



# AMERICAN ALBUM

## *For Guitar*

*Transcriptions by*  
**VAHDAH OLCOTT BICKFORD**

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*Mocc.*

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# Silver Threads Among The Gold

With Variations

H. P. DANKS

Transcription by  
M. Y. Ferrer

*Andantino moderato*

The main musical score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andantino moderato'. The score includes various musical notations such as slurs, ties, and dynamic markings including *p*, *f*, *mf*, and *pp*. There are also performance instructions like '2nd time' and 'Gr. Bar.' (Grave Bar). The music features complex rhythmic patterns and melodic lines.

VAR. I  
*Leggiero*

The variation section is labeled 'VAR. I' and 'Leggiero'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a melodic line with slurs and ties, and dynamic markings of *p* and *pp*. The second staff continues the melodic line with similar notation and dynamics.



trem.

VAR. II

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music is characterized by a tremolo effect, indicated by the 'trem.' marking at the top. The score includes various fret numbers (e.g., 4, 3, 2, 1, 0) and fingerings (e.g., 1, 2, 3, 4, 5) for the left hand. The dynamics range from *p* (piano) to *pp* (pianissimo). The score is divided into sections labeled VI, V, VII, VI, V, and II. The final staff concludes with a *pp* dynamic marking.

*pp*

# Massa's In The Cold, Cold Ground

With Variations

STEPHEN C. FOSTER

Transcription by  
M. G. Ferrer

The main musical score consists of five systems of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The music features a melody in the upper voice and a bass line in the lower voice. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *mf*. The piece concludes with a double bar line and repeat dots.

VAR. I

VAR. IX

The variation section contains two systems of music. The first system is labeled 'VAR. I' and begins with a piano (*p*) dynamic marking. The second system is labeled 'VAR. IX' and begins with a mezzo-forte (*mf*) dynamic marking. Both variations maintain the same key signature and time signature as the main piece. They feature more complex rhythmic patterns, including triplets and sixteenth-note runs, and use various articulations like accents and slurs. The notation is dense and includes many slurs and ties.

The first system consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It starts with a piano (*p*) dynamic marking. The music features a series of eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some accents and slurs over longer note values.

VAR. II *Lento*

The second system is labeled "VAR. II" and "Lento". It also begins with a treble clef, the same key signature of three sharps, and a common time signature. The dynamic marking is *p e dolce*. The notation includes slurs, accents, and fingerings. The music is more melodic and slower in tempo compared to the first system.

The third system continues the piece with four staves. It starts with a forte (*f*) dynamic marking. The notation includes slurs, accents, and fingerings. The music features a mix of eighth and sixteenth notes, with some longer note values. The key signature remains three sharps.

VAR. III

*tremolo*

The musical score consists of ten staves of music, all in G major (one sharp) and common time. The music is characterized by a constant tremolo of eighth notes. The first staff begins with a piano (*p*) dynamic. The second and third staves continue the tremolo pattern. The fourth staff is marked mezzo-forte (*mf*). The fifth and sixth staves return to piano (*p*). The seventh staff includes a section marked with a Roman numeral 'IX'. The eighth and ninth staves continue the tremolo. The final staff concludes with a pianissimo (*pp*) dynamic and a fermata over the final chord.



# In The Sweet Bye and Bye

## With Variations

WEBSTER  
Transcription by  
M. G. Ferrer

### Introduction

Moderato

The musical score is written for guitar and consists of several systems of music. The first system is the Introduction, marked *Moderato*, starting with a treble clef and a key signature of two sharps (F# and C#). It begins with a *p* (piano) dynamic and includes fingerings such as 2-3, 5, 4, 5, 1, 4, 0, 4, and 1. The second system is marked *IV* and features a 3/4 time signature, with dynamics *p* and *mf*. The third system includes *mf* dynamics and *Har.* (harmonics) markings. The fourth system is the **TEMA**, starting with a *p* dynamic and including fingerings like 1, 4, 4, 4, 4, 1, 2, 2, 1, 4, 4, 4, 1, 2, 2, 4, 4, 1, 4, 4. The fifth system is marked *IX* and includes a *p* dynamic. The sixth system is marked *IX* and includes a *p* dynamic. The seventh system is marked *V Nat.* and includes *Har.* markings and dynamics *f* and *p*. The final system includes *Har.* markings and fingerings such as 5, 6, 6, 5, 4, 5, 6, 5, 5, 4.

Har. Nat. . . . .

5 6 7

*mf*

VAR. I

*p*

*mf*

*p*

*mf*

*p*

*p*

*mf*

*f*

*p*

V Nat. . . . .

Har. . . . .

5 4 5 6 5 4 5 6

*f*

Nat. . . . .

5 0 1 1 1 4

*f*

Musical score for "Near The Lake" in G major, 2/4 time. The score consists of two systems of two staves each. The first system includes a main melody with dynamics *p.*, *mf*, and *Har.*, and a variation labeled "VAR II" starting with *p* and *Leggiero*. The second system includes a section labeled "IX" and a "FINALE" section marked "Vivo". The score concludes with dynamics *f* and *ff*.

To my pupil, Louise Noera  
 Near The Lake

SOUTHERN MELODY  
 Transcription by  
 Fahdah Olcott Bickford

Musical score for "Moderato" in G major, 2/4 time. It consists of two systems of two staves each. The tempo is marked "Moderato". The score includes various fingering numbers and articulation marks. The second system ends with a section labeled "V".

# Deep River

NEGRO SPIRITUAL

Transcription by  
Vahdah Oleott Bickford

*Slowly with expression*

The musical score is written for guitar and piano. It consists of ten staves of music. The guitar part is indicated by a treble clef and a key signature of two sharps (F# and C#). The piano part is indicated by a bass clef and the same key signature. The score includes various performance instructions such as *mp*, *p*, *f*, *poco piu mosso*, *ritard*, *poco accel.*, and *a tempo*. It also features several section markers: *IV*, *Gr. Bar.*, *Har. 12*, *II Gr. Bar.*, *Bar. III Bar. II*, *IX*, *VII*, *Bar. IX*, *IV*, *IX*, *VII*, *IV*, *II*, *IV*, and *Har. 12 Nat.*. Fingering numbers (1-4) are provided for many notes throughout the score.

Har.12

To Amy Bennett

# I'll Take You Home Again, Kathleen

THOMAS P. WESTENDORF

Transcription by  
Vahdah Olecott Bickford

# Swing Low, Sweet Chariot

NEGRO SPIRITUAL

Transcription by  
Vahdah Oleott Bickford

## Guitar Duet

*Lento*

*mp*

Swing low, sweet Char - i - ot, Com-in' for to car-ry me

home,

Swing low, sweet Char - i - ot, Com-in' for to car-ry me

home.

I look'd ov - er Jor-dan, and what did I see?  
If you get there be - fore I do,

Com-in' for to car-ry me  
Com-in' for to car-ry me

home, A band of an-gels com-in' af-ter me, Com-in' for to car-ry me home.  
home, Tell all my friends I'm com - in' to, Com-in' for to car-ry me home.

Swing low, sweet Char-i - ot, Com-in' for to car-ry me home, Swing low, sweet

Char - i - ot, Com-in' for to car-ry me home.

This block contains the vocal line of the song. It features a treble clef and a key signature of one sharp (F#). The melody is simple and sentimental, with lyrics written below the notes. The first line of music includes fingerings (1, 4, 1) and a circled '2' indicating a second ending. The second line of music includes a circled '3' and a circled '1'. The piece concludes with a fermata over the final note.

Harmonics  
12 7 12 7 12 12 7 12 12 7 12 12 7 12 12 7 12

*pp* *rit.*

This block contains the piano accompaniment. It features a grand staff with treble and bass clefs. The left hand plays a steady accompaniment of chords and single notes, while the right hand plays a more melodic line. The piece is marked *pp* (pianissimo) and includes a *rit.* (ritardando) instruction. Fingerings for the right hand are indicated as 12, 7, 12, 7, 12, 12, 7, 12, 12, 7, 12, 12, 7, 12, 12, 7, 12. The piece concludes with a fermata over the final chord.

To Charmazel

# Beautiful Dreamer

STEPHEN C. FOSTER

Transcription by  
Vahdah Olcott Bickford

*Moderato*

This block contains the piano accompaniment for the piece. It features a grand staff with treble and bass clefs. The music is in a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked *Moderato*. The piece consists of six staves of music, featuring a mix of chords and melodic lines. The right hand plays a more active melody, while the left hand provides a steady accompaniment. The piece concludes with a fermata over the final chord.

# Jeanie With The Light Brown Hair

Words and Music by  
STEPHEN C. FOSTER

Transcription by  
Vahdah Olecott Bickford

*p* *mf* *rit.* *p*

*p*

1. I dream of Jean - ie with the light brown hair,  
 2. I long for Jean - ie with the day dawn smile,  
 3. I sigh for Jean - ie, but her light form strayed

*p*  $\frac{5}{4}$

Borne like a va - por, On the sum - mer air. I see her trip - ping where the  
 Ra - diant in glad - ness, Warm with win - ning guile; I hear her mel - o - dies, like  
 Far from the fond hearts Round her na - tive glade; Her smiles have van - ished and her

$\frac{5}{4}$

bright streams play Hap - py as the dai - sies that dance on her way.  
 joys gone by Sigh - ing round my heart o'er the fond hopes that die:  
 sweet songs flown. Flit - ting like the dreams that have cheered us and gone.

*cresc.* *mf*

Man - y were the wild notes her mer - ry voice would pour, Man - y were the blithe birds that  
 Sigh - ing like the night wind and sob - bing like the rain, Wait - ing for the lost one that  
 Now the nod - ding wild flow'rs may with - er on the shore, While her gen - tle fin - gers will

*p* *p cresc.* *p* *mf*



*rit.* *ad lib.* *p a tempo*

war - bled them o'er: Oh! I dream of Jean - ie with the  
 comes not a - gain: Oh! I long for Jean - ie and my  
 cull them no more: Oh! I sigh for Jean - ie with the

*rit.* *a tempo*  
*p colla voce* *p*

*poco a poco rit. e piacere* *D.S.*

light brown hair, heart bows low, light brown hair,  
 Float - ing like a va - por, on the Nev - er more to find her, where the bright wa - ters flow.  
 Float - ing like a va - por, on the soft sum - mer air. bright wa - ters flow. soft sum - mer air.

*poco a poco rit.* *D.S.*  
*colla voce e piacere*

*After last verse*

*p a tempo delicato* *rit.* *pp*

To Amy Bennett

# Bonnie Eloise

J. R. THOMAS

Transcription by  
Vahdah Olecott Bickford

*Expressively*

*p*

Bar IV VII

To "Bug" and June, in memory of happy days

# Sweet Genevieve

Guitar Solo

HENRY TUCKER

Arranged for Guitar Solo  
by Vahdah Olcott-Bickford, Op. 103

## Chorus

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