cantate de Job (Cantata from Job) for baritone, chorus and organ, Op. 413 (1965); Biblical text
 Promesse de Dieu for mixed chorus a cappella, Op. 438 (1971–1972); Biblical text
 Les momies d'Égypte, Choral Comedy for mixed chorus a cappella, Op. 439 (1972); text by Jean-François Regnard
 Ani maamin, un chant perdu et retrouvé for soprano, 4 reciter, chorus and orchestra, Op. 441 (1972);

Vocal

Solo voice

Cantique de Notre-Dame de Sarrance, Op. 29 (1915); words by Francis Jammes

Voice and organ

5 Prières for voice and organ (or piano), Op. 231c (1942); Latin liturgical texts adapted by Paul Claudel

Ecoutez mes enfants for voice and organ, Op. 359 (1957)

Voice and piano

Désespoir (1909); words by Armand Lunel

Poèmes de Francis Jammes, 2 Sets, Op. 1 (1910–1912); words by Francis Jammes

3 Poèmes de Léo Latil, Op. 2 (1910–1916); words by Léo Latil

Poèmes de Francis Jammes, Set 3, Op. 6 (1912); words by Francis Jammes

7 Poèmes de La connaissance de l'est, Op. 7 (1912–1913); words by Paul Claudel

Alissa, Song Cycle for soprano and piano, Op. 9 (1913, revised 1930); words by André Gide

3 Poèmes en prose de Lucile de Chateaubriand, Op. 10 (1913); words by Lucile de Chateaubriand

3 Poèmes romantiques, set 1, Op. 11 (1913–1914)

3 Poèmes romantiques, set 2, Op. 19 (1914)

4 Poèmes de Léo Latil, Op. 20 (1914); words by Léo Latil

Le château, Op. 21 (1914); cycle of 8 songs; words by Armand Lunel

Poème de Gitanjali, Op. 22 (1914); words by Rabindranath Tagore; translation by André Gide

4 Poèmes de Paul Claudel for baritone and piano, Op. 26 (1915–1917); words by Paul Claudel

D'un cahier inédit du journal d'Eugénie de Guérin, Op. 27 (1915); cycle of 3 songs; words by Eugénie de Guérin

L'arbre exotique, Op. 28 (1915); words by Chevalier Gosse

2 Poèmes d'amour, Op. 30 (1915); words by Rabindranath Tagore

2 Poèmes de Coventry Patmore, Op. 31 (1915); original English words by Coventry Patmore;

Poèmes juifs, Op. 34 (1916); 8 songs

Child Poems, Op. 36 (1916); 5 songs; words by Rabindranath Tagore

3 Poèmes, Op. 37 (1916); also with chamber orchestra; words by Christina Rossetti and Alice Meynell

Chanson bas, Op. 44 (1917); 8 songs; words by Stéphane Mallarmé

Dans les rues de Rio (2 versos cariocas de Paul Claudel), Op. 44a (1917); words by Paul Claudel

2 Poèmes de Rimbaud, Op. 45 (1917); words by Arthur Rimbaud

À la Toussaint (1911); words by Baronne de Grand Maison

4 Poèmes de Francis Jammes, Set 4, Op. 50 (1918); words by Francis Jammes

2 Petits airs, Op. 51 (1918); words by Stéphane Mallarmé

Poèmes de Francis Thompson, Op. 54 (1919); words by Francis Thompson; translation by Paul Claudel

Les soirées de Pétrograd, Op. 55 (1919); 12 songs; words by René Chalupt

3 Poèmes de Jean Cocteau, Op. 59 (1920); words by Jean Cocteau

Catalogue de fleurs for voice and piano or 7 instruments, Op. 60 (1920); words by Lucien Daudet

Feuilles de température, Op. 65 (1920); 3 songs; words by Paul Morand

Poème du journal intime de Léo Latil for baritone and piano, Op. 73 (1921); words by Léo Latil

6 Chants populaires hébraïques for voice and piano or orchestra, Op. 86 (1925)

Pièce de circonstance, Op. 90 (1926); words by Jean Cocteau

Impromptu, Op. 91 (1926); words by Jean Cocteau

Prières journalières à l'usage des juifs du Comtat Venaissin, Op. 96 (1927); 3 songs; Biblical text
Vocalise, Op. 105 (1928)

Quatrain à Albert Roussel, Op. 106 (1929); words by Francis Jammes

- A Flower Given to My Child (1930); words by James Joyce
- Le funeste retour (Chanson de marin sur un texte canadien du XVIII^e siècle), Op. 123 (1933)
- Liturgie comtadine: chants de Rosch Haschanah, 5 songs for voice and piano or chamber orchestra, Op. 125
- 2 Chansons de Madame Bovary, Op. 128d (1933); words by Gustave Flaubert
- Le cygne, Op. 142 (1935); 2 versions; words by Paul Claudel
- Quatrain, Op. 143 (1935); words by Albert Flament
- 3 Chansons de négresse for voice and orchestra or piano, Op. 148b (1935–1936); words by Jules Supervielle
- Chansons de théâtre, Op. 151b (1936); 6 songs; words by Jules Supervielle, R. Lenormand, G. Pitoeff
- 3 Chansons de troubadour, Op. 152b (1936); words by Jean Valmy-Baisse
- 5 Chansons de Charles Vildrac for voice and piano or chamber orchestra, Op. 167 (1937); words by Charles Vildrac
- Rondeau, Op. 178 (1937); words by Pierre Corneille
- Airs populaires palestiniens, Op. 179 (1937)
- Holem tsuadi
- Gam hayom
- Quatrain, Op. 180 (1937); words by Stéphane Mallarmé
- La couronne de gloire, Cantata for voice and chamber ensemble (flute, trumpet, string quartet) or piano, Op. 211
- (1940); words by Solomon ibn Gabirol, Armand Lunel
- Le voyage d'été, Op. 216 (1940); words by Camille Paliard
- 4 Chansons de Ronsard for voice and orchestra or piano, Op. 223 (1940); words by Pierre de Ronsard
- 5 Prières for voice and organ (or piano), Op. 231c (1942); Latin liturgical texts adapted by Paul Claudel
- Rêves, Op. 233 (1942); anonymous 20th-century text
- La libération des Antilles, Op. 246 (1944); words by Henri Hoppenot
- Printemps lointain, Op. 253 (1944); words by Francis Jammes
- Chants de misère, Op. 265 (1946); words by Camille Paliard
- 3 Poèmes, Op. 276 (1947); words by Jules Supervielle
- Ballade nocturne, Op. 296 (1949); a movement from a collaborative work entitled *Mouvements du cœur*: Un hommage à la mémoire de Frédéric Chopin, 1849–1949; words by Louise de Vilmorin
- Les temps faciles, Op. 305 (1950); words by Marsan
- Petites légendes, Op. 319 (1952); words by Maurice Carême
- Fontaines et sources for voice and orchestra or piano, Op. 352 (1956); 6 songs; words by Francis Jammes
- Tristesses, Op. 355 (1956); cycle of 24 songs; words by Francis Jammes
- Préparatif à la mort en allégorie maritime, Op. 403 (1963); words by Agrippa d'Aubigné
- L'amour chanté, Op. 409 (1964); 9 songs
- Voice (or reciter) and ensemble
- 3 Poèmes, Op. 37 (1916); also with piano; words by Christina Rossetti and Alice Meynell
- Le retour de l'enfant prodigue, cantata for 5 voices and chamber ensemble or 2 pianos, Op. 42 (1917);
- Psaumes 136 et 129 for baritone and orchestra, Op. 53 (1918–1919); translation by Paul Claudel
- Machines agricoles, 6 Pastorales for voice and chamber ensemble, Op. 56 (1919)
- Catalogue de fleurs for voice and chamber ensemble (or piano), Op. 60 (1920); words by Lucien Daudet
- Cocktail for voice and 3 clarinets, Op. 69 (1920); words by Larsen
- 4 Poèmes de Catulle for voice and violin, Op. 80 (1923); words by Catullus
- 6 Chants populaires hébraïques for voice and piano or orchestra, Op. 86 (1925)

- 3 Chansons de négresse for voice and orchestra or piano, Op. 148b (1935–1936); words by Jules Supervielle
- Liturgie comtadine: chants de Rosch Haschanah, 5 songs for voice and piano or chamber orchestra, Op. 125
- 5 Chansons de Charles Vildrac for voice and piano or chamber orchestra, Op. 167 (1937); words by Charles Vildrac
- Cantate nuptial for voice and orchestra, Op. 168 (1937); Biblical text from Song of Solomon
- Cantate de l'enfant et de la mère for narrator, string quartet and piano, Op. 185 (1938); story by Maurice Carême
- Les quatre éléments, Cantata for soprano and orchestra, Op. 189 (1938, revised 1956); words by Robert Desnos
- La couronne de gloire, Cantata for voice and chamber ensemble (flute, trumpet, string quartet) or piano, Op. 211
(1940); words by Solomon ibn Gabirol, Armand Lunel
- 4 Chansons de Ronsard for voice and orchestra or piano, Op. 223 (1940); words by Pierre de Ronsard
- Caïn et Abel for reciter and orchestra, Op. 241 (1944); Biblical text from Genesis
- Fontaines et sources, 6 songs for voice and orchestra or piano, Op. 352 (1956); words by Francis Jammes
- Neige sur la fleuve for voice and chamber ensemble, Op. 391 (1961); words by Tsang Yung
- Suite de quatrains, 18 poems for reciter and chamber ensemble, Op. 398 (1962); words by Francis Jammes
- Adieu, Cantata for voice, flute, viola and harp, Op. 410 (1964); words by Arthur Rimbaud
- Cantate de psaumes for baritone and orchestra, Op. 425 (1967); Psalms 129, 146, 147, 128, 127, 136.
- 2 or more voices
- 2 Poèmes for vocal quartet, Op. 39 (1916–1918); text by Saint Léger, René Chalupt
- 2 Poèmes tupis, Op. 52 (1918); 4 female voices and hand-clapping; American Indian text
- 2 Élégies romaines, Op. 114 (1932); for 2 sopranos and 2 altos or female chorus; text by Goethe Adam for soprano, 2 tenors and 2 baritones, Op. 411 (1964); text by Jean Cocteau
- 2 or more voices and piano
- 2 Poèmes du Gardener, Op. 35 (1916–1917); for 2 voices and piano; words by Rabindranath Tagore and Elisabeth
- Sainte-Marie Perrin
- No. 34 de L'église habillée de feuilles, Op. 38 (1916); for vocal quartet and piano 6-hands;
- 2 or more voices and ensemble
- Pan et la Syrinx for soprano, baritone, vocal quartet and wind quartet and piano, Op. 130 (1934);
- Cantate de l'Homme for vocal quartet, reciter and chamber ensemble, Op. 164 (1937); words by Robert Desnos
- Prends cette rose for soprano, tenor and orchestra, Op. 183 (1937); words by Pierre de Ronsard
- 3 Élégies for soprano, tenor and string orchestra, Op. 199 (1939); words by Francis Jammes
- Suite de sonnets, Cantata on 16th century verses for vocal quartet and chamber ensemble, Op. 401 (1963)
- Hommage à Comenius, Cantata for soprano, baritone and orchestra, Op. 421 (1966); text by John Amos Comenius
- Incidental music
- Agamemnon, Op. 14 (1913–1914); L'Orestie d'Eschyle (Orestiean Trilogy No. 1) for soprano, male chorus and orchestra;
- Paul Claudel translation of the drama by Aeschylus; premiere 1927

Protée, Op. 17 (1913–1919); for chorus and orchestra; play by Paul Claudel; 2nd version, Op. 341
 Les Choéphores, Op. 24 (1915); L'Orestie d'Eschyle (Orestiean Trilogy No. 2);
 L'ours et la lune (1918); play by Paul Claudel
 L'annonce faite à Marie, Op. 117 (1932); for 4 voices and chamber orchestra; play by Paul Claudel;
 2nd version,
 Le château des papes, Op. 120 (1932); for orchestra; play by André de Richaud
 Se plaire sur la même fleur, Op. 131 (1934) for voice and piano; play by Moreno, translation by
 Casa Fuerte
 Le cycle de la création, Op. 139 (1935); for voice, chorus and orchestra; play by Sturzo
 Le faiseur, Op. 145 (1935) for flute, clarinet, saxophone and percussion; play by Honoré de Balzac
 Bolivar, Op. 148 (1935–1936); for voice, chorus and chamber orchestra; play by Jules Supervielle
 La folle du ciel, Op. 149 (1936); play by Henri-René Lenormand
 Tu ne m'échapperas jamais, Op. 151 (1936); play by Margaret Kennedy
 Bertran de Born, Op. 152a (1936); for soloists, chorus and orchestra; play by Valmy-Baisse
 Le trompeur de Séville, Op. 152e (1937); play by André Obey
 Le quatorze juillet, Op. 153 (1936); Introduction and Marche funèbre for finale of Act 1 only; play
 by Romain Rolland
 Le conquérant, Op. 154 (1936); for chamber orchestra; play by Jean Mistler
 Amal, ou La lettre du roi, Op. 156 (1936); for piano, violin and clarinet;
 Le voyageur sans bagage (The Traveller without Luggage), Op. 157 (1936); for piano, violin and
 clarinet
 Jules César, Op. 158 (1936); for flute, clarinet (or saxophone), trumpet, tuba and percussion; play
 by William
 Shakespeare
 La duchesse d'Amalfi, Op. 160 (1937); for oboe, clarinet and bassoon; Henri Fluchère after John
 Webster
 Roméo et Juliette, Op. 161 (1937); for oboe, clarinet and bassoon;
 Liberté, Op. 163 (1937); Overture and Interlude only
 Le médecin volant, Op. 165 (1937); for piano and clarinet (or saxophone); play by Charles Vildrac
 after Molière
 Naissance d'une cité, Op. 173 (1937); 2 songs for voice and piano (or orchestra)
 Macbeth, Op. 175 (1937); for flute, clarinet, bassoon, violin, cello, trumpet and percussion
 Hécube, Op. 177 (1937); for flute, clarinet, bassoon, trumpet and percussion; André de Richaud
 translation of the drama by Euripides
 Plutus, Op. 186 (1938); for voice and orchestra; Simone Jollivet translation of the drama by
 Aristophanes
 Tricolore, Op. 190 (1938); play by Pierre Lestringuez
 Le bal des voleurs, Op. 192 (1938); for clarinet and saxophone; play by Jean Anouilh
 La première famille, Op. 193 (1938); play by Jules Supervielle
 Hamlet, Op. 200 (1939); play by Jules Laforgue
 Un petit ange de rien du tout, Op. 215 (1940); play by Claude-André Puget
 L'annonce faite à Marie, Op. 231 (1942); 2nd version of Op. 117; play by Paul Claudel
 Lidoire, Op. 264 (1946); play by Georges Courteline
 La maison de Bernarda Alba, Op. 280 (1947); play by Federico García Lorca
 Shéhérazade, Op. 285 (1948); play by Jules Supervielle
 Le jeu de Robin et Marion, Op. 288 (1948); for voice, flute, clarinet, saxophone, violin and cello;
 adapted from Adam
 Le conte d'hiver, Op. 306 (1950); Claude-André Puget translation of the Shakespeare play
 Christophe Colomb, Op. 318 (1952); for chorus and orchestra; play by Paul Claudel
 Saül, Op. 334 (1954); play by André Gide
 Protée, Op. 341 (1955); 2nd version of Op. 17; play by Paul Claudel
 Juanito, Op. 349 (1955); play by Pierre Humblot
 Mother Courage, Op. 379 (1959); play by Bertolt Brecht

Judith, Op. 392 (1961); play by Jean Giraudoux
Jérusalem à Carpentras, Op. 419 (1966); play by Armand Lunel
L'histoire de Tobie et Sarah, Op. 426 (1968); play by Paul Claudel

Miscellaneous stage works

La sagesse, Stage Spectacle for 4 voices, reciter, mixed chorus and orchestra, Op. 141 (1935);
Fête de la musique, Light and Water Spectacle, Op. 159 (1937); words by Paul Claudel
Vézelay, la colline éternelle, Op. 423 (1967)

Film scores

The Beloved Vagabond (1915)
Le roi de Camargue (1921); music also by Henri Sauguet; directed by André Hugon
Actualités, Op. 104 (1928)
La p'tite Lilie, Op. 107 (1929); directed by Alberto Cavalcanti
Las Hurdes: Tierra Sin Pan (1932); directed by Luis Buñuel
Hallo Everybody, Op. 126 (1933); Dutch documentary short; directed by Hans Richter
Madame Bovary, Op. 128 (1933); directed by Jean Renoir
L'hippocampe, Op. 137 (1934); directed by Jean Painlevé
Tartarin de Tarascon, Op. 138 (1934); based on the novel by Alphonse Daudet; directed by Raymond Bernard
Voix d'enfants, Op. 146 (1935); directed by Reynaud
Le vagabond bien-aimé (The Beloved Vagabond), Op. 150 (1936); directed by Curtis Bernhardt
Mollénard, Op. 174 (1937); directed by Robert Siodmak
La citadelle du silence, Op. 176 (1937); collaboration with Arthur Honegger; directed by Marcel L'Herbier
Grands feux, Op. 182 (1937); directed by Alexeiev
La conquête du ciel, Op. 184 (1937); directed by Hans Richter
La tragédie impériale (a.k.a. Rasputin), Op. 187 (1938); directed by Marcel L'Herbier
Les otages (The Mayor's Dilemma), Op. 196 (1938); directed by Raymond Bernard
The Islanders, Op. 198 (1939); directed by Maurice Harvey
L'espoir (Days of Hope or Man's Hope), Op. 202 (1939); written and directed by André Malraux and Boris Peskine
Cavalcade d'amour (Love Cavalcade), Op. 204 (1939); collaboration with Arthur Honegger;
Gulf Stream, Op. 208 (1939); directed by Alexeiev
The Private Affairs of Bel Ami, Op. 272 (1946); directed by Albert Lewin
Dreams That Money Can Buy, Op. 273 (1947); Ruth, Roses and Revolvers sequence only;
Gauguin, Op. 299 (1950); directed by Alain Resnais; used in Pictura (1951), co-directed by Resnais
La vie commence demain (Life Begins Tomorrow), Op. 304 (1950); music also by Manuel Rosenthal;
Ils étaient tous des volontaires, Op. 336 (1954)
Rentrée des classes (1956); film short; directed by Jacques Rozier
Celle qui n'était plus (Histoire d'une folle), Op. 364 (1957); directed by G. Colpi
Péron et Evita, Op. 372 (1958); historical TV documentary narrated by Walter Cronkite
Burma Road and the Hump, Op. 375 (1959); historical TV documentary narrated by Walter Cronkite
Paul Claudel, Op. 427 (1968); directed by A. Gillet

Radio scores

Voyage au pays du rêve, Op. 203 (1939)
Le grand testament, Op. 282 (1948)
La fin du monde, Op. 297 (1949); by Blaise Cendrars
Le repos du septième jour, Op. 301 (1950); by Paul Claudel

Samaël, Op. 321 (1953); by André Spire
Le dibbouk, Op. 329 (1953); by S. Ansky

Electroacoustic music

Étude poétique, Op. 333 (1954)
La rivière endormie (1954)

(7761)

© COPYRIGHT David C F Wright DMus 2015. This article or any part of it, however small, must not be copied, quoted, reproduced, downloaded or altered in any way whatsoever nor stored in any retrieval system. Failure to comply is in breach of International Copyright Law and will render any offender liable to action at law.