

MODERN ALBUM for GUITAR



TRANSCRIPTIONS by
Vahdah Olcott-Bickford
OP. 121

Published by
The American Guitar Society
Los Angeles California

Made in U. S. A.

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Gondoliera

H REINHOLD, Op 39, No 19

Transcription by Vahdah Olcott-Bickford

To be played gracefully and in legato style

Allegretto vivace (M M ♩ = 100)

p *pp* *mf* *poco f* *cresc* *ff* *dim* *sempre* *pp* *rit*

To Amelia

By The Brook

(Au Bord D'un Ruisseau)
Serenade Champêtre

R de BOISDEFFRE, Op 52
Transcription by
Vahdah Olcott - Bickford

Allegretto grazioso (M M ♩ = 72)

The musical score is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 6/8 time. It begins with a *pp* dynamic and a tempo marking of *Allegretto grazioso* (M M ♩ = 72). The first system includes a repeat sign and a *p* dynamic. The second system is marked *grazioso* and contains a 'Bar' section with first and second endings. The third system continues the melody. The fourth system includes a 'Bar' section with a *poco rit* marking. The fifth system is marked *a tempo*. The score concludes with a final cadence. Fingerings and articulation marks (accents, slurs, and 'x' marks) are provided throughout the piece.

f *molto espressivo* *rit* *dim*

pp *a tempo*

5th *rit*

un poco piu lento

espressivo *rit* *p* *espressivo*

rit *a tempo*

cresc *Tempo I*

f *rit* *dim* *p*

5th Pos *meno* Bar IV

a tempo

p

grazioso

dim

Har 12

9 Nat

Gr Bar

5th Pos

5th Pos - 2nd Pos

Har 12

rit

pp cantando

5th Pos

p sempre

Har 7

Har 7

Dedication

S JADASSOHN Op 117 No 1

Transcription by Vahdah Olcott - Bickford

Andante

p
dolce espress.

espress

pp
mf
espress
cantabile

mf

f

cresc - - - - - *p molto cresc.*

f *pu* *f* *ff pesante* *p molto espress*

Bar

dim *p teneramente dolciss*

Har 12

ten

Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a treble clef with a key signature of one sharp, containing a complex accompaniment of chords and arpeggios. Fingerings are indicated with numbers 1-4. Dynamics include *dim* and *p teneramente dolciss*. The bottom staff is a bass clef with a key signature of one sharp, providing a harmonic foundation with chords and arpeggios. Dynamics include *ten*. A 'Bar' label is positioned above the first staff.

With love to my Mother

Orientale

From "Kaleidoscope"

CESAR CUI, Op 50 No 9

Transcription by

Vahdah Olcott - Bickford

Allegretto, deliberately

mf *p*

Detailed description: This system contains the next three staves of the musical score. The top staff is a treble clef with a key signature of one sharp and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is a treble clef with a key signature of one sharp, containing a complex accompaniment of chords and arpeggios. Fingerings are indicated with numbers 1-4. Dynamics include *mf* and *p*. The bottom staff is a bass clef with a key signature of one sharp, providing a harmonic foundation with chords and arpeggios. Dynamics include *p*.

This musical score is written for guitar and consists of eight systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various performance markings and techniques:

- Dynamic markings:** *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).
- Tempo markings:** *rit* (ritardando) and *a tempo*.
- Articulation:** *trem* (trémolo).
- Other markings:** *morendo* and *senza rit* (senza ritardando).
- Technical annotations:** Fingerings (1-4) and picking patterns (e.g., 4 1 4 2 1) are indicated throughout the score.
- Structural markers:** A circled number 3 is placed above a dashed line labeled "Bar" in the fifth system. A circled number 4 is placed below the end of the sixth system.

To my pupil, Jane Bumiller

Berceuse

LOUIS M GOTTSCHALK, Op 47

Transcription by

Vahdah Olcott - Bickford

"Slumber On, Baby Dear"

Andantino (M M ♩:96)

marcato il canto ma p

The musical score is written for guitar and piano. It consists of ten 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. The tempo is marked *Andantino* with a metronome marking of quarter notes equal to 96 (♩:96). The dynamic is *pp*. The second staff has a *legato* marking. The third staff has a *7th Pos* marking. The fourth staff has a *4th Bar* marking. The fifth staff has a *4th Bar* marking. The sixth staff has a *4th Bar* marking. The seventh staff has a *4th Bar* marking. The eighth staff has a *4th Bar* marking. The ninth staff has a *4th Bar* marking. The tenth staff has a *4th Bar* marking. The score includes various musical notations such as notes, rests, slurs, and fingerings.

1 Petite Bar

2

ben legato

5th Pos

loco

morendo

ppp

Detailed description: This system contains the first three staves of the musical score. The first staff begins with a first ending bracket labeled '1' and includes a 'Petite Bar' section with fingerings 1, 3, 4, 1, 4, 3, 1. The second staff features a 'ben legato' instruction and a '5th Pos' marking. The third staff includes 'loco' and 'morendo' markings, and ends with a 'ppp' dynamic marking.

To my pupil, Mr Gustave Podneck

Poem

ZDENKO FIBICH (1850-1900)

Transcription by

Vahdah Olcott - Bickford

Lento molto cantabile

pp

f

p

ff sfz

pp

espress

5

2

4

Detailed description: This system contains the remaining six staves of the musical score. The first staff starts with a 'pp' dynamic. The second staff has a 'f' dynamic. The third staff has a 'p' dynamic. The fourth staff has 'ff sfz' and 'pp' dynamics. The fifth staff has a 'pp' dynamic and 'espress' marking. The sixth staff ends with a '4' marking. Circled numbers 5, 2, and 4 are present at the end of the staves.

To my charming pupil, Miss Renée Baruch

Petite Scène De Ballet

Tempo di Valse non troppo moto (M M $\text{♩} = 52$)

EDOUARD SCHUTT

Transcription by Vahdah Olcott-Bickford

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Tempo di Valse non troppo moto' with a metronome marking of 52 quarter notes per minute. The score is divided into several sections with specific performance instructions:

- Staff 1:** Starts with *mp* and *Con grazia*. Includes a 'Pette Bar at once' instruction. Dynamics range from *mp* to *p*. Includes *poco marc* and *leggiere*.
- Staff 2:** Starts with *espressivo* and *mf*. Includes *leggiere* and *dim*.
- Staff 3:** Includes *poco rit* and *a tempo espr*. Features a 'Bar at once' instruction.
- Staff 4:** Includes *leggiere* and *mf*. Ends with *Fine*.
- Staff 5:** Includes *mp* and *cantabile*. Features a 'Har 12' instruction.
- Staff 6:** Includes *espres* and *poco espressivo*.
- Staff 7:** Includes *dolce* and *pp*. Features a 'Har' instruction.
- Staff 8:** Includes *poco rit*, *a tempo*, and *poco espressivo*.
- Staff 9:** Includes *p*, *cresc*, *espressivo*, and *calando poco rit*. Features a 'Har 12' instruction.

p *a tempo* *D C*

To my pupil, Mr. J. A. Larralde

The Flower O' Dumblane

SCOTCH SONG

GEORGE B NEVIN

Transcription by Vahdah Olcott-Bickford

Not too slowly

With

much expression

rit

a tempo

Quicker

rit

con anima

Bar

Bar

Allegretto con grazia

Har - 7 - 9 - Nat

Largo

From the "New World" Symphony

6th string tuned to D

ANTON DVOŘAK

Transcription by Vahdah Olcott - Bickford

Largo (M M ♩ = 52)

mp

f

pp

p

pp

p

f

pp

p

cresc

sf

ff

sf

ff

pp

strings

cresc

sempre legato

p
pp

f
fz
p
pp

un poco piu mosso

④.....
⑤.....sul D and A

Har 7

pp
p

cresc

strings

f
Trem
p
cresc

Sul B

5th Pos

f
x
dnm
pp

poco rit
poco meno mosso

pp

pp

Meno mosso Tempo I (M M ♩ = 52)

Sul D

p

This page of musical notation for guitar consists of ten staves of music. The notation includes various techniques and markings:

- Staff 1:** Features a melodic line with a circled '3' and a circled '4'. Fingering numbers 1, 4, 4, 4, 4, 2, 3, 1, 4 are indicated above the notes.
- Staff 2:** Labeled "Bar" and "9th Pos". It includes a circled '1' and a circled '4'. Fingering numbers 1, 2, 4, 1, 2, 3, 4, 1, 3 are shown.
- Staff 3:** Labeled "Bar" and "1". It includes a circled '4' and a circled '4'. Fingering numbers 1, 3, 1, 3, 1, 3, 1, 3 are shown. The dynamic marking *pp* is present.
- Staff 4:** Includes a circled '4' and a circled '4'. Fingering numbers 1, 2, 3, 4, 1, 2, 3, 4 are shown.
- Staff 5:** Includes a circled '4' and a circled '4'. Fingering numbers 1, 4, 1, 4, 1, 4, 1, 4 are shown.
- Staff 6:** Includes a circled '4' and a circled '4'. Fingering numbers 1, 4, 1, 4, 1, 4, 1, 4 are shown.
- Staff 7:** Labeled "Bar". It includes a circled '4' and a circled '4'. Fingering numbers 1, 2, 3, 4, 1, 2, 3, 4 are shown. The dynamic marking *pp* is present.
- Staff 8:** Labeled "tremolo". It features a tremolo effect over a series of notes. Fingering numbers 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2 are shown.

Guitar Duet

Pensée

M PHILIPPSON, Op 13, No 5

Transcription by

Vahdah Olcott-Bickford

*Allegro grazioso
cantabile*

First Guitar

Second Guitar

legato dolce

cresc

Bar

mf

pp

cresc

mf

dolce cant

Bar

3rd Pos

mf

p cresc

mf

p

Elegie

*Song with Guitar Accompaniment
 Arranged by Vahdah Olcott-Bickford

JULES MASSENET, 1842-1912

Poetry by Louis Gallet

English translation by Nicholas Doubt

Sadly and slowly.
(triste et très lent)

Very expressive and dejected
(très expressif avec accablement)

Voice

Guitar 6th string tuned to D

f *rit* *pp* *mf* *p* *f* *mf* *p* *cresc e animato* *cresc*

O gen - tile spring of my youth
 O - doux prin - temps d'au - tre - fois

Gone are thy flow'rs,
 Ver - tes sai - sons,

Fad - ed and van - ished for aye! No more the
 Vous a - vez fui pour tou - jours! Je ne vois

heav - ens are blue,
 plus le ciel bleu,

No more the birds
 Je n'en - tends plus

sing their soft car - ols of
 les chants joy - eux des or -

love! Bear - ing de - light in your hands,
 seaux! En - em - por - tant mon bon - heur,

O my be -
 O bien - ar -

*May also be played as a duet for Violin, Mandolin, Cello, Mando-Cello or Mandola and Guitar

poco a poco *f* *dim e rit*

loved, Thou art gone far a - way! Now the sweet spring brings no rap - ture to
 mé, tu t'en es al - lé! Et c'est en vain que re-vent le prin-

f *dim e rit*

a tempo *f* *mf*

me! For Thou for - ev - er art gone, Dark is the sun,
 temps! Ou sans 're - tour, a - vec toi le gai so-let,

a tempo *f* *mf*

Sorrowfully

p *ff* *ff*

Laugh-ter and bright-ness are fled, Now heart and soul are as cold as the
 Les jours ri-ants sont par-tis Comme en mon coeur tout est sombre et glu-

mf dim *p* *pp a tempo* *p* *allargando*

grave! Som - bre and dead! Ev - er - more!
 cé! Tout est flé - tri! Pour - toujours!

p *pp* *cresc* *ff* *Tremolo*

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