

COMPOSITIONS
AND ARRANGEMENTS
FOR THE GUITAR

BY
MANUEL Y. FERRER



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PREFACE

IN presenting this volume of music to Guitarists—both amateur and professional—I have been moved in the first place, by a desire to preserve some of my compositions and arrangements from oblivion; and in the second, by the fact, that during my long experience as a teacher I have observed that amateur performers find it exceedingly difficult to procure good music, suitably arranged for the Guitar, and that it is next to impossible to obtain a collection so varied as I now have the honor of offering. The instrumental pieces have been arranged in the order of their difficulty—the first part containing pieces easy of execution; the second, pieces of only moderate difficulty; and the third, difficult selections requiring thorough study. The proper positions and fingering for each piece have been carefully marked, and directions for producing the various effects in the easiest manner, and teaching the student how to attain the most brilliant execution, can be found on the next page. This work would be incomplete without a number of standard songs and duets, which have been chosen by me as being specially adapted to this instrument.

The merit of the selections made from the works of such renowned composers as Beethoven, Rossini, Gounod, Donizetti, Verdi, Yradier and others, do not need my personal endorsement.

I shall consider my labor amply rewarded if this modest publication receives the approval of all lovers of the divine Art of Music.

MANUEL Y. FERRER

SAN FRANCISCO

INTRODUCCION

AL publicar esta coleccion, que es el fruto de mi trabajo de algunos años, me ha movido el deseo de conservar unidas algunas de mis composiciones, salvándolas del olvido en que caerian si quedáran diseminadas é inéditas.

Háme movido igualmente á emprender esta publicacion, el convencimiento adquirido en muchos años de experiencia como maestro, de que si es difícil para los amantes de la guitarra el hacerse de algunas piezas sueltas, adecuadamente arregladas para este instrumento, mucho más lo seria el conseguir una coleccion tan variado como la que tengo la honra de ofrecerles.

En la distribucion que he adoptado, me he propuesto seguir un órden progresivo, como se observará desde la parte primera (en la cual están las composiciones más sencillas y de fácil ejecucion), hasta la tercera parte, en que están comprendidas aquellas que, por su mayor dificultad, exigen un estudio más detenido.

Tambien he procurado que vayan bien marcadas las posiciones y el dedeo, así como el modo de producir los diversos efectos, á fin de facilitar la mejor ejecucion, como se puede ver en la página proxima.

Incompleta me habria parecido esta obra si no la embellecieran las piezas de canto que he juzgado ser las más populares y adecuadas á la guitarra. Es innecesaria toda recomendacion mia respecto á la coleccion en general, cuando los autores, cuyas composiciones he adoptado, son de tan reconocido mérito como Beethoven, Gounod, Rossini, Donizetti, Verdi, Yradier, etc.

Finalmente, mis esfuerzos estarán enteramente recompensados, si esta humilde publicacion mereciere la aprobacion de los amantes del divino arte de la música.

MANUEL Y. FERRER

SAN FRANCISCO

EXPLANATION

THE signs adopted in this work to denote fingering, positions, and the way of producing the different effects are as follows:

The small figures, 1, 2, 3, 4, placed over, under, or by the side of the notes, indicate the four fingers of the left hand, and the open strings are marked with a small circle, thus (o).

The right hand fingers are indicated by an (x) for the thumb, one dot (.) for the first finger, two (..) for the second, and three (...) for the third.

The different positions from first to twelfth, are marked with ordinal numbers, thus: 1st, 2d, 3d, 4th, 5th, etc.

The figures within a circle like this ②, denote the string upon which the tone must be produced.

The chords of three, four or more notes, preceded by a curve like this ((), are to be executed with the thumb of the right hand in diagonal direction, that is, beginning from the lowest note near the finger-board, and terminating with the highest note near the bridge.

Chords, preceded by this mark ([), are to be executed with a simultaneous movement of the thumb and the first finger of the right hand, extending the thumb as much as possible, as well as the second, third, and fourth fingers, contracting with all possible tension the first finger towards the centre of the hand, and striking the fundamental bass with the thumb, and all the other notes with the first finger in an opposite direction. This way I particularly recommend, because, when well executed, it produces a more sonorous tone, and consequently a more agreeable effect.

The harmonic sounds, besides being printed in smaller notes, are indicated by an "H.," or with the abbreviation, *Harm.*; and the abbreviation, *Nat.*, marks the change from harmonic to natural tones.

In the passages in which the fingers of the right hand are not marked, the notes of the melody are to be played alternately with the first and second fingers, especially when they are in a running scale; and the fundamental bass, as well as harmonics, are those to be played with the thumb.

All other signs and marks of expression are those in common use.

The accompaniments to the songs may also be used on the piano, by playing them one octave lower than they are written.

ADVERTENCIA

LOS signos usados en esta obra para marcar los dedos, las posiciones y el modo de producir los diferentes efectos, son los siguientes:

Los números pequeños 1, 2, 3, y 4, puestos arriba, debajo, ó al lado de las notas, indican los dedos de la mano izquierda: el 1 para el índice, el 2 para el medio, el 3 para el anular, y el 4 para el meñique. Las cuerdas sueltas están marcadas con un pequeño círculo como este (o).

Los dedos de la mano derecha se indican por una (x) para el pulgar, un (.) para el índice, dos (..) para el medio, y tres (...) para el anular.

Los diferentes posiciones, desde la primera hasta la duodécima, están indicadas con números ordinales en ingles: 1st, 2d, 3d, 4th, 5th, etc.

Los números dentro de un círculo como este ③ indican la cuerda sobre la cual debe producirse la nota marcada con él.

Los acordes de tres, cuatro, ó más notas, precedidas por una curva como esta (() se ejecutarán con el pulgar de la mano derecha, en dirección diagonal, esto es, comenzando por la nota más baja, desde cerca del diapason, y terminando en la más alta cerca del puente.

Igualmente los acordes precedidos por esta marca ([) se ejecutarán con un movimiento simultáneo del pulgar y el índice de la mano derecha, estendiendo todo lo posible tanto el pulgar como el medio, el anular, y el meñique, contrayendo el índice toda la tirantez posible, hácia el centro de la mano, y pusillando ó hiriendo el bajo fundamental con el pulgar, y todas las demás notas con el índice, en dirección ó movimiento encontrado. Este modo lo recomiendo muy particularmente porque, bien ejecutado, produce más sonoros los sonidos y, por consiguiente, el efecto más agradable.

Para los sonidos armónicos se observará que además de ser las notas mucho más pequeñas están indicados con (H) ó con la abreviatura (*Harm.*); así como que la abreviatura (*Nat.*) marca el cambio ó vuelta de los armónicos á los sonidos naturales.

Por regla general, en los pasajes que no estén marcados los dedos de la mano derecha, se ejecutarán las notas que forman el canto ó melodía, con el primero y segundo dedos, alternativamente (sobre todo, cuando sean en escalas corridas); y el bajo fundamental y armonías con el pulgar.

Los demás signos, ó marcas de expresión, son los mismos generalmente conocidos y usados por todos.

Los acompañamientos de las piezas de canto se podrán tocar también en el Piano, una 8va. más baja de como están escritos.

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MEXICAN WALTZ

Tempo di Valse

Arr. by M. Y. Ferrer.

5th Bar

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked *mf*. The third staff is marked *p*. The fourth staff is marked *mf* and ends with a *Fine* instruction. The fifth staff is marked *P dolce*. The sixth staff is marked *f* and includes a circled number 6. The seventh staff is marked *p*. The eighth staff is marked *f* and includes the instruction "Bar" above the staff. The ninth staff is marked *f* and includes the instruction "Bar" above the staff. The tenth staff concludes with the instruction "D.C. al Fine."

D.C. al Fine.

HIMNO NACIONAL MEXICANO.

(MEXICAN HYMN.)

Arr. by M. Y. Ferrer.

Marziale.

The first system of the musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and a tempo marking of *Marziale*. The melody features a series of eighth and sixteenth notes, with some triplets and accents. The bass line consists of chords and single notes. The system concludes with a *4th* fingering instruction and a *f* dynamic.

The second system continues the melody and bass line. It includes a *5th* fingering instruction and a *p* (piano) dynamic marking. The tempo remains *Marziale*. The system ends with a *f* dynamic and a *Bar* (bar) instruction.

The third system features a *Bar* instruction and a *f* dynamic. The tempo changes to *Poco meno mosso*. The melody continues with eighth and sixteenth notes, and the bass line has chords and single notes. The system ends with a *5th* fingering instruction and a *f* dynamic.

The fourth system continues the *Poco meno mosso* tempo. It features a *p* dynamic marking and a *5th* fingering instruction. The melody and bass line are consistent with the previous systems. The system ends with a *f* dynamic.

The fifth system concludes the piece. It includes a *5th* fingering instruction, a *1st* fingering instruction, and a *4th* fingering instruction. The tempo is *Poco meno mosso*. The system ends with a *rit.* (ritardando) marking, a *f* dynamic, and a *D.C. al Fine.* instruction.

PART SECOND.

EL JASMIN

WALTZ.

Composed by M. Y. FERRER.

Introduction.

All^o

The Introduction section consists of two systems of musical notation. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and features a melodic line with eighth notes and a bass line with chords. The second system continues the piece with a piano (*p*) dynamic and includes a triplet of eighth notes. The notation is dense with various musical symbols, including slurs, accents, and dynamic markings.

WALTZ.

The main WALTZ section is divided into several systems. It begins with a piano (*p*) dynamic and features a melodic line with eighth notes and a bass line with chords. The notation includes various musical symbols, including slurs, accents, and dynamic markings. A circled number '4' appears in the second system. The section concludes with a 'Fine.' marking and a piano (*p*) dynamic. The notation is dense with various musical symbols, including slurs, accents, and dynamic markings.

This page of musical notation consists of ten staves of music, likely for a piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by intricate fingerings and dynamic markings.

Key markings and features include:

- Staff 1:** Starts with a treble clef and a key signature of two sharps. It features a series of ascending sixteenth notes with fingering numbers 1, 2, 3, 4, 4, 4. A circled 6 indicates a fingering change. Dynamics include *p* and *f*. Fingerings for 5th, 7th, and 21st positions are indicated.
- Staff 2:** Continues the melodic line with various articulations and dynamics like *f* and *p*. A circled 4 is present.
- Staff 3:** Features a crescendo leading to a fortissimo (*f*) dynamic. A circled 1 is visible.
- Staff 4:** Starts with a piano (*p*) dynamic and includes a 5th fingering marking.
- Staff 5:** Contains several triplet markings (3) and a circled 3. Dynamics range from *p* to *f*.
- Staff 6:** Shows 7th and 5th fingering markings and a circled 4.
- Staff 7:** Includes a circled 2 and a circled 3. Dynamics include *p* and *f*.
- Staff 8:** Features a circled 2 and a circled 3. The marking *p e dolce* is present.
- Staff 9:** Contains a circled 2 and a circled 3. Dynamics include *p* and *f*.
- Staff 10:** Ends with a circled 2 and a circled 3. Dynamics include *p* and *f*.

③ *p.* *ff* *cres.*

CODA.

p. *mf* *ff*

nat Harm nat Harm nat

③ *Harm* *Harm* *12th*

NONIE WALTZ

Composed for Guitar by M. Y. FERRER.

Introduction.

Musical notation for the Introduction, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece begins with a forte (*f*) dynamic and concludes with a fortissimo (*ff*) dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Tempo di Valse.

Main musical notation for the waltz, consisting of eight staves. The tempo is marked 'Tempo di Valse'. The dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes various rhythmic values, slurs, and fingerings. Specific performance instructions include '3 Bar' and '6 Bar' with a '7th' finger marking. The piece concludes with a fortissimo (*ff*) dynamic.

Bar

p 1 *f* ④ 11th

p 1 *f* ④ 10th

mf 1 *f* ④

p ④ 6th 5th

CODA.

p ④

p ④ 5th 7th

p ④

cres. *ff* ④

ANITA. SCHOTTISCHE.

Composed by M.Y.Ferrer.

Introduction. (C)
Andantino.

Schottische.

p *cres.* *f* *tr* *Bar* *5th* *7th* *Fin.*

4 2 4 Bar 10 4 4

p

f *rit.* *a tempo*

9th 6th

This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melodic line with slurs and fingerings (1, 2, 3, 4) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamic is *p*. The second staff continues the piece, starting with a dynamic of *f* and a *rit.* marking, followed by *a tempo*. It includes a 9th measure and a 6th measure with circled numbers 4 and 3 respectively.

Allo Moderato.

VAR. 1st

p

5th

This section is marked 'VAR. 1st'. It begins with a treble clef, a key signature of two sharps, and a common time signature (C). The music features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamic is *p*. A circled number 5 is placed below the staff.

f

5th

This system continues the 'VAR. 1st' section. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamic is *f*. A circled number 5 is placed below the staff.

p *f* *p*

5th

This system continues the 'VAR. 1st' section. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamics are *p*, *f*, and *p*. A circled number 5 is placed below the staff.

f

5th

This system continues the 'VAR. 1st' section. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamic is *f*. A circled number 5 is placed below the staff.

f *p*

5th

This system continues the 'VAR. 1st' section. It features a melodic line with slurs and fingerings (1, 2, 3, 4, 5) and a bass line with slurs and fingerings (1, 2, 3, 4). The dynamics are *f* and *p*. A circled number 5 is placed below the staff.

cres.

Staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. It features a melodic line with slurs and a bass line with chords. Dynamics include *f*, *p*, and *p1*. Fingerings are indicated with numbers 1-4. A "Bar" marking is present.

Staff 2: Continuation of the previous staff. Dynamics include *p*, *f*, and *cres.* Fingerings 4, 5th, and 4th are indicated.

Staff 3: Continuation of the previous staff. Dynamics include *p1* and *f*. Fingerings 2, 3, 4, 1, 2, 1, 4, 3, 4, 1, 1, 1, 1, 4, 1 are indicated.

Lento, ben Marcato.

VAR. 2nd: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p e dolce* and *mf*. Fingerings 5th, 4th, 4th, 4th, 5th are indicated. A "Bar" marking is present.

Staff 5: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p* and *mf*. Fingerings 7th and 9th are indicated.

Staff 6: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *f* and *p1*. Fingerings 4th, 5th, 2d are indicated.

Staff 7: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *mf*, *f*, and *sf*. Fingerings 9th, 4th, 4th, 10th are indicated.

Presto, con delicatezza.

Bar

4th

VAR.
3rd

p

The musical score consists of eight systems of two staves each. The first system is marked 'VAR. 3rd' and 'p'. The second system is marked 'Bar' and '1'. The third system is marked 'mf'. The fourth system is marked 'p' and '9th'. The fifth system is marked 'p' and '4th'. The sixth system is marked '1' and '3'. The seventh system is marked '2' and '4'. The eighth system is marked 'f'. The score includes various musical notations such as treble clefs, a key signature of two sharps (F# and C#), a common time signature (C), and dynamic markings. Technical annotations include 'Bar' and '4th' above the staves, and circled numbers (1, 2, 3, 4) indicating specific notes or measures. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together, with some measures containing triplets or sixteenth-note runs.

ALEXANDRINA.

MAZURKA DE SALON.

Composed for Guitar, and respectfully dedicated to the Members of the Bohemian Club of S.F. Cal.
By M. Y. FERRER.

Tempo di Mazurka.

INTRODUCTION.

First system of the introduction, starting with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and melodic lines. A 9th fret fingering is indicated above the final measure.

Second system of the introduction, continuing the melodic and harmonic development. Dynamics range from *pp* to *mf* and *ff*.

MAZURKA.

First system of the mазurka, starting with a piano (*p*) dynamic and a 3/4 time signature. It features a series of chords and melodic lines.

Second system of the mазurka, including a section labeled "Bar" with a 4-measure rest. Dynamics include *f* and *ff*.

Third system of the mазurka, continuing the melodic and harmonic development. Dynamics include *p* and *ff*.

Fourth system of the mазurka, featuring a series of chords and melodic lines. Dynamics include *f* and *ff*.

Fifth system of the mазurka, including a section labeled "Bar" with a 4-measure rest. Dynamics include *mf*, *p*, and *f*.

The first section of the music consists of five staves. The first staff begins with a dynamic marking of *mf* and includes a circled '5' above a group of notes. The second staff starts with *pp*. The third staff begins with *f* and has a circled '2' below it. The fourth staff starts with *f* and ends with a *ff* dynamic and the word *Fine*. The fifth staff continues the melodic line with *ff* dynamics.

TRIO. dolce. 3

The Trio section consists of four staves. The first staff is marked *p₂* and includes a circled '3' and a circled '5' above notes. The second staff starts with *f* and has a circled '2' below it. The third staff begins with *ff* and includes a circled '5' above notes. The fourth staff starts with *p* and includes a circled '5' above notes. The section concludes with the instruction *a tempo* and a dynamic marking of *p e dolce*. The final staff of the page shows a *ff* dynamic.

LOS LINDOS OJOS.

(THOSE PRETTY EYES.)

DANZA HABANERA.

Poesia de J.M. PAREDES.

Musica de M.Y. FERRER.

English translation by DAVID NESFIELD.

Tempo di Danza.

2. ¿Qué es lo que me está òn--tan--do, Que tan - ta ri - sa me
2. What is it, I pray you, tell me, That makes me to mirth in-

1. Se-ño-ra del al - ma mi - - a, Lo que he de de - cir no
1. O! La - dy so fair and beau - teous, I know not what I shall

da? Di - ce que me a - ma, ne - gri - to, Di ce que me a - ma, já, já, Si
clin'd, You say you're in love you ras - cal! So plainly I'll speak my mind, If

sé; Pe - ro de - ve - ras la que - ro, Muy de - ve - ras; ya se vé! Con
say, I can-not tell how I love you, If ev - en I sing all day; Your

Bar.

quie - re que yo le quie - ra, man - de en - la - dri - llar el mar Y,
 you wish that I should love you, A pavement build o'er the sea, And

e - - sa ca - - ra de pas - cuas, E - - se ta - - lle y e - - se pié, Lle -
 face is so fair and ho - ly, Your waist and your foot so wee; The

despues de en-la-dri - lla - do, Su - ya se - - ré sin fal - tar. ¿Qué me di - ce us -
 af - ter the pavement's finished, Then I promise yours to be, What have you to

-vándo - me es - tá Can - di - gas, Con per - don de su mer - ced. ¿Qué me di - ce us -
 spirit of ev - il seize me! I'm sick with love you see. What have you to

ted? ¿No le gus - to ya? Pues no se de - ten - ga,
 say? Will you not o - bey? Then you need not lin - ger,

ted? Pues que no me dá El a - mor que pi - do
 say? E'er I pine a - way, Hear my prayer in pi - ty,

Ya pue - de mar - char. ¿Qué me di - ce us - ted? ¿No le gus - to
 You can go a - way, What have you to say? Will you not o -

Con tal an - cie - dad? ¿Qué me di - ce us - ted? Pues qué no me
 Lis - ten to my lay. What have you to say? E'er I pine a

ya! Pues no se de--ten--ga, si, Ya pue-de mar-
 bey! Then you need not lin-ger, Yes! you can go a

dá El a-mor que pi--do, si, Con tal an--cie-
 way, Hear my prayer in pi--ty, Yes! lis--ten to my
 Bar *f*

char-
 way.

dad?
 lay.
 Ah! No se ha-ga tan e--no--ja--do,
 Ah! Do, not look so ve--ry an-gry,
 Ah! *p* No se ha-ga us-ted tan es--qui--va,
 Ah! Do not thus des-pise and scorn me,
 Bar *p*

mi--re que no hay pa-ra qué; Por-que de-ve-ras, lo ju-ro, Nun-cahe de ser
 See there is not a--ny cause, For I swear up-on my hon-or, That I nev-er

Mi--re que mu-rien-does-toy Por e-sos lin-dos o-ji--tos Que en la ca-ra
 See of love I per-ish soon, Love for those sweet eyes, which heaven gave to you a
 Bar
 Bar

yo de us-téd Y, si por e-so se sien-te, No lo pue-do re-me-diar;
 can be yours; If on this account your feelings suf-fer, I am not to blame,

p

le dió Dios; Y no se-a tan in-gra-ta, Ni me muestre tal des-den,
 ten-der boon, And be not so hard and cru-el, Treat me not with such dis-dain,

Que yo le a-me no es tan fá-cil, Vá-ya-se us-ted, Vá-ya-se us-ted
 And as I can nev-er love you, You must bear it, You must bear it

Que no en-con-tra-rá o-tro a-mante Que la quie-ra tan re-bien.
 For you'll never find a lov-er Who will love as I, a-gain.

Bar Bar 1^a 2^a

f *p* *mf* *p*

gr Bar

á . . . pa-sear.
 all . . . the same

mf *f* *p* *f* *ff* *Fin.*