

Mel Bay presents

Pioneer Suite

American Classics for Solo Guitar, Vol. I

arranged by James Edwards

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1 2 3 4 5 6 7 8 9 0

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About This Book

I hope this project will help spark an interest in the development of an American repertoire for the classical guitar. In the course of putting this collection together I learned a lot about—and became more fascinated by—the evolution of our American musical culture. Traditional Scottish and Irish tunes were transformed by the African rhythms of the banjo players, which in turn influenced popular music and led to ragtime, jazz, and blues. Our country was a fantastic melting pot! The huge amount of folk music in America is staggering; this collection could be expanded into many volumes.

Scott Joplin was one of our great composers—he still doesn't get enough recognition and play from our concert artists. Joplin's pieces are difficult on the guitar, although that hasn't stopped guitarists from trying to play transcriptions of Albeniz or Bach. Stephen Foster's songs are a rich source for the arranger and his melodies fit beautifully on the guitar. MacDowell was a pianist-composer who also used American folk music as an inspiration. The nineteenth century gave birth to many unique American styles and its songs are an important part of our heritage. Most of us will find quite a few of the tunes here very familiar, even now at the beginning of the twenty-first century.

—James Edwards

About the Author

James Edwards discovered the guitar at the age of fourteen, exploring folk, jazz, and pop styles before finding his true musical love, the classical guitar. Inspired by Christopher Parkening—with whom he later studied—James also worked with Ray Reussner, one of Andres Segovia's most devoted pupils. Other teachers have included Manuel Barrueco and Michael Lorimer. James plays renaissance lute as well and has studied with Donna Curry, Toyohiko Satoh, and Jurgen Hubscher. In addition to the traditional classical guitar repertoire, James performs his own vibrant arrangements of Handel, Mozart, Puccini, Debussy, Brahms, and others. James has also created a unique American repertoire with his treatments of well-known works by Gershwin, Joplin, and Copland, along with original compositions blending the classical style with his early influences of folk and jazz.

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Andantino

mosso

Andantino

p ponticello *rit.*

Verse
a tempo

mf

Chorus
a tempo

f *ritardando* *tenuto*

molto rit

molto rit - - - - -

22 *a tempo*

rit. -

25

rubato *rit*

Rosin the Beau (anon.)

28 *Lively*

32

36

40

rit. -

44 *a tempo* $\frac{1}{2}V$ $\frac{1}{2}VII$

48 II

52

56

Maestoso

60

a piacere mano

64

68

molto rit.

72

76

freely

harm (with right hand)

82

start tuning ⑥ to D

harm

12

⑤ ⑥ ⑥ = D 2 ⑥

Wayfaring Stranger (anon.)

Largo

87 *f* *broadly*

90

93 *Moderato a tempo* *rit.* *rhythmic*

97

103

109

115

121

7

2x rit.

Detailed description: This is a musical score for the piece 'Wayfaring Stranger' by an anonymous composer. The score is written for a single melodic line on a treble clef staff in G major (one sharp). It begins at measure 87 with a 'Largo' tempo marking and a forte 'f' dynamic. The initial section is marked 'broadly' and includes various fingerings and slurs. At measure 93, the tempo changes to 'Moderato a tempo' and the texture becomes more 'rhythmic'. A 'rit.' (ritardando) marking appears at measure 97. The score continues with several measures of rhythmic patterns, including a repeat sign at measure 109. The piece concludes at measure 121 with a final cadence. A '2x rit.' (two times ritardando) marking is placed at the bottom of the page near the end of the score.

148 *f*

Musical staff 148-151 in treble clef, key of D major. It features a series of eighth and sixteenth notes with various fingerings (0, 1, 2, 3, 4) and accents. The staff ends with a double bar line.

152 *To Coda* \oplus *harm*

Musical staff 152-155 in treble clef, key of D major. It continues the melodic line with fingerings and includes a 'harm' (harmonic) instruction at the end of the staff.

156 *f* $\frac{1}{2}$ VII VII 4 3 2 *harm* 7

Musical staff 156-159 in treble clef, key of D major. It includes a repeat sign at the beginning, followed by sixteenth-note passages with fingerings. The staff ends with a 'harm 7' instruction.

160 $\frac{1}{2}$ II *ff* *mp* 2x II

Musical staff 160-163 in treble clef, key of D major. It features a series of chords and sixteenth-note passages with fingerings. The staff starts with a 'ff' (fortissimo) dynamic and a 'mp' (mezzo-piano) dynamic with a '2x' (two times) instruction.

164 *Last time D.S. al Coda (accel.)*
D.S. (take repeats)

Musical staff 164-167 in treble clef, key of D major. It includes a repeat sign and a 'D.S. (take repeats)' instruction. The staff ends with a double bar line.

168 *pp* *harm* *mf* *poco rit.* *pp*

Musical staff 168-175 in treble clef, key of D major. It features a series of chords and sixteenth-note passages with fingerings. The staff starts with a 'pp' (pianissimo) dynamic, followed by a 'mf' (mezzo-forte) dynamic, and ends with a 'poco rit.' (poco ritardando) instruction and a 'pp' dynamic.

176 *a tempo* *f* *sfz* *harm*

Musical staff 176-179 in treble clef, key of D major. It features a series of eighth and sixteenth notes with fingerings. The staff starts with an 'a tempo' instruction, followed by a 'f' (forte) dynamic, and ends with a 'sfz' (sforzando) dynamic and a 'harm' instruction.



The Boatman's Dance

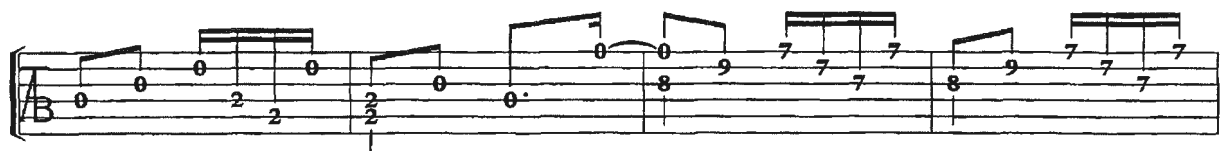
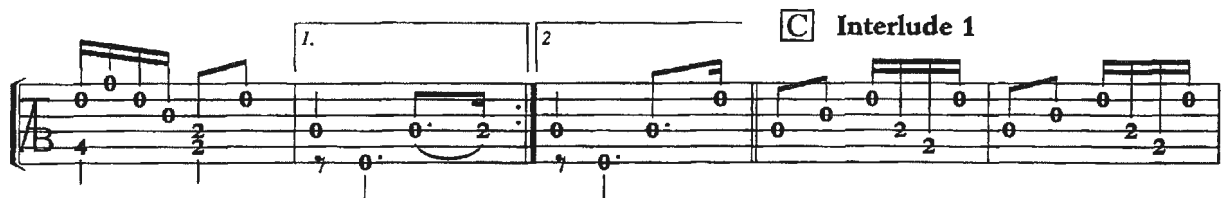
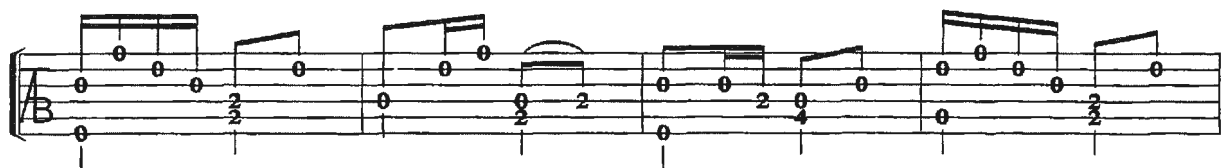
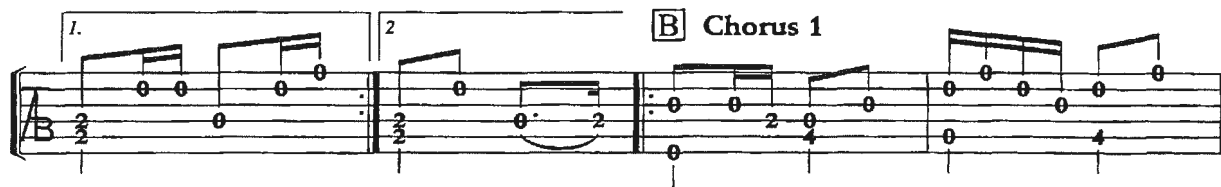
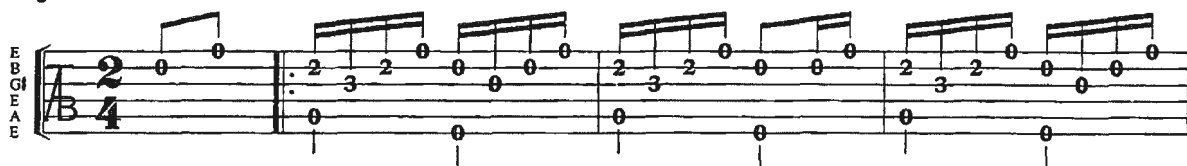
Arranged for guitar by James Edwards

Dan Emmet

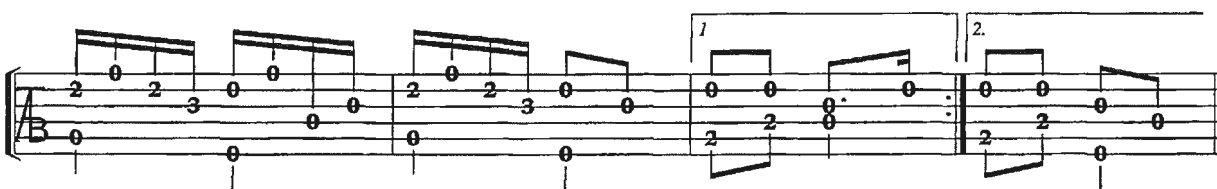
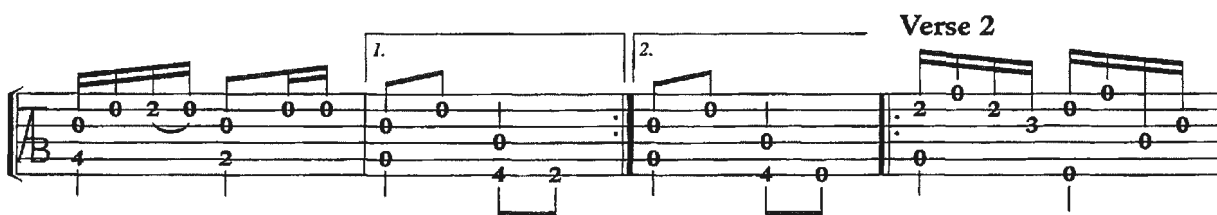
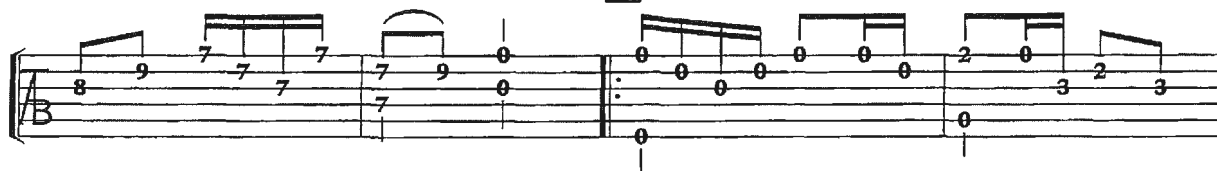
Because of the odd tuning, it was considered more appropriate to set this piece, and the following piece, in tablature.

Tuning: EAEG#BE

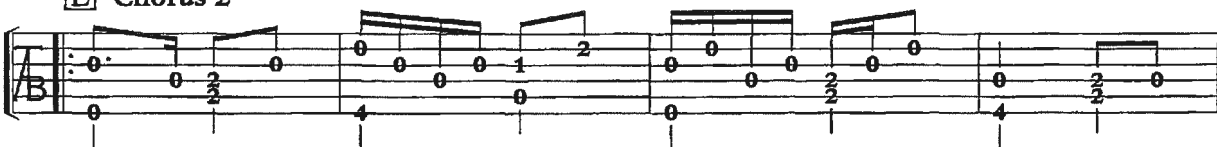
A Verse 1



D Interlude 2



E Chorus 2





Golden Slippers

Arranged for guitar by James Edwards

Attributed to James Bland

Play A²B²AB-Ending

Tuning. EAEG#BE

A

B

Ending



Beautiful Dreamer

Arranged for guitar by James Edwards

Stephen Foster

⑥ = D

a m i etc...

$\frac{1}{2}$ VII

$\frac{1}{2}$ II

simile

4

7

10

13

To Coda \diamond

16

D.S. al Coda

19

II

$\frac{1}{2}$ II

3 4 -4 4 4 1 2 1 0

1 0 0 3 1 0 1 0

II

13



Jeannie with the Light Brown Hair

Arranged for guitar by James Edwards

Stephen Foster

This guitar score is for the song "Jeannie with the Light Brown Hair" by Stephen Foster, arranged by James Edwards. The music is written for guitar in G major (one sharp) and 4/4 time. The score consists of eight staves of music, with various musical notations and performance instructions.

Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *p* (piano). The staff contains several measures of music with fingerings (1-4) and a $\frac{1}{2}IV$ chord marking.

Staff 2: Continues the melody with fingerings and a $\frac{1}{2}IV$ chord marking.

Staff 3: Includes a *rit.* (ritardando) marking and a $\frac{1}{2}IV$ chord marking.

Staff 4: Starts with a *a tempo* marking and a *mf* (mezzo-forte) dynamic. It includes a *II* chord marking and a $\frac{1}{2}IV$ chord marking.

Staff 5: Includes a *a piacere* (ad libitum) marking and a *13 12 4 1 2 4* fingering sequence.

Staff 6: Includes a *meno* (diminuendo) marking and a *ritardando* marking. The staff ends with a *Fine* marking.

Staff 7: Includes a *8va Art. harm.* (8th fret artificial harmony) marking and a *D.C. al Fine* (Da Capo al Fine) marking.

Staff 8: Continues the melody with fingerings and a *D.C. al Fine* marking.



My Old Kentucky Home

Arranged for guitar by James Edwards

Stephen Foster

8^{va} harm. (optional)

⑥ = D

4

To Coda

7

10

13

16

20

1.

2.

Fine

D.C. al Coda
(take 2nd ending)



Scott Joplin

16

23

26

29

32

I.

2.

D.C.
(take 2nd ending)



Palm Leaf Rag

Arranged for guitar by James Edwards

Scott Joplin

⑥ = D

A $\frac{1}{2}$ VII

5

9

13

17

To Coda \oplus

1. 2. harm

B

22

$\frac{1}{2}$ V

26

harm

30

34

harm

1. 2.

39

43

$\frac{1}{2}V$

47

$\frac{1}{2}VIII$

51

harm.

harm.

56

D.S. al Coda

60



The Entertainer

Arranged for guitar by James Edwards

Scott Joplin

8va-----1

VII

A *a tempo*

5 1 0 1 0 1 0 0 4 0 4 7 2 7 7 7

9 II 0 3 4 1 3 4 1 4

14 0 3 3 4 1 3 4 1 4 1 2 0 2

18 II 4 0 1 3 3 II I. 2. 1 2 3 3 7

22 **B** 1 0 0 1 4 0 1 4 1 0 1 0 1 2 4 VII 4 1 3 4

26 1 3 4 2 3 IX 3 4 3 3 1 3 4 VII IV 1 2 4 2 4

30

34

39

A

43

47

51

55

C

II

59 3 0 IV ② 4 1 3 0 VI

63 II

68 *sfz* I. 2.

72 **D**

76 VII IX

81 3 2 3 4 1 2 3

85 IX XIII IX II I. 2.



To a Wild Rose

Arranged for guitar by James Edwards

Edward MacDowell



The Water Is Wide

Arranged for guitar by James Edwards

Traditional

Freely

⑥ = D

II

hinge bar

II

II

The image shows a guitar score for the piece 'The Water Is Wide'. It is arranged for guitar by James Edwards and is a traditional piece. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style is marked 'Freely'. The score consists of seven staves of music, numbered 1 through 19. The first staff starts with a circled 6 and an equals sign followed by D, indicating the sixth fret is D. The music features various guitar techniques including fretting (indicated by numbers 0-4), bends (indicated by a 'b' and a curved line), and a 'hinge bar' technique. There are also dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a final chord.