



FERRER, MANUEL Y., *Compositions and arrangements for the guitar. A complete collection of vocal and instrumental music.* San Francisco: Matthias Gray, 1882.

Contents, here listed alphabetically by composer, are always guitar originals or arrangements by Ferrer. Miguel S. Arévalo, a native of Guadalajara, Mexico, but from 1871 to death resident in Los Angeles, is identified in *The New Grove Dictionary of American Music* (1986), III, 108.

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- . "María Dolores, Danza habanera" (10)



HIMNO NACIONAL MEXICANO.

(MEXICAN HYMN.)

Arr. by M. Y. Ferrer.

Marziale.

First system of musical notation for the Mexican National Hymn. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Marziale'. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics range from forte (f) to piano (p). The system concludes with a 4th measure rest.

Second system of musical notation. It continues the piece with 'Bar' markings above the staff. The music includes a 'Fine.' ending. Dynamics include forte (f) and fortissimo (ff). The system concludes with a 7th measure rest.

Third system of musical notation, marked 'Poco meno mosso'. The tempo is slower than the previous section. Dynamics include piano (p). The system concludes with a 7th measure rest.

Fourth system of musical notation. It features a 5th measure rest and a forte (f) dynamic. The system concludes with a 3rd measure rest.

Fifth system of musical notation, marked piano (p). The system concludes with a 3rd measure rest.

Sixth system of musical notation. It includes markings for 5th, 1st, 4th, and 5th measures. The system concludes with a double bar line, 'D.C. al Fine.', and a forte (f) 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 quie-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.



que - re que yo le que - 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 - din - 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

rit. *a tempo* *p* *dolce*

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

char.
 way.

dad? No se ha - ga tan e - - - no - - ja - do,
 lay. Do, not look so ve - - - ry an - gry,

Ah! No se ha - ga us - ted tan es - qui - va,
 Ah! Do not thus des - pise and scorn me,

Ah!
 Ah!

cres. *p*

mi - - re que no hay pa - ra qué; Por - que de - ve - ras, lo ju - ro, Nun - ca he 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



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.

LA SUPLICA.

DANZA HABANERA.

Composed by MIGUEL S. ARÉVALO.

Tempo di Danza.

1st

pp

2d

ad lib:

mf

p

pp e dolce

pp

mf

p

dolce



mf

Bar:

Bar:

f

p

pp

CODA.

mf

pp

mf

p

Harm^{7th} 12th 12th 7th nat. Harm nat.

pp

rall: Sempre

pp

Detailed description: This page contains a guitar score with 11 systems of music. Each system consists of two staves. The first system starts with a mezzo-forte (mf) dynamic and includes a 'Bar:' marking. The second system also has a 'Bar:' marking. The third system features a forte (f) dynamic. The fourth system includes piano (p) and pianissimo (pp) dynamics. The fifth system is marked 'CODA.' and contains mf and pp dynamics. The sixth system has mf and p dynamics. The seventh system includes mf and p dynamics. The eighth system features mf and p dynamics. The ninth system includes mf and p dynamics. The tenth system has pp dynamics and includes markings for 'Harm^{7th} 12th 12th 7th nat.' and 'Harm nat.'. The eleventh system includes pp dynamics, a 'rall: Sempre' instruction, and a final 'pp' dynamic. The score includes various musical notations such as notes, rests, and fingerings.

DANZA HABANERA

Arr. by M. Y. Ferrer.

YRADIER.

Tempo di Danza.
Bar

The musical score is written for two staves in a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di Danza.' and the piece is in 3/4 time. The score includes various musical notations such as triplets, first and second endings, and dynamic markings like *p*, *mf*, *f*, and *p dolce*. Performance directions include *rit.*, *nat.*, and *a tempo*. The piece concludes with a *rall.* marking.

EL JALEO DE XEREZ.

(PEARL OF XERES)

Arr. by M.Y. Ferrer.

Allegretto grazioso.

The musical score is written for guitar and consists of several systems of staves. The first system begins with the tempo marking 'Allegretto grazioso.' and includes dynamic markings such as *f*, *p*, and *legg:*. It features complex rhythmic patterns, including triplets and slurs. Subsequent systems include markings for 'Harm' (harmonic), 'Bar' (bar), and specific fret positions like '12th fret', '7th', and '5th'. Dynamic markings vary throughout, including *f*, *p*, *pp*, *ff*, and *dim.*. The tempo changes to 'animato.' in the middle section. The score concludes with a 'TRIO' section, indicated by the word 'TRIO' at the start of the final system. The piece ends with a double bar line and repeat dots.

A musical score for piano, consisting of ten staves. The music is in 3/4 time and G major. It features various dynamics such as *p*, *f*, *ff*, *cres.*, and *dim.*, along with performance instructions like *dolce* and *Harm*. The score includes first and second endings, trills, triplets, and a bar line. The bottom staff has a "7th" marking and a "Harm" instruction. The piece concludes with a final cadence.