

Andrew Jacob's
Ragtime Blues
for Solo Guitar

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Clark Winslow Ross

St. John's, 2001

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Andrew Jacob's Ragtime Blues (2001)

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Andrew Jacob's Ragtime Blues was named after my first son (born the year I wrote it), who loves to groove along with this (or any other) music. The form is a series of variations (13) on what I believe is an old, 12-bar blues theme, although I'm not actually sure what the original theme is called; it's just something I've been playing for years. My wife pointed out that the theme's first 4 bars resemble "Buckets of Rain," a Bob Dylan song from 1972's "Blood on the Tracks," but I'm pretty sure the origins of this tune are a lot older than that. The harmony follows the standard 12-bar blues pattern throughout, although some variations (most notably #4) are a little "out there!" The actual theme is not presented until the end, and even then it is played twice in different ways. In spite of the fact that I play guitar, I have written very little for it (all of my commissions until 2005 had been for instruments other than the guitar), so one day I decided to have a little fun and write a few variations on a blues theme, and this is what I came up with.

Clark Winslow Ross's compositions have been performed in England, Ireland, the United States, and across Canada by some of Canada's finest musicians, ensembles, and orchestras. He was Composer-in-Residence at Ireland's Waterford New Music Week in 2003, and has won Young Composer's Awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. He has also received over 20 commission grants from various funding agencies, including the Canada Council, the CBC, and the Newfoundland and Labrador Arts Council. Clark is the founder and Artistic Director of the Newfoundland Music Festival, held every February in St. John's, and was a founding member and later President of Continuum, the Toronto-based new-music group. He serves on the national executive of both the Canadian League of Composers and the Canadian Music Centre.

Born in Maracaibo, Venezuela, Clark was raised there and in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, where he attended university. Upon receiving a Mus.Doc. (composition) degree from the University of Toronto in 1992, he began working at Memorial University's School of Music, where he is currently an Associate Professor, teaching composition, orchestration, theory, electronic music, and classical guitar. He was awarded Memorial University's President's Award for Outstanding Research (1999) in recognition of his extensive compositional activities. He is married to Dr. Jennifer Porter (professor of Religious Studies, Memorial University), and has three children (Alexander, (b. 2004), Andrew (b. 2001), and Julia (b. 1990)). His interests outside of family and music include baseball, cats, cooking, ethnic food, reading, writing short stories, and invigorating jumping dances.

Other works for classical guitar, downloadable from Clark's website: www.clarkross.ca

- *Variations on McGillicuddy's Rant* (guitar solo; 2003)
<http://www.clarkross.ca/Progr-McGsRantGtr.htm>
- *I sleep and my soul awakens* (guitar and string quartet (CBC commission); 2005)
http://www.clarkross.ca/Score-I_sleep+soul.pdf

Contact Clark Ross via E-mail at: clark@mun.ca, or through his website

Andrew Jacob's Ragtime Blues

Clark Winslow Ross
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$\text{♩} = 120 - 144$

Var. 1

Guitar

Musical notation for the first system of 'Var. 1'. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, starting with a 4-fingered chord (4, 0) and moving through various intervals. The bass line is written in a simplified style with stems and flags, indicating fingerings (3, 0, 2, 3) and dynamics (mf, p).

Musical notation for the second system of 'Var. 1'. It continues the melody and bass line from the first system. Fingerings (4, 1, 4, 1) and dynamics (mf, mp) are indicated.

Musical notation for the third system of 'Var. 1'. It includes a measure with a fermata and a dynamic change to p. Fingerings (4, 0, 0, 1) and dynamics (f, mf, mp, p) are indicated.

Var. 2

Musical notation for the first system of 'Var. 2'. It starts at measure 13. The melody is more complex, featuring triplets and sixteenth notes. Dynamics (mf, p) and fingerings (4, 3, 0, 1, 4, 0) are indicated.

Musical notation for the second system of 'Var. 2'. It continues the complex melody and bass line. Dynamics (mf, mp) and fingerings (4, 1, 4, 1, 4, 1, 4, 3, 1, 4, 1, 4, 3, 1, 4) are indicated.

Musical notation for the third system of 'Var. 2'. It includes a key signature change to one flat (Bb) and a time signature change to 4/6. Dynamics (f, mf, mp, p) and fingerings (3, 0, 1, 0, 2, 1, 3, 1, 2, 0, 3) are indicated.

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CIII

Var. 3
25

mf *mp*

(CIII)
29

mf

33

f *mf* *mp* *p*

CVIII

Var. 4
37 *a tempo*

mf *p* *f*

sul pont. (with thumb)

43

mp *mf* *p*

↓ *norm.*; use all R.H. fingers now as usual...

48

f *mf* *mp*

52

p *pp*

rit....

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Var. 5 *sul pont.* (with thumb)

57 *f* *norm.* CIII

61 $\frac{3}{6}$ CVIII $\frac{3}{6}$ CIII

65 *rit...* *pp*

Var. 6 *a tempo*

71 *mf* *p*

75 *mf* *mp*

79 *f* *mf* *mp* *p*

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Var. 7 somewhat slower; play chords with lots of vibr. $\frac{4}{6}$ CIII

mf *p*

$\frac{4}{6}$ CVIII

mf *mp*

91

f *mf* *mp* *p*

Var. 8 (similar feeling to Var. 7)

95

mf *p*

$\frac{4}{6}$ CVIII

mf *mp*

103

f *mf* *mp* *p*

Var. 9 tempo 1°

107

mf *p* *mf*

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113 *mp* *f* *mf* *mp* *p* *rit...*

Var. 10 a tempo

119 *mf* *p*

123 *mf* *mp*

127 *f* *mf* *mp* *p* *rit...*

Var. 11 a tempo; dreamy

131 *mf* *p* (simile)

135 *mf* *mp*

139 *f* *mf* *mp* *p*

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Var. 12

143 *mf* *p* CV *mf* *mp* *p* *poco rit....*

Var. 13 *a tempo*

155 *mp* *pp*

159 *mp* *p*

163 *mf* *mp* *p* *pp*

167 *mp* *p* *pp*

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Theme

171

mf *p*

175

mf

179

f *mf* *mp* *p*

Theme (again)

183

mf

188

mf *f*

Coda

193

mp

198

mf *f*