COMPOSITIONS
AND ARRANGEMENTS
FOR THE GUITAR

BY
MANUEL Y. FERRER

BOSTON
OLIVER DITSON COMPANY
COMPOSITIONS AND ARRANGEMENTS FOR THE GUITAR

A COLLECTION OF VOCAL AND INSTRUMENTAL MUSIC

COMPOSED AND ARRANGED 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 este coleccion, que es el fruto de mi trabajo de algunos años, me ha movido el deseo de conservar unidas algunas de mis composiciones, salvandolas del olvido en que caerian si quedarian diseminadas e ineditas.

Hame movido igualmente á emprender esta publicacion, el convencimiento adquirido en muchos años de experiencia como maestro, de que si es dificil para los amantes de la guitarra el hacerse de algunas piezas sueltas, adecuadamente arregladas para este instrumento, mucho mas 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 orden progresivo, como se observara desde la parte primera (en la cual estan las composiciones mas sencillas y de facil ejecucion), hasta la tercera parte, en que estan comprendidas aquellas que, por su mayor dificultad, exigen un estudio mas detenido.

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

Incompleta me habria parecido esta obra si no la embellecieran las piezas de canto que he juzgado ser las mas 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 merito como Beethoven, Gounod, Rossini, Donizetti, Verdi, Yradier, etc.

Finalmente, mis esfuerzos estaria enteramente recompensados, si esta humilde publicacion mereciera la aprobacion de los amantes del divino arte de la musica.

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 (○).

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 (ο), 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, puesto arriba, 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 (○).

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 (ο) 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 dasapason, 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, comprobando el índice toda la tirantez posible, hacia 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 armónicas 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 séptima más baja de como están escritos.
CONTENTS

INSTRUMENTAL

A'dio Del Passato
Alexandrina, Mazurka
Amaryllis
Anita Schottische
Boccherini's Celebrated Minuetto
Chant Bohemien
Conspirator’s Chorus
Corn Flower Waltzes
Desir, Le
Di Provence Il Mar
Elleire D’Amour, with variations
Faust Waltzes
Favorite Peri, Waltzes
Fille Du Regiment
First Kiss Polka
Gaetan Mazurka
Home Memories
Home Sweet Home, with variations
Jasmin, El (Waltz)
Jaleo De Xerez
Legende
Loreley
Lucrezia Borgia, with variations
Luna Polka
Mandolinata, La
Maria Dolores (Habanera)
Marien Polka
Marseillaise Hymn
May Breezes, Air Vaire
Mexican Hymn
Mexican Waltz
Nonie Waltz
Palace of Truth, Polka Mazurka
Prayer from “Moise In Egito”
Rigoletto
Secret Love
See How His Face He Covers
Serenade and Misereere
Spanish Fandango
Spanish Mazurka, No. 1
Spanish Mazurka, No. 2
Star Spangled Banner
Suplica, La (Habanera)
Switzer's Farewell

VOCAL

Alice Where Art Thou?
A Una Flor
Bright Star of Hope
Chacha, La
Good Bye Sweetheart
Hobras Todas, Las
O Fair Dove, O Fond Dove
Paloma, La
Power of Love, The
See How the Moon
Slumber
Some Day
Speak to Me
Those Pretty Eyes
Tripping Through the Meadows

Compositions and Arrangements for the Guitar by M.Y. Ferrer
SPANISH FANDANGO.

1st String in D, 5th String in G.

Thus.

Allegretto.

Arr. for GUITAR by M.Y. Ferrer.
MEXICAN WALTZ.

Tempo di Valse

Arr. by H.Y. Porter.
SWITZER'S GOODBYE.

Arr. for Guitar by M. Y. FERRER.
SPANISH MAZURKA.
No. 1

Tempo di Mazurka.

Arr. by M. Y. Ferrer.
CONSPIRATORS' CHORUS.

From

LA FILLE DE MME ANGOT.

Arr. by M. Y. Pavis.

Allegro Moderato.

\[\text{Musical notation image}\]
LEGENDE.

From

Allegro ma non troppo.

LA FILLE DE MME ANGOT.

C. Lecocq
THE STAR SPANGLED BANNER.

(AMERICAN NATIONAL HYMN.)

Arr. by M.Y. Peters.

Con Spirito

Bar

Gr Bar

Bar
ROSSINI.

Andante religioso.  

Arr. for  Guitar, by E. PIQUE.

Note: The page contains a musical score titled "PRAYER FROM "MOISE IN EGITTO."" The score includes musical notation and is arranged for guitar. The text "Andante religioso" indicates the tempo of the piece. The score is signed by E. PIQUE, indicating the arranger.
LA SUPLICA.

DANZA HABANERA.

Composed by MIGUEL S. ARÉVALO.

Tempo di Danza.

1st

2nd

ad lib.
NONIE WALTZ

Introduction.

Tempo di Valse.

Composed for Guitar by M.Y. FERRER.
ANITA.

SCHOTTISHE.

Composed by M.Y. Ferrer.

Introduction.

Andantino.

Crescendo.

Bar

Schottische.

Fin.
FIRST KISS
POLKA

Arr. by M.Y. Ferrer.

Introduction.

Tempo di Polka.

Bar.
AMARYLLIS.

Air Composé par LOUIS XIII. Arr. par M.Y. FERRER.

Allegro Moderato.
Minore con vigore e ben misurato.
MARIEN.

POLKA.

Arr.by M.Y.Perser.

Introduction.

Allegro.

C. FAUST, Op. 123

4\textsuperscript{th}
MAY BREEZES.

Andantino.

Arr. by M.Y. Ferrer.
LE DESIR.

With Variations Arr by M.Y. Ferrer.

BEETHOVEN.

VARIE: marcato il canto.
SERENADE AND MISERERE.

IL TROVATORE.

By G. VERDI.

Arr. by M.Y. Forer.

Andante.

Bar

Bar

Andante Sostenuto.

3rd

dim.
EL JALEO DE XEREZ.
(PEARL OF XERES)

Allegretto grazioso.

Arr. by M.Y. Ferrer.

TRIO
ADDIO DEL PASSATO.
Adieu fond Dréme,
LA TRAVIATA.

Arr. by M. Y. Ferrer.
Andante-mosso 7th
3rd
dolente e pp

legato e dolce

p

5th
8th
7th

Bar

4th

Bar

4th

Bar
HOME MEMORIES.

Arranged with Variation for Guitar by M.Y. FERRER.

Music by CHARLES BRAY.

Introduction:

Bar.

gr.Bar.
FAUST WALTZES
from the
OPERA "FAUST."

Tempo di Valse.

Arranged by M.Y. Perrier.

Gounod.

1.

2.

Harm.
HOME SWEET HOME.

With Variations for Guitar.

Arr. By M. Y. PERRER.

Andante, marcato il canto.
Lento, ben Marcato.

VAR. 2nd

p e dolce

Bar

mf

mf

f

mf

f

10th
Presto, con delicatezza.
2.

meno mosso.

MINORE

con delicatezza.

5th

p dolce

7th
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.

INTRODUCION.

MAZURKA.

9th
LUCREZIA BORGIA.

FANTASIE.

With VARIATIONS. Arr for Guitar By M.Y. Ferrer.

Introduction. ④

Andante cantabile.

DONIZETTI.

P e dolce

Andante.

5th

Bar ⑤
VAR: ben marcato il canto.
L'ELISIRE D'AMOUR.

FANTAISIE, with VARIATIONS.

Introduction. Arr for Guitar By M.Y. FERRER.

Allegro Marsiale.

DONIZETTI.

Moso mosso.

TEMPEST.

Allegretto.

grazioso

p
Meno mosso, marcato il canto.

VAR.

1a

2a
Fantaisie from the Quartette.

**Fantaisie from the Quartette.**

Andante.

Arr for Guitar By M.Y. FERRER.

Codenza ad lib; poco ritard.
FOURTH PART

BRIGHT STAR OF HOPE

"CALL ME THINE OWN"

By HALÉVY

From L'ÉCLAIR.

Audanto espressivo

Quand de la nuit
Call me "thine own,"

L'épais nuage.
Like music sweet it falls on mine ear,

5th Bar

Call me "thine own,"

Couvrait mes yeux de son bandeau,
Tu m'ennoyais

Dear-ing,
Like music sweet it falls on mine ear,

Tell me of hope,

Après l'orâge,
Life's pathway cheering,

Whispers of home, with thee ever near;

Call me "thine own,"

Dans la souffrance,
Doubt would destroy,

Qui vient en-tor nous se-cou-
Only thron faith are we se-cure,

Bar

Bar
Years may roll on, youth's dreams may leave us, Grâce à tes soins quand ma pauv'âtre,
Hopes faint and die that lighted our way, En se rouvrant à pu te voir,
Trials may come, sorrows may grieve us, J'ai condamné ta vie entière,
Friends may depart or falsely betray, A la douleur au désespoir;
Call me "thine own" all else may fail, Et cependant à la souffrance
With love in our hearts, Heaven still remains, Le dernier bien qu'on doit ravir,
Each bond with time fresh vigor gains, C'est l'espérance en l'avenir,
And o'er life's tempests love shall prevail, Sans espérance mieux vaut mourir,
Call me "thine own" "thine, thine alone," C'est l'espérance en l'avenir,
Name most endearing, Call me "thine own," Sans espérance mieux vaut mourir.
LA CHACHA.

A SPANISH SONG.

English translation by Fred Lyster.

Arranged by M. Y. Ferrer

1. Ah! que linda es usted, cha-cha-mia,
   1. Ah how charming you are, little darling,

2. Tien-neus-teun no sé qué, que me en-canta;
   2. Can you tell me what power en-chants me,

Ay! qué o-jos
Dark eyes glan-cing,

Ay! qué bo-ca,
sweet lips smi-ling,

Di-gaus-
Tell me

Y un-na
Is't a fond look
or a love spell?

Mi-ra-
dae-he-chi-ce-ra
Each dear

Y no me pue-
Y no me pue-

ri-sa pro-
ri-sa provoca!

For I real-ly

mi-raus-ted
glance from your
eyes ever-

deu-na ma-
ne-ra

Que no me pue-

But the rea-

su-

Y no me pue-

Y no me pue-
...do es-pli-car.
...can-not tell.

Say you love me, if

Di-gaus-teed si me

ev-er so lit-tle,
Let me kiss your small li-ly white

quie-re tan-ti-to,
De-sues-ted su ma-ni-ta a be-

hand,
Call me slave, I'll be proud of the ti-

sar...
Di-gaus-teed si me quie-re un po-qui-

Though the cause I can-not un-der-stand.

Di-gaus-teed, que ya no pue-do mas.
Versos de
D. ESTRELLA.
5th de la Opera, de RIGOLETTO.
Allegretto marcato.

LAS HEMBRAS TODAS.

Con brio.

Las hembras todas viven en calma.
No tienen Con falso arro.

Alma Ni corazón.
Martirizando Son muy simpatías,
Muy cari.

Nosas, Por que su novia
Fin gen a

Nunca por

ellas Pierdas la calma,
No tienen alma

Ni corazón.
A UNA FLOR.
ROMANZA MEXICANA.

Por BALTASAR GOMEZ.

Oh, flor hermosa, Permite que ayúdo Tu olor balsámico Aspire
Yo. Tuo lor bal-sá-mico As-pi-re

Tus ri-cos do-nes, Flor be-lá y cán-di-da, Na-tu-ra

Pró- vi-da Te co-sce-dió. Ah! có-mo vue-lan las ho-ras

rá-pi-das Tus gra-cias má-gi-cas Al con-tem-plar!

Tus gra-cias má-gi-cas Al con-tem-plar! Lé- jos del
LA PALOMA.

DANZA HABANERA.

Arr. by M.Y. Ferrer.

Allegretto.

En la ciudad de La Habana nací, se
nor,
Dios!
Y, libre y feliz viajaba de flor en
Un joven barbilla piñóme enamor.

1. flor... Corró.
2. Siá tu ventana liga una pa-
uida... Corró la de 

-10x-2 to 728x1025
mi-go, chi-ni-ta, A don-de vi-vo yo. ¡Ay, chi-ni-ta que si!

¡Ay, que da-me tu a-mor! ¡Ay... ¡Ay, que ven-te con mi-go, chi-ni-ta,

A don-de vi-vo yo. Yo ten-go un ni-do muy en-pi-na-do, por-que me gusta vi-vir en al-to. Y u-na pa-loma con mil en-can-tos, Y o-jos quiere no quiere en va-no. Por-que en las hon-das de su plu-ma ge mil co-ra-
ne-gros y ro-jos zo-nes mu-ere es-la bios. Y u-na pa-cla-vos....
GUARDA CHE BIANCA LUNA.
(SEE HOW THE MOON.)
DUETINO.

Arr. by M.Y. Ferrer.
English translation by H. MILLARD.

Composed by F. CAMPANA.

Andante.  
Sop. or Ten.

Guar - da che bian - ca
See, how the Moon, so white
doth gleam.

Cont. or Baritone.

Guar - da che bian - ca
See, how the Moon, so white
doth gleam.

Guar - da che not - te az - sur - ra,
See, how the night, so blue doth seem.

Un a - ra non sus - 
No breath a wakes, no

sur - ra
Non trem - bles a - bove!

ze - phyr.
No star now trem - bles a - bove!
a tempo. Cantabile.

Nightingales singing, sighing.

Now o'er thy pathway, All seem to be replying.

E par che mi risponda.

fronda,
ing.

cres.

Cerco la tua fedel, We seek thy own true love!

Guarda! Look now!

Guarda che l'luca! See how the Moon is

P e dolce

115
Luna, gleaming
Guarda, Look now!
Guarda,

Guarda che bianca
See how the Moon is
gleaming.

Non tremula uno stel.
Each star is bright above.

Guarda! Guarda! Ah!
Look now, Look now, Ah!

Guarda!
Look now,
Ah!

Non tremula uno stel.
Each star is bright above.

Guarda! Guarda! Ah!
Look now, Look now, Ah!

Non tremula uno stel.
Each star is bright above.

Non tremula uno stel.
Each star is bright above.

Un aura non susurra,
No breath awakes, no susurra,

Non tremula uno stel,
Guarda!

Guarda! Guarda! Ah!
Non tremula uno stel.
Each star is trembling, with

Col canto.
Look now, Look now, Look now, Look now. Ah!

Non tre-mu-la u-no stel
Each star is trembling with love.

Non tre-mu-la u-no stel.
Each star is trembling with love.

Guar-da! Guar-da!
Look now, Look now.

Non tre-mu-la u-no stel. Non tre-mu-la u-no stel, Each star is bright above,
Non tre-mu-la u-no stel. Each star is bright above.
"GOOD BYE SWEETHEART, GOOD BYE."

John L. Hatton.

Andante con moto.

The bright stars fade, the morn is breaking; The sun is up, the lark is soaring.

And from thee, my dew drops pearl each bud and leaf, And swells the song of chan- ti-clee, The lea-ver bounds o'er leave am taking With earth's soft flooring, Yet bliss too brief, with bliss............. with bliss.............

bliss........... too brief. How sinks my heart with joy........... here. For since nights gems from
"ALICE WHERE ART THOU,"

Arr. by M.Y. Ferrer.

Words by W. GUERNSEY.

Andante con espressione.

Music by J. ASCHER.

The birds sleeping gently, Sweet Lyre gleamed bright; Her rays tinge the forest, And all seems glad to night, The winds sighing by me, Cooling my fevered brow; The stream flows as ee-

The silvery rain falling, Just as it falleth now; And all things slept gently! Ah! Alice whereart thou! I've sought thee by lakelet, I've sought thee on the hill, And in the pleasant

wildwood, When winds blew cold and chill; I've sought thee in forest, I'm year back this even, And
thou wert by my side,
looking heav'nward now;
And
I'm
thou wert by my
looking heav'nward
Bar 7th!

side,
now—
Ah! . . .
Ah!
Vowing to
there mid the
love me, One
starshine, I've

year past this
even. And
thou wert by my
side:
Vowing to
Oh! there a-

love me Alice, what e'er
mid the starshine Alice, I
might be-tide.
know art thou.
THE POWER OF LOVE.
BALLAD.

Arr.by M.Y. Forrester.

From "Satanella" by M.W. Balfe.

Andante cantabile.
Sostenuto assai.

\[ \text{There's a pow'r whose sway,} \quad \text{An'gel souls adore,} \]

\[ \text{And the lost obey,} \quad \text{Weeping e'er more,} \quad \text{Doubtful mortals prize...} \]

\[ \text{Smiles from it above,} \quad \text{Bliss that e'er dies,} \quad \text{Such thy pow'r, Oh!} \]
love!... Source of joy and woe,... Foe-ler of stern hate;... Lord of high and low, Woman, woman calls thee fate.

Fierceness owns thy spell,... Vulture thou, and dove,... Language cannot

tell... Half thy pow'r, Oh love!... Language,
O FAIR DOVE, O FOND DOVE.

Arr. by M. Y. Ferrer.

Words by JEAN INGELOW.  

Music by ALFRED SCOTT GATTY.

Allegro moderato.

Me-thought the stars were True love fares on

blinking bright, and the old brig's sails un-furled. I
this great hill, Feeding his sheep for aye; I

said "I will sail to my leek'd in his hut, but

love to night, At the other side of the world: I
all was still, My love was gone a-way! I

stepped a board, we

in the

sail'd so fast, The sun shot up from the
forest creek. And the dove mourn'd on….. a-pace, No
dove that perch'd up-flame did flush, nor
on the mast, Did
fair blue reek, Rose
O fair dove! O
up to show me his place.
O last love! O
fond dove! And
dove with the white, white breast!...
first love! My
love with the true, true heart.....
Let me alone, the
dream is my own. And my
this, your home, And yet we are
heart is full of rest.
apart.

1. My
My love he stood at
my right hand. His eyes were grave and
sweet. Me thought he said, in

2. mf a tempo
cres.
this far land, O is it thus we meet! Ah! maid, most dear, I
am not here, I have no place, no part. No dwelling more by
sea or shore, But only in thy heart. O fair dove! O
fond dove! till night rose o'er the bourne, The dove on the mast, as
we sailed fast, Did mourn, and mourn, and mourn.
TRIPPING THROUGH THE MEADOWS.

As sung by Mrs ALFRED KELLEHER.

Words by TOM HOOD.

Music by JAMES L. MOLLOY.

Arr. for Guitar, by M.Y. FERRER

Vivace.

1. Wea-ry of pur-su-ing Courtly Beauty's feet, A gal-lant sought the pleasant country
where the hay was sweet, They wandered till the sun set faded

2. Onward thro' the meadows poco 6th rit. 5th 3rd

where the hay was sweet, beauteous as the day,

over the fields of wheat,

Dancing in the dew,...
Down among the meadows making hay, 
Dancing till the chilly nightwinds blew;

Pretty, pretty maiden thou hast
Pretty, pretty maiden now the ten.

Won this heart of mine, name and fame, and fortune, if thou wed me, shall be thine;
Day-light doth decline, Tis the hour my comrades wait, to drain a flask of wine;

I'll be ever constant as the constant heavens above,
I must haste to join them, but the toast that most employs
Let us join our hands and dream of
All our glasses shall be thine and

Love, of love, of love,
Joy's, and joy's, and joy's,
Blithely sang the maiden,
Softly sang the maiden,
Lightly laughing "nay"...
Softly sigh'd "adieu"...
Love is ever sighing, "well-a-day,"
Little did I note how moments flew, Oh!
Joy-ous-ness and sun-shine,
Joy-ous-ness and sun-shine

dearer are to me,
Fade toofast a-way,
Tis not only Love, I find, that sigh-eth, "well-a-day!"

Trip-ping, trip-ping, trip-ping,
Trip-ping, trip-ping, trip-ping,
Trip-ping free as air,
Trip-ping un-a ware,
Leave we mournful love to those who
Love o'er-tok the lit-tle maid, and

Seem in love with care.
Fill'd her heart with care.
SPEAK TO ME!

Words by H. E. FARNIE. Music by FABIO CAMPANA

Arranged for GUITAR by M. Y. FERRER

Sostenuto assai:

Cantabile espress e molto accentato.

Why turn a-way when I drew near!

Why cold to-day! once I was dear!

and flushed thy brow, Never a word welcomes me now,

Some cast a-way on desert shore!

Twas but a stirr'd tale

Yet thou didst pale silent and pained,

M.G. 1490
a tempo

Now thy hand lies list-less in mine, Once it's re-
And thou didst moan; sad, sad to be Ut- ter- ly

plies spake love di-vine!... Cold as if we
lone by the bleak sea!... My life is dree-r,

never had met, Can it then be hearts can for-
I cast a-way, Give me the tear thou shedst that

get? day, Ah!... Speak, to me, speak!

M.G.1490
be my heart heard, Or it will break for one poor word!

No vow to bind, no pledge I seek, Only be kind.

Speak to me, speak!

M.G. 14990
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 contando,
   Que tan risa me da?
   Di ce que me ama, ne gri to,
   Si se di se que me ama, já, já,
   Pe ro de ve ras la quie ro,
   Muy de ve ras; ya se vé!
   Con say, I cannot tell how I love you, If ev en I sing all day:
   Your clin'd, You say you're in love you ras cal!

1. Se ñora del alma mis a,
   Lo que he dede cir no clin'd. Sin
   You say you're in love you ras cal!
   So plainly I'll speak my mind.
   If ev en I sing all day:

1. O! Lady so fair and beau te ous,
   I know not what I shall say.
   You say you're in love you ras cal!
   So plainly I'll speak my mind, If ev en I sing all day:
   Your
quiere que yo le quiera, mande el mar
you wish that I should love you, A pavement build o'er the sea, And

es cara de pas cuas, Ese tal y esse pie, Lle
face is so fair and holy. Your waist and your foot so wee: The
despues de en-dri-llo, Su ya seré sin fal tar, ¿Qué me dice usted?
after the pavement's finished, Then I promise yours to be, What have you to
d i n - gás, Con per seime! I'm sick with you see.
spirit of evil, Con pears me! I'm sick with you see.
r it .

do no se de ten ga,
Then you need not linger,

¿No le gusta y ay? Will you not obey?

Pues que no me do El amor que pi do
You can go away, Listen to my
ear away, What have you to say? What have you to say?

¿Qué me dice usted? ¿No le gusta?
ya!
Then you need not linger, Yes!
Ya puede marcharse.

El amor que pido, si,
Con tal ancianidad.

Ah!
Ah!
Ah!
Ah!

No se haga tan enojado,
Do, not look so angry,

No se haga usted tan esquizo,
Do not thus despise and scorn me,

miraque no haya para qué; Porque de veras, lo juro, Nunca debe ser
See there is not any cause, For I swear upon my honor, That I never

Mire que muriendo estoy Por esos lindos ojos Que en la cara
See of love I perish soon, Love for those sweet eyes which heaven gave to you a
Yo de usted y si por eso se siente, No lo puedo remediar; can be yours; If on this account your feelings suffer, I am not to blame,

Le dió Dios; Y no se a tan ingrata, Ni me muestre tal desden, tender boon, And be not so hard and cruel, Treat me not with such disdain,

Que yo le amo no es tan fácil, Váyase usted, And as I can never love you, You must bear it,

Que no encontra otra amante Que la quiera tan bien, I, again.

For you'll never find a lover Who will love as

All the same
SLUMBER.

(DORMI PURE)

English words by DAVID W. NESFIELD.

SALVATORE SCUDERE.

Arr. for Guitar by M. Y. Ferrer.

Andante poco mosso

dett’a sua mamma che ti fece così bella,
be the face of thy mother, from whom all thy beauty springs.

pure dormi felicità dell’amor mio non ti scordar
peacefully, slumber dearest, Nor fear to dream of my love for thee!

Tu so’ gli ad una stella
Like some star o’er me thou dost hover

Quando poi sarai mia sposa
Soon thou’lt be my bride and thou’lt fear...
la
dal
cielo
disce
se
per
me,
Which
from
heaven
its
rance
brings,
Which
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heaven
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ry,
Slum
Thou the pride of my heart, my glory, Slum...
SOME DAY.

Words by HUGH CONWAY.

Letra de J.M.PAREDES.

Arranged for Guitar by M.Y.FERRER

Music by MILTON WELLINGS

Moderato.

1. No sé si tú, sim-pa-tí-ca, Al ver-me a-quí o-tra
2. No sé si man-te y pú-di-ca E-sis-te tu al-maen

1. I know not when the day shall be, I
2. I know not are you far or near, Or

vez, Me-a-bra-sa-rás so-li-ci-ta Con
mí, O si vo-ló tu es-pí-ri-tu De-
meet, What wel-come you may give to me, Or
live; I know not who the blame should bear, Or

tier-na y dul-ce lan-gui-des; No sé, mi bien, si mea-mar-rás Oal
jan-do el mun-do a-qui; Mas cuan-do yo te vuel-ta á ver, E-

will your words be sad or sweet: It may not be till years have passed,
who should plead or who for-give. But when we meet some day, some day,... Eyes
fin de mí te olvidarás; . . . . Mas sé que, por tu puro amor
mostrado de placer, . . . . El limpio cielo del arco:

eyes are dim and tresses gray; . . . . The world is wide but, love, at
clearer grown the truth may see; . . . . And every cloud shall roll a-

mor, Venirá otro vez tu trovador.

mor Le sonreirá al trovador.

last, Our hands, our hearts, must meet some day.

way, That darkens love twixt you and me.

Cuándo? cuándo? No está lejos el día En

Some day, some day, some day I shall meet you,
que, tu amor ansiendo, radiante de alegría,

Love, I know not when or how; Love, I know not when or how;

Ven-ga ven-ga á decirte: Te amo;

Only this, only this, this, that once you loved me,

Y, si me amas tú también, Moriré yo de placer.

Only this, I love you now, I love you now. I love you

colla voce.
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