

HAVANAISE VARIÉE
THÈME POPULAIRE

FOR MEZZO-SOPRANO OR ALTO VOICE AND PIANO

by

PAULINE VIARDOT

Edited and Annotated by Michael Kaye

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PUBLICATIONS

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Pauline Viardot-Garcia (1821-1910)



Her voice was tremendously powerful, prodigious in its range, and it overcame all the difficulties in the art of singing. But this marvelous voice did not please everyone, for it was by no means smooth and velvety. Indeed, it was a little harsh and was likened to the taste of a bitter orange. But it was just the voice for a tragedy or an epic, for it was superhuman rather than human. Light things like Spanish songs and Chopin mazurkas, which she used to transpose so that she could sing them, were completely transformed by that voice and became the playthings of an Amazon or of a giantess. She lent an incomparable grandeur to tragic parts and to the severe dignity of the oratorio. ...

But contrary to the custom of most composers who like nothing better than to show their compositions, she concealed hers as though they were indiscretions. It was exceedingly difficult to persuade her to let one hear them, although the least were highly creditable. Once she sang a Spanish popular song, a wild haunting thing, with which Rubinstein fell madly in love. It was several years before she would admit that she wrote it herself. ...

[Her compositions] were extremely original. The only explanation why those that were published have remained unknown and why so many were unpublished is that this admirable artist had a horror of publicity. She spent half her life in teaching

pupils and the world knew nothing about it.¹

Pauline Garcia-Viardot was one of the most remarkable people in the history of music. She was the daughter of the tenor Manuel Garcia, Sr. (1775–1832), for whom Rossini composed the role of the Count Almaviva in *Il barbiere di Siviglia*. He was also an impresario, a composer who wrote 51 operas, and a professor of singing. Her older sister was the diva Maria Malibran (1808–1836), who died of complications from the injuries she suffered when she fell from her horse while hunting.² Pauline's brother, Manuel Garcia, Jr. (1805–1906), a baritone, became famous for his compendium on singing (*Traité complet de l'art du chant*) and for inventing the laryngoscope (1855). Erminia Frezzolini, Mathilde Marchesi, Julius Stockhausen, and Jenny Lind were his most famous students.

By the time Pauline was four years old she could speak four languages. In 1825, her father took the family to New York City to establish an Italian opera company. There, she met Lorenzo da Ponte, Mozart's librettist, who was teaching Italian at Columbia University. The Garcias produced several operas at the Park Theatre, after which they went to Mexico City, where Pauline studied piano and organ with Marcos Vega. In true Spanish fashion, she could also play the guitar. The Garcias returned to Paris in March of 1829. Pauline began performing in public as an accompanist for her sister and the violinist Charles-Auguste de Bériot. Further study with Meysenberg, Liszt and Chopin, with whom she shared long friendships, made her a very accomplished pianist. She also became a treasured confidante of the feminist author George Sand.³ Together with Chopin, they often made music at Sand's retreat at Nohant, while Eugène Delacroix sat nearby painting. Pauline learned much from Chopin. With his permission and advice she arranged twelve of his *Mazurkas* as songs for voice and piano.⁴ She also transformed instrumental music by Brahms, Haydn and Schubert into songs of her own.

Pauline Garcia made her operatic debut in London in 1839 as Desdemona in Rossini's *Otello* and her Paris Opéra in the same role. On 18 April 1840, she married Louis Viardot, a politician, an art historian, a man of letters, and the respected director of the Théâtre Italien in Paris. After he resigned from that post to manage Pauline's career, he, Pierre Leroux and George Sand founded *La Revue Indépendante*, a controversial socialist newspaper; Pauline's association with the founders resulted in her briefly falling out of favor in France.⁵ So she left Paris to perform in Madrid, London, Vienna, Prague, and Germany. She already had appeared in Berlin in Meyerbeer's *Robert der Teufel* (*Robert le Diable*) as Alice, and the composer designated her as "the greatest singer in the universe." Meyerbeer subsequently wrote the difficult role of Fidès in *Le Prophète* for Pauline, who triumphed in the part at the Paris Opéra in more than one hundred performances, beginning with the premiere of the opera on 16 April 1849.⁶ She also had great success as Valentine in Meyerbeer's *Les Huguenots*.

¹ Pauline Garcia-Viardot (born Michelle Ferdinande Pauline Garcia, also known as Michelle Ferdinande Pauline Viardot-Garcia and Michelle Pauline Ferdinande Laurence Garcia), as described by Camille Saint-Saëns in his *Musical Memories*, translated by Edwin Gile Rich, Boston, Small, Maynard & Company Publishers, 1919, chapter XIV.

² Malibran was pregnant at the time. She was most famous for her interpretations of operas by Rossini, Meyerbeer, Donizetti, and Bellini.

³ Born Amandine-Aurore-Lucile Dupin (later known as the Baroness Dudevant), in 1831 Sand divorced her husband and began an highly visible independent life.

⁴ She performed music from Mozart's *Requiem* at Chopin's funeral.

⁵ Louis Viardot was also the author of one of the first guidebooks to the museums of Europe, of widely read French translations of Cervantes's *Don Quixote de la Mancha* illustrated by Gustave Doré and (with Turgenev) several of Pushkin's works.

⁶ She also sang Fidès in Berlin and London, where she appeared regularly from 1848–1851 and from 1854–1855.

In October of 1842, Pauline returned to Paris as Arsace in Rossini's *Semiramide*, partnered by Giulia Grisi and Antonio Tamburini; then on to Vienna, where she was also a favorite with the public. In 1843, Pauline traveled to St. Petersburg with Giovanni Battista Rubini's Italian opera company. There, she became known as the first foreign artist to sing the music of Glinka and Dargomizhky in Russian. Conversely, she also introduced music by Russian composers to western Europe. In St. Petersburg she met the novelist, poet, and playwright Ivan Turgenev, who also had befriended her husband. They were both devoted to Pauline. Turgenev's five-act situation comedy, *A Month in the Country* (1850), dealing with love, esteem, affection and the fragility of human relationships was drawn from his unconventional forty-year *ménage*.⁷ In the spring of 1847 in Berlin, Pauline managed to save the day when the singer scheduled to sing Isabella in *Robert der Teufel* became indisposed and Pauline sang both roles of Alice and Isabella in the same performance, changing costumes with each change of scene. During the 1854–1855 season at Covent Garden, she sang Azucena in the English premiere of Verdi's *Il Trovatore*. In addition to the operas already mentioned, her elastic vocal range permitted her to sing Gluck's *Alceste*, *Iphigénie* and *Orphée*; Mozart's *Donna Anna* and *Zerlina*;⁸ Rossini's *Cenerentola*, *Ninette*, and *Rosina*; Bellini's *Norma*, *Romeo*, and *Amina*; Donizetti's *Lucia*, *Leonora* and *Maria di Rohan*; Camilla Orazia in Marcadante's *Gli Orazi ed i Curiazi*; Rachel in Halévy's *La juive* and Verdi's *Lady Macbeth* (in 1859 in Dublin).

In the tradition of Rossini and other influential artists known for their Parisian *soirées*, Pauline always hosted a musical salon on Thursday evenings and Sunday afternoons at her homes in France, London, and Baden-Baden.⁹ It was there that the circle of her friends and important people in the arts convened and Pauline entertained and nurtured the cause of young composers, such as Charles Gounod, Gabriel Fauré, Jules Massenet, Camille Saint-Saëns and Ambroise Thomas. In various ways, all of them acknowledged the versatile dramatic mezzo-soprano for having helped launch their careers. It was Pauline Viardot who convinced Gounod to abandon the clergy and devote himself to composing music. She sang the title role in the premiere of Gounod's *Sapho* at the Paris Opéra on 16 April 1851. She also provided important assistance to Arthur Sullivan and inspiration to Charles Dickens.

At one of those Paris *soirées* in 1859, Pauline sang excerpts from Berlioz's *Les Troyens* in the presence of the composer and the Princess Carolyne Sayn-Wittgenstein. Berlioz had conceived the role of Didon for Viardot, but she never sang it in a complete performance. He was also indebted to Pauline for helping him revise the score of *Les Troyens*, particularly for making the

⁷ Turgenev was counted among the five most celebrated authors in France at the time, referred to as the *Groupe des Cinq*: Daudet, Flaubert, Goncourt, and Zola being the others. According to Tchaikowsky, Pauline and Turgenev were “united by bonds of a very touching and absolutely pure friendship, which long ago became such a habit that they cannot live apart.” See Mainwaring, Marion ed., *The Portrait Game* (London: Chatto and Windus, 1973).

⁸ In 1855 in London, Pauline purchased Mozart's autograph manuscript of *Don Giovanni*, which she kept “in an artefact that was as close in construction to a reliquary that its nature would allow, and treated it as a shrine. Its position was described with great pride by Viardot in her correspondence, and visitors to her homes in Paris, Courtavanel or Baden-Baden behaved exactly as if they were in the presence of a relic: Rossini genuflected and Tchaikovsky claimed to have been in the presence of divinity.” See Everist, Mark. “Enshrining Mozart: *Don Giovanni* and the Viardot Circle” in *19th-Century Music* 25 (2001), pp. 165-189.

⁹ In their summer home in France, (Château de Cortavanel, Seine et Marne, near Rozay-en-Brie) which she purchased in 1844, Pauline converted the attic into a small theater that she called the Théâtre des Pommes de Terre where she presented performances. The price of admission was one potato. See FitzLyon, April. *The Price of Genius: A Life of Pauline Viardot*. New York: Appleton-Century, 1965, p. 306.

piano reduction of the *Royal Hunt and Storm*.¹⁰ He referred to *Les Troyens* as ‘our opera.’ In 1860, Richard Wagner found himself *chez* Viardot. There in semi-private, Pauline virtually sight read the second act of *Tristan und Isolde*, singing Isolde and Brangäne as Wagner sang Tristan and all of the other male roles in the presence of Berlioz, with Karl Klindworth at the piano.

I improvised a special performance of the second act of my *Tristan*, in which Mme. Viardot was to share the singing parts with myself, and on which occasion my friendship for the latter received a considerable impetus; while for the pianoforte accompaniment I summoned Klindworth at my own expense from London. This exceedingly select performance took place in Mme. Viardot’s house. Besides Mme. Kalergis [the niece of the Russian Chancellor, Count von Nesselrode], in whose honor alone it was given, Berlioz was the only person present. Mme. Viardot had specially charged herself with securing his presence, apparently with the avowed object of easing the strained relations between Berlioz and myself. I was never clear as to the effect produced upon both performers and listeners by the presentation under such circumstances of this extraordinary selection. Mme. Kalergis remained dumb. Berlioz merely expressed himself warmly on the *chaleur* of my delivery, which may very well have afforded a strong contrast to that of my partner in the work, who rendered most of her part in low tones. Klindworth seemed particularly stirred to anger at the result. His own share was admirably executed; but he declared that he had been consumed with indignation at observing Viardot’s lukewarm execution of her part, in which she was probably determined by the presence of Berlioz.¹¹

Although her German was excellent, that year Pauline portrayed Leonore in Beethoven’s *Fidelio* in Baden-Baden in French. In 1861, she sang the title role in Gluck’s *Alceste*, with several convenient transpositions, in a concert version of the opera in Paris at the Concerts Lamoureux. Some sources give the year 1863 as the end of Viardot’s stage career, but she made occasional appearances in Stuttgart in 1864–1865 and sang Gluck’s Orpheus in March of 1870 in Weimar. On 3 March of that year, she sang the first performance of the *Alt-Rhapsodie* (*Alto Rhapsody* for alto solo, male chorus and orchestra), Op. 53, by Johannes Brahms in Jena. The previous year Brahms had conducted the premiere of Viardot’s salon opera *Der letzte Zauberer* (*Le dernier sorcier*) at her little theater in Baden-Baden.¹² In 1873, she sang the world premiere of Massenet’s sacred drama in four acts, *Marie-Magdeleine* at the Théâtre de l’Odéon. Massenet recalled:

An invincible secret power directed my life. I was invited to dine at the house of Mme. Pauline Viardot, the sublime lyric tragedienne. In the course of the evening

¹⁰ Camille Saint-Saëns reported “With my own eyes, I have seen Mme. Viardot, pen in hand, her eyes aglow, the manuscript of *Les Troyens* on her piano, writing the arrangement of the ‘Royal Hunt.’” See Armand Gouzien in the *Journal de Musique* of 25 November 1876.

¹¹ See Wagner’s autobiography, *My Life* (*Mein Leben*), Volume II – 40/68. The event probably took place sometime after Wagner’s forty-seventh birthday (22 May 1860). In *Das Braune Buch*, it is dated June 1860. Several months later, on 12 February 1861, Wagner told Mathilde Wesendonk: “Ich sang mit der Garzia-Viardot [*sic*] den zweiten Akt aus *Tristan*: ganz unter uns, nur Berlioz war mit dabei.” The role of Elisabeth in Wagner’s *Tannhäuser* was created by the eighteen year old Johanna Wagner, who later studied with Pauline Viardot and became an important mezzo-soprano acclaimed as Tancredi, Fidès and Ortrud.

¹² *Le dernier sorcier* was also presented in a private performance in London on 11 February 1871. In 1869, Liszt and Edward Lassen orchestrated the work for productions in Weimar, Riga and Karlsruhe. See Nicholas G. Zelukin, *The Story of an Operetta: Le Dernier Sorcier by Pauline Viardot and Ivan Turgenev* (Munich: Verlag Otto Sagner), 1989.

I was asked to play a little music. I was taken unawares and I began to sing a bit from my sacred drama *Marie Magdeleine*. I was singing when Mme. Viardot leaned over the keyboard and said with an accent of emotion never to be forgotten, “What is that?” “*Marie Magdeleine*,” I told her, ‘a work of my youth which I never even hope to put on.’ “What? Well, it shall be and I will be your Mary Magdalene.”¹³

She took the greatest interest in the score of *Samson et Dalila* by Saint-Saëns, which was first composed as an oratorio with Pauline in mind for Dalilah. On 11 April 1874, she arranged for a private performance of the first two acts at her private theater, with Saint-Saëns at the piano. She invited the director of the Paris Opéra and sang the second act with improvised scenery and oriental costumes. In appreciation, Saint-Saëns dedicated the opera to Pauline. She was also the dedicatee of songs by Berlioz, Fauré, Franck, Liszt, Rubinstein, and Saint-Saëns.

Pauline Viardot was also an inspirational friend to other now-immortal musicians. When she met Clara Wieck and Robert Schumann in Leipzig in 1838, Clara called her “the most brilliant woman [she had] ever met.” Robert published one of Pauline’s songs in the *Neue Zeitschrift für Musik* and later made her the dedicatee of his song cycle, *Liederkreis*, Op. 24. George Sand based the heroine of her novel *Consuelo* on Pauline’s life.¹⁴ When she retired from the stage, she established a residence in the fashionable German resort of Baden-Baden. There she entertained royalty (Wilhelm and Augusta of Prussia), politicians (Helmuth Karl von Moltke and Otto von Bismarck), and a variety of artists, while she focused on teaching and composing. She had studied music theory and composition at the Paris Conservatory with Anton Reicha (1770–1836), who had personally known Beethoven, Haydn and Salieri. A true link with classical and romantic periods of music history, Reicha was also one of the teachers of Liszt, Berlioz, Gounod and César Franck.



A matinee at the Villa Viardot in Baden-Baden. Among others pictured are: Wilhelm I of Prussia, Bismarck, Turgenev, Doré, Anna von Hessen, Queen Augusta, and Theodor Storm; Anton Rubinstein at the piano, Pauline Viardot and Desirée Artôt at the organ.

¹³ See Jules Massenet, *My Recollections* (Boston: Small, Maynard & Company, 1971), p. 81. The premiere of the oratorio with a libretto by Louis Gallet was on April 11, 1873; the first staged performance of the work as a *drame lyrique* took place at the Opéra-Comique in 1906. Massenet later wrote more than 20 operas.

¹⁴ Meyerbeer considered setting *Consuelo* as an opera. George Eliot’s *Armstrong* (1871) was also a tribute to Pauline Viardot.

a guise unworthy of her.

Her immoderate love of music was the cause of the early modification of her voice. She wanted to sing everything she liked and she sang Valentine in *Les Huguenots*, Donna Anna in *Don Juan*, besides other roles she should never have undertaken if she wanted to preserve her voice. She came to realize this at the end of her life. “Don’t do as I did,” she once told a pupil. “I wanted to sing everything, and I ruined my voice.”¹⁶

The Franco-Prussian war forced the Viardots to leave Baden-Baden and seek refuge in London. They returned to Paris (48 rue de Douai) in 1871; from then until 1875 Pauline taught at the Paris Conservatory and at her villa in Bougival (“Les Frênes”), where Turgenev constructed a *datcha* in the garden. She penned more than fifty songs between 1864 and 1874 and wrote more than one hundred vocal compositions in all. They include settings of poems by De la Fontaine, De Musset, Gautier, Goethe, Heine, Lermontov, Koltsov, Mörike, Pushkin, Racine, Ronsard, Sully-Prudhomme, Tergenev and Uhland. Her first three salon operas, *Trop de femmes* (1867), *L’ogre* (1868), and *Le dernier sorcier* (1869) were set to libretti by Ivan Turgenev, who was in love with her and lived next door to and often with Pauline and her husband—with his approval—until Turgenev died in 1883.¹⁷ She wrote her own libretti for *Le conte de fées* (1879), and *Cendrillon* (1904). Her other stage works were a pantomime entitled *Au Japon*, *Phèdre et Atholie*, and *Andromaque*. She was awarded the *Légion d’honneur* in 1901. At her death, on 10 May 1910, she left a legacy of music for solo piano, piano four-hands, two flutes and piano, violin and piano, military band, and chorus.

THE HAVANAISE VARIÉE

In addition to typifying a woman from Havana, in musical terms, an *havanaise* is the French equivalent of the Spanish *habanera*, a slow syncopated Cuban dance in duple meter. “Thème Populaire” indicates that it was based on a popular melody of some sort. The word *variée* refers to the variations of the music Pauline Viardot provided as this seduction song progresses. It was originally published in 1880 in Paris by Heugel et Fils as *Six Mélodies et Une Havanaise Variée à 2 Voix* :

No. 1 – La main

No. 2 – Dernier aveu

No. 3 – J’en mourai (Moriro)

No. 4 – Hai Luli!

No. 5 – Gentilles hirondelles

No. 6 – Chanson mélancolique

No. 7 – Havanaise Variée à 2 Voix égales (“La même Havanaise variée pour une seule voix / No. 7bis [pour] Soprano and No. 7ter [pour] Contralto.”)

¹⁶ Saint-Saëns, Op. cit.

¹⁷ Turgenev sometimes prompted and acted in those works, presented for the amusement of their guests. At various times, the Viardots permitted Turgenev to occupy several rooms in their homes. Turgenev termed it an unofficial marriage. When Turgenev fathered an illegitimate daughter with a laundress employed by his mother, he named the child Paulinette (1842–1919). Pauline Viardot had four children of her own: two daughters who were concert singers, a daughter (Louise Héritte-Viardot) who was a writer and composer, and a son, Paul, who became a conductor, composer and violinist.

The tonality of the duet version and the solo setting for soprano was D major. The author of the Spanish text for the *Havanaise* is unknown, but the French words are by Louis Pomey, whose poetry is the basis of many other songs Pauline composed. The poems of the other songs in the first edition are by Théophile Gautier, Xavier de Maistre, Henri Charles Read, Armand Silvestre and Victor Wilder.

Sur la rive le flôt d'argent
En chantant brise mollement,
Et des eaux avec le ciel pûr
Au lointain se confond l'azûr.
Quel doux hymne la mer soupier!
Viens c'est nous que sa voix attire,
Sois, ô belle! Moins rebelle,
Sois, ô belle! Moins cruelle,
Ah! Ah!
À ses chants laisse-toi charmer!
Viens, c'est là que l'on sait aimer.
À ses chants laisse-toi charmer!
laisse-toi, laisse-toi charmer!
C'est là c'est là, oui, c'est là
que l'on sait aimer.

Premier Variation

Sur la rive le flôt d'argent
En chantant brise mollement,
Et des eaux avec le ciel pûr
Au lointain se confond l'azûr.
Sois moins rebelle,
sois moins rebelle,
Ô ma belle,
La mer t'appelle!
Ô ma belle,
La mer t'appelle!
Ah! Viens, viens, viens!
À ses chants laisse-toi charmer!
Ah! viens, c'est là
qu'on sait aimer!
À ses chants laisse-toi charmer!
Viens, c'est là qu'on sait aimer!
Ah! oui, c'est là, c'est là
qu'on sait aimer!

Deuxieme Variation

Sois ma belle, moins rebelle,
Laisse-toi charmer, oui,

Upon the bank the silver wave
Gently breaks up while singing,
And the waters and the pure sky
Merge in the azure distance.
What a sweet song the sea emits!
Come, its voice attracts us,
Oh, my beauty, be less resistant,
Oh, my beauty, be less cruel,
Ah! Ah!
Let yourself be charmed by its songs!
Come, it is there that one knows how to love.
Let yourself be charmed by its songs!
Let yourself be charmed!
It is there, yes there
That one knows how to love.

First Variation

Upon the bank the silver wave
Gently breaks up while singing,
And the waters and the pure sky
Merge in the azure distance.
Be less resistant,
be less resistant.
Oh, my beauty
The sea is calling you!
Oh, my beauty
The sea is calling you!
Ah! Come, come, come!
Let yourself be charmed by its songs!
Ah, come! It is there
that people know how to love.
Let yourself be charmed by its songs!
Come! It is there that one knows how to
love. Ah, yes! It is there, it is there that
People know how to love

Second Variation

My beauty, be less of a rebel.
Let yourself be charmed, yes

laisse-toi charmer,	Let yourself be charmed,
Ô ma belle!	Oh, my beauty!
C'est en mer, c'est en mer	It is by the sea, by the sea
Que l'on sait aimer,	That one knows how to love,
que l'on sait aimer!	That one knows how to love!
Ah! Laisse-toi charmer,	Ah, let yourself be charmed
C'est là qu'on sait aimer,	It is there one knows how to love,
c'est là qu'on sait aimer,	It is there one knows how to love,
C'est là, c'est là,	It is there, there,
c'est là qu'on sait aimer,	There that one knows how to love,
Ô belle, ma belle,	Oh, beauty, my beauty,
laisse-toi charmer,	let yourself be charmed,
C'est en mer que l'on sait aimer,	It is at sea that one knows how to love,
C'est en mer que l'on sait aimer,	It is at sea that one knows how to love,
Oui, c'est là que l'on sait aimer,	Yes, it is there
que l'on sait aimer!	that one knows how to love!

The Spanish text of the second verse conveys additional meaning:

Come with me, my child, to the sea,
 For on the shore I have a boat.
 We shall row it together,
 Only there do people know how to love.
 Ah, my fair one, if only you knew,
 If only you knew. Ah, ah,
 Come with me my child.
 Ah, ah, my fair one,
 Give me your love.
 Be less stubborn, oh my beauty,
 The sea is calling you! Ah, come, come.
 Let yourself be charmed.
 It is there that people know how to love.
 Fair one, come with me to the sea.
 We shall row together,
 For only there do people know how to love.
 Come my fair one, come to the sea.

Recently, this *Havanaise* has become popular through recordings, videos, and live performances of the mezzo-soprano Cecilia Bartoli. Since Pauline Viardot was most comfortable in what is now considered as the repertoire for mezzo-soprano, the present edition of the *Havanaise* is in the key she chose for low solo voice.

Michael Kaye
 Washington, DC



Pauline Viardot in 1860

A recipient of the Luigi Illica prize for contributions to Puccini studies, Michael Kaye is one of the leading authorities on Puccini and opera in general. Plácido Domingo and Kiri Te-Kanawa have recorded his editions of Puccini's songs. Michael Kaye's reconstructions of the different versions of *Madama Butterfly* have been recorded and staged by opera companies in the United States and Europe. He is the co-author of the English translation of the most recent comprehensive *Catalogue of the Works* of Puccini (published by Bärenreiter). A member of the Istituto di Studi Pucciniani, founded and still guided with strength of purpose by the composer's granddaughter, Simonetta Puccini, Mr. Kaye has served on the music staff of the Metropolitan Opera and established the landmark edition of Offenbach's *Les Contes d'Hoffmann* based on more than 350 pages of previously unknown autograph manuscripts. For Masters Music Publications, he has edited and annotated numerous works by various composers, including the *Puccini Rediscovered* series of volumes spanning the composer's entire career.

Havanaise Variée

1

Thème populaire

Pauline Viardot

French text by Louis Pomey

Edited by Michael Kaye

Moderato

Voice

Pianoforte

Red. * Red. *

6

Red. *

11

p

Sur la ri - ve le flôt d'ar - gent En chan - tant bri - se mol - le -
Ven-te ni - ña con mi - go al mar Que en la pla - ya ten-go un ba -

p

15

ment, Et des eaux a - vec le ciel³ pûr Au loin - tain se con-fond l'a -
jel, Vo-ga - re - mos a dos en el, Que a-lli so - lo se sa - be a -

Red. *

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Mouv^t du thème*mf*

3

là ³ qu'on ³ sait ³ ai - - mer,
 lli - - se - - sa - - be a - - mar!

ô bel - - le, ma
 Ru - bi - - ta, Ay,

Mouv^t du thème

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bel-le, lais - se - toi char - mer, — C'est en mer que l'on sait ai - mer, — C'est en
 ven - te con mi - go al mar! — Vo - ga - re - mos a dos en el, — Que a-lli

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poco a poco rall.

mer — que l'on sait ai - mer, — Oui c'est là que l'on sait ai - mer, que l'on sait ai -
 so - lo se sa - be a - mar! — Ven - te ru - bi - ta, ven - te ru - bi - ta,

poco a poco rall.

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poco rit.

mer, que l'on sait — ai - - - - mer!
 ven - te al mar — al — mar!

poco rit.