

RUSSIAN ALBUM



FOR GUITAR

EDITED BY
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OP- 125

Vol. 1

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Published by
THE AMERICAN GUITAR SOCIETY
Los Angeles, Calif.

Made in U. S. A.

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BIOGRAPHICAL

DECKER - SCHENK, Johann, (Iwan Fjodorowitsch), was born in Vienna in 1822 and died on Oct. 10, 1899 in St. Petersburg. Although born in Vienna his work was mostly done in Russia and he is thus claimed as a Russian guitarist. He was also the teacher of the leading native Russian guitarist Lebedew. Johann Decker-Schenk was the son of Friedrich Schenk, a guitar maker who was for a time foreman in the workshop of the celebrated guitar maker, Stauffer, of Vienna. He commenced business on his own account as a guitar maker about 1849. Decker-Schenk was taught the guitar by his father and studied singing also and at an early age appeared as guitarist before Duke Max of Bavaria and other royal courts, according to Bone. He joined an operatic company as vocalist and with his wife, also a musician, toured through Russia. For some years he was engaged as a theatre director, but after the death of his first wife he gave up the theatrical profession and from 1861 resided in Petrograd as a virtuoso and teacher of the guitar. He also played the zither and mandolin. He married a Russian woman in St. Petersburg and was highly esteemed as a teacher and versatile composer, - the author of several well-known Russian operettas which enjoy popularity at the present day, particularly "Frena" and "The Soldier and the Girl." He published a Method for the guitar, also music for guitar solo and two and four guitars. He wrote and played for the Russian guitar of seven strings. He was an artist beloved by all who knew him and in 1899 his many pupils erected to his memory a monument in the cemetery of St. Petersburg. He left a daughter, Annette, who often assisted him in his concerts, and was no doubt the inspiration for his guitar duets.

GIULIANI, Mauro, - Born in Bologna, Italy about 1780. Was recognized as one of the greatest of all guitar virtuosi and composers. The "Six Variazioni sul' Aria Russa" was the outcome of his sojourn in Russia where he lived for a number of years. It has long been out of print and is given here from a copy of the original edition in the library of the author of this volume. On his first tour in Russia he received a most enthusiastic reception in St. Petersburg, "the cordiality of which was not exceeded and rarely equalled during his lifetime," according to Bone, which, considering that he created a furore in Vienna, London and throughout Europe, was saying a great deal. He afterwards made St. Petersburg his residence for several years, - even before he paid his first visit to London in 1833. It is believed that he first took up his residence in St. Petersburg in 1821 after his first successful tour of that country. A more complete biographical sketch of Giuliani appears in "Master Album," published by The American Guitar Society.

LEBEDEW, Wassilij Petrowitsch, (also spelled Lebedeff) - perhaps the most celebrated of the native Russian guitarists. Born in Capiatovski, Saratov, in 1867 and died in St. Petersburg, in 1907. His first musical instruction was on the guitar, which he played for several years as an amateur in his native city before he came under the influence of Decker - Schenk, after which he adopted the instrument professionally. He removed to St. Petersburg in 1886 where he met the artist, Decker - Schenk, whose pupil he became, and who shaped his career. When Lebedew completed his military training in 1890, he commenced his career as a guitar teacher in St. Petersburg. He visited Paris the same year, where he appeared as a guitar soloist and "The Figaro" and other French journals record his brilliant execution. He returned to St. Petersburg and in 1892 made a name as a guitar soloist at concerts given there, and from this time on his appearances were frequent. In 1898 Lebedew was appointed a professor in the Royal Military Music Academy, and after the death of his teacher in the following year was regarded as the only guitarist of repute in St. Petersburg, according to Bone, and he enjoyed an enviable reputation both as a virtuoso and teacher. His works were mostly for the 7 string Russian guitar.

NEMEROWSKI, A. - A contemporary Russian guitarist who lived during the late World War in Black Russia. Little is known of his life. His original compositions are marked by strong originality and most of them with decidedly attractive Russian characteristics.

PETTOLETTI, Pierre, - an Italian guitarist of the nineteenth century who travelled through Europe, principally in France, Germany and Russia and published numerous pieces for the guitar in the various cities he visited, - many of which rank among the best in original guitar literature. The Fantasia on the Russian song, "The Red Sarafan" herewith given was published while he was in Russia by a Russian firm and all the text on the title page, as well as his own name, appears hereon in the Russian language. This attractive work is almost unknown to the present day guitar world, and is not mentioned by any of his biographers.

VAHDAH OLCOTT BICKFORD
Los Angeles, California, Nov. 1931.

Prelude

(Original in C# Minor)

SERGEI RACHMANINOFF. Op. 3. No. 2

Transcription by Vahdah Olcott Bickford

Lento

ff *ppp* *mf* *ppp*

Agitato

ppp *mf* *ppp* *mf*

Bar.

cresc. molto

Alexis

Polka Lento

J. DECKER-SCHENK
Fingered by Vahdah Olcott Bickford

Introduction

Polka moderato

Trio

Dolly's Funeral

6th String to D

P. J. TSCHAIKOWSKY. Op. 39 No. 5
Transcription by Vahdah Olcott Bickford

Andante (M. M. ♩=58)

The musical score for 'Dolly's Funeral' is written for a 6th string tuned to D. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante' with a metronome marking of 58. The score consists of seven staves of music. The first staff starts with a *pp* dynamic and includes a *ten.* marking. The second staff continues with *ten.* and *p* dynamics. The third staff features a *mf* dynamic and a 'Bar.' marking. The fourth and fifth staves return to *pp* dynamics with *ten.* markings. The sixth and seventh staves conclude the piece with *pp* dynamics and *ten.* markings. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4).

To my friend and colleague, Mr Philip J. Bone, F. R. S. A. In admiration of his great work for the guitar.

Theme from "Symphonie Pathetique"

6th String to D

P. J. TSCHAIKOWSKY. From Op. 74
Transcription for guitar solo by Vahdah Olcott Bickford

Andante (M. M. ♩=69)

The musical score for 'Theme from Symphonie Pathetique' is written for a 6th string tuned to D. 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 'Andante' with a metronome marking of 69. The score consists of two staves of music. The first staff starts with a *mf* dynamic and includes the instruction *teneramente, molto cantabile con espressione*. The second staff continues with *mf* dynamics and includes the instruction *incalzando*. The score includes various musical notations such as slurs, ties, and fingering numbers (1, 2, 3, 4).

Moderato assai (M.M. ♩ = 88)

Adagio mosso (M.M. ♩ = 60)

Andante mosso (M.M. ♩ = 80)

Themes from Andante Cantabile

from the Quartet, Op. 11

P. J. TSCHAIKOWSKY

Transcription by Vahdah Olcott Bickford

Andante cantabile (M.M. ♩: 72)

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Andante cantabile' with a metronome marking of quarter note = 72. The score includes various guitar-specific notations such as slurs, bar lines, and fingering diagrams for the left hand. Dynamics include *pp*, *mp*, *poco cresc.*, *dim.*, *p*, *poco cresc.*, *mf*, *pp*, *p*, *cresc. poco a poco*, and *f*. Performance instructions include '6th Pos.', '4th Pos.', and '2 Bar.'. The score concludes with a final cadence in 3/4 time.

5th Pos.

Fantasia on "The Scarlet Sarafan"

6th String tuned to D

PIERRE PETTOLETTI, Op. 19

Edited and Fingered by Vahdah Olcott Bickford

INTRO.

Andante sostenuto

TEMA
Andantino

VAR.

FINALE

cresc - - *en* - - *do*

f dolce

f ppp

cresc - - *en* - - *do* *poco*

poco

dim.

morendo

Six Variazioni sul Aria Russa

"Poscha luite Sudarina"

MAURO GIULIANI, Op. 64

Fingered by Vahdah Olcott Bickford

Allegretto

THEMA

Poscha - luite suda - rina sette samnay re - dom Poscha - luite

suda - rina nagra di - té sglai - dom Protsch Protsch at - we - gio

kakoy bespo - koy - noy Protsch Protsch at we - gio lui - bwi ne dos toy - noy.

VAR. I.

VAR. II.

Musical score for Variation II, consisting of six systems of two staves each (treble and bass clef). The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'x' and 'y'. The piece concludes with a double bar line and repeat signs.

VAR. III.

Musical score for Variation III, consisting of three systems of two staves each (treble and bass clef). The music is in 2/4 time and features dense rhythmic textures, including sixteenth-note runs and chords. Fingerings are indicated by numbers 1-4. The score includes various musical notations such as slurs, accents, and dynamic markings like 'x'. The piece concludes with a double bar line and repeat signs.

II Bar.....

II Bar.....

I IX.....

2 IX

VAR. IV. Un poco adagio

IX

VAR. V. Tempo primo

The first part of the musical score consists of seven staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The music is written in a 3/4 time signature. The first six staves feature a complex, rhythmic melody with many beamed eighth and sixteenth notes. The seventh staff shows a change in the bass line, with longer note values and some rests.

VAR. VI. Polonese
Allegretto

The second part of the musical score, labeled 'VAR. VI. Polonese Allegretto', consists of four staves. It begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is characterized by a steady eighth-note accompaniment in the bass line and a more active melody in the treble. The fourth staff concludes with a double bar line and a final chord.

First musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes.

Second musical staff, continuing the melody and bass line from the first staff.

Third musical staff, featuring a section labeled "IX." with a dashed line above it. This section includes a complex fingering sequence: 1 2 4 4 1 4 2 4 1.

Fourth musical staff, divided into two parts. The first part is labeled "1" and the second part is labeled "2 IX". The second part includes a complex fingering sequence: 2 1 3 1 2 4 1 4 2 1 4 2.

Fifth musical staff, continuing the piece with various fingering notations such as 1 3 1 3, 1 2 4 1, and 4 2 4 1.

Sixth musical staff, featuring a section with a 7/8 time signature and a complex fingering sequence: 2 1 2 1.

Seventh musical staff, labeled "VII" at the beginning. It contains a melodic line with various fingering notations like 4 1, 3 1, and 4.

Eighth musical staff, continuing the melodic and bass lines with various fingering notations.

Ninth musical staff, labeled "V" and "II" with a dashed line above it. It includes a complex fingering sequence: 2 1 1 3 1 1 3 and ends with a double bar line and a 3/8 time signature.

