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FROM THE DANCE



BY JAMES EDWARDS
DISCO



arranged by James Edwards



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FROM THE DANCE

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CD CONTENTS

[1]	Hungarian Dance No. 5	Brahms	[2:36]
[2]	Hungarian Dance No. 11	Brahms	[2:40]
[3]	Hungarian Dance No. 2	Brahms	[2:55]
[4]	Tango	Albéniz	[2:29]
[5]	Jota	Granados	[3:46]
[6]	O Mio Babbino Caro*	Puccini	[3:01]
[7]	Habanera*	Bizet	[1:53]
[8]	Muzetta's Waltz*	Puccini	[2:13]
[9]	Gentlemen of Japan*	Sullivan	[1:24]
[10]	Russian Suite	Edwards/Anon.	[6:00]
[11]	Clair de Lune	Debussy	[4:34]
[12]	Suite No. 11	Handel	[7:17]
[13]	Lord Inchiquin	O' Carolan	[2:02]
[14]	Carolan's Concerto	O' Carolan	[1:45]

*tracks not included in this book

COVER PHOTO: "The Spanish Ballet" by Edouard Manet —From the Phillips Collection at the Washington Museum

Special thanks to: Steve Trott, Ted Camp and Jana Edwards



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Introduction

Dance is an ancient and universal form of human expression. Cultures have used it for everything from social entertainment to religious rites. Folk dances became popular in the royal courts and the rhythms became an integral part of instrumental music. Even in modern music where no actual imitation of a dance is occurring, the spirit of the dance can be strongly felt.

Notes about the music

Hungarian dances – based on gypsy melodies Brahms discovered while touring Hungary with the violinist Remenyi.

Tango – an Argentine dance resembling the Cuban *Habaneras*, both of which were becoming popular in Europe and America at the beginning of this century. Albéniz was a child prodigy and at the age of thirteen he traveled to South America where he may have seen the dancing that inspired this piece.

Jota – a dance from northern Spain especially the Aragon province; in fact, Granados subtitled this piece “*Rondalla Aragonesa*”. The jota is similar to a waltz but with more variety in the steps and also may get quite fast. Castanets are sometimes used to accentuate the rhythms.

Russian Suite – these popular folk songs and dances are selected from the rich and varied traditional music of Russia and the Ukraine. The prelude and finale are my own composition.

Clair de Lune – Debussy’s music would seem to lend itself to the adventurous and free spirit of modern dance. He was a revolutionary who loved exotic ethnic music and abhorred the academic and rigid approach of the traditional schools of composition.

Suite in E minor – these elegant and stylized dances by Handel were probably meant more for listening than dancing. The Sarabande uses the ever popular Spanish tune *La Folia* as a theme for its subsequent variations.

Lord Inchiquin & Carolan’s Concerto – Turlough O’Carolan was a blind Irish harpist considered to be the greatest composer of that country. His music fairly dances off the page with the wonderful lilt of Irish rhythms.

About the Author

James Edwards took up the guitar at the age of fourteen, exploring folk, jazz, and pop styles before finding his true musical love, the classical guitar. In addition to the traditional classical guitar repertoire, Edwards performs his own arrangements of Handel, Mozart, Puccini, Debussy, Brahms, and others. He has also created a unique American repertoire with his arrangements of Gershwin, Joplin, Copeland—and original compositions which blend the classical style with his early influence of folk and jazz.

Contents

Hungarian Dance No. 5	Johannes Brahms	4
Hungarian Dance No. 11	Johannes Brahms	8
Hungarian Dance No. 2	Johannes Brahms	10
Tango	Isaac Albéniz	13
Jota	Enrique Granados	17
Russian Suite	Edwards/Anon.	24
Clair de Lune	Claude Debussy	33
Suite No. 11	G. F. Handel	40
Lord Inchiquin	Turlough O'Carolan	50
Carolan's Concerto	Turlough O'Carolan	52

In creating these arrangements, I have tried to approach the music as if I were actually the composer and had these great ideas I wanted to write for guitar. How would Debussy have used the guitar if he possessed a performer's knowledge of its techniques? An arrangement succeeds or fails on its ability to convey the emotions, moods, character of a piece. To do this well on guitar is much like orchestration on a smaller scale. So the music here is reflected through my imagination and the voice of the guitar, and the result, I hope, is a happy union. JE

Hungarian Dance No. 5

Arr. J. Edwards

Brahms

22

0 5 7 5 | 6 5 5 4 4 | 0 2 2 2 | 0 7 5 | 0 10 8 12 8 | 0

27

7 9 10 8 10 | 8 10 9 10 | 3 5 7 3 2 3 5 2 | 0 2 3 0 | 3 5 7 3 | 5 3 3 2 2 - 7 |

32

0 0 | 1 0 | 3 2 6 7 | 9 7 6 9 7 |

37

Harm. 12

poco rit.

3 3 | 0 3 | 1 0 4 5 7 5 4 7 5 | 7 7 10 8 | 12 12 |

rit. ----- *a tempo* ----- *rit.*

$\frac{1}{2}$ XIV ---
D.C. al Coda \oplus

Hungarian Dance No. 11

Arr. J. Edwards

J. Brahms

Poco andante

Poco andante

Harm.

Finely

dolce
p

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18

mf

23

p

VII - VIII - VII -

28

33

VII - $\frac{1}{2}$ V -

rit.

D.C. al fine

Hungarian Dance No. 2

Arr. J. Edwards

Brahms

Allegro assai

A

V VII

Brahms

B

a tempo

17

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23

III - II - I

28

III - rit.

D.C. al §

33

vivo

37

II - IV

41

 3 6 2 4 2 6 2 4 2 6 2 | 5 8 4 5 4 8 4 5 4 8 4 | 9 7 5 4 2 0

 2 | 4 | 7 6 4 2 0 4 |

44

 2 0 3 2 0 2 | 1 3 0 2 0 3 2 | 2 3 2 2 | 3 0 1 0 2 2 | 9 7 5 4 2 0

 0 4 2 0 4 2 0 | 0 | 2 2 0 | 2 2 0 | 7 6 4 2 0 4 |

48

 2 0 3 2 0 2 | 13 12 12 12 0 14 14 14 0 14 | 15 12 0 0 12 10 14

 0 4 2 0 4 2 0 | 0 | 13 | 14 | 15 12 13 | 10 | 14 |

rit.

Repeat A+B then A to \emptyset

51 \emptyset I

1 0 1 3 1 0 | 1 0 1 3 1 0 | 0 7 6 7 9 7 6 7 9 7 6 7 | 0

Tango

Arr. J. Edwards

Andantino grazioso

Albéniz

33 IV 3 VI IX IX - - - 3 IV - - - 3
mf *molto rit.* *p* (6) *pp*
 4 6 9 7 6 9 11 12 9 13 11 9 6 4 6 4 6
 4 6 10 8 6 9 11 10 12 6 4 6 4 8 4 4
 4 4 4 4 9 8 11 11 6 4 4 4 4 4

37 IX - - - 3 3 3 3 1/2 V 3
rit. *mp* *mf*
 Harm.
 7 6 4 7 6 7 8 9 13 11 9 12 9 13 10 9 6 5 10
 4 4 4 4 4 4 4 8 4 9 11 12 6 4 4 0 12
 4 4 4 4 9 8 11 11 6 4 4 4 4 4

III - - - 3 IX - - - 3 II - - - 3 3
 D.S. al \oplus
 5 3 10 9 2 2 5 3 2 0 7 5 6
 5 10 9 4 5 2 0 0 5 0

45 VI - - - 3 X - - - 3
mf
 7 5 10 10 6 10 11 12 13 15 13 5 8 6 6 7 8 6 9
 6 6 7 9 0 6

The sheet music consists of four staves. The top staff is for the left hand, showing fingering numbers (e.g., 1, 2, 3, 4) above the notes. The bottom staff is for the right hand, showing fingerings and a pick direction indicator (\oplus). Measure 33 starts with a forte dynamic (mf), followed by a molto ritardando (molto rit.), a piano dynamic (p), and a pianissimo dynamic (pp). Measures 37 and 41 show harmonic notation with Roman numerals (IX, 1/2 V) and a dynamic marking (Harm.). Measure 45 features a dynamic marking (mf).

49

$\frac{1}{2}$ II $\frac{1}{2}$ III II

rit.

p

Fretboard diagram (below staff):

12	10	1	2	5	3	2	2	3	5	3	7	7	12	11	9	8	7	7	5
11			2	3	2		5					4	7	11	0	6	8	7	5
0						2					0				0	8	7	7	5

53

pp 0 *a tempo* Harm. 12 *rit. molto* *pp*

Fretboard diagram (below staff):

0	10	11	0	10	11	0	2	3	5	6	16	10	11	12	16
	0	12		0											

Jota

(Spanish Dance No. 6)

Granados

Arr. J. Edwards

Allegretto, poco a poco accelerando

6 - D *p*

poco a poco -

3 2 4 0 2 2 4 5 2 3 2 4 4 5 7 4 2 0 0 2
4 0 2 4 0 2 2 4 5 2 4 4 5 7 4 2 0 0 2
0 0 0 0

⑥ - D

5 *crescendo*

3 2 4 0 2 2 4 5 2 5 4 4 5 7 4 5 4 6
4 0 2 4 0 2 2 4 5 2 4 4 5 7 4 5 5 5 7
0 0 0 0

9

7 7 7 7 6 6 7 6 7 4 4 4 4 4 3 4 2 0
9 0 7 0 5 0 0 5 0

13 *poco piu f*

2 3 2 3 2 0 2 2 2 2 3 4 4 4 4 4 0 0 2
0 0 0 0

sempre accel. e cresc. *f*

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17

21

cresc. sempre e animando molto

25

29

sempre piu f

$\frac{1}{2}$ VII
 33

37

41

Vivace $\frac{2}{3}$ VII
 45

49

54

rasgueado

0 2 3 0 2 3 5 2 0

Harm. 5

7 10 10 12 12

5 6 0 0 0 0

58

rasgueado

3 4

12 10 11 0 0 0

7 6 0 0 0 0

Andante

62

p

66

dim. e rit.

10 3 5 2 3 | 0 0 2 3 0 | 2 2 3 5 2 | 0 3 0 | 2
 7 1 | 0 | 0 | 2 4 | 5 | 0
 6 0 | 0 | 0 | 3 2 | 4 | 0
 5 0 | 0 | 0 | 0 2 | 0 | 0

83

10 12 9 10 9 10 2 3 3 3 4 3 4 5 14 15

5 6 4 4 0

a piacere

87

a tempo

piu espressivo

con molta espressione

17 14 15 12 10 7 0 5 0 5 0 5 7 12 14 9 10

12 12 14 11 9 5

a tempo

91

poco rit.

5 7 8 9 10 7 7 7 6 7 6 7 6 7 5 5 0 0 0 0

a piacere

95

a tempo

5 7 9 0 2 0 2 0 0 0 0 0 0 15 12 9 17 14 10

6 0 6 0 6 0 4 2 0 0 6 0 6 0 6 0

99

Harm. 7

5 7 8 10 7 5 3 5 8 7

9 0 0 0 9 0 0 0

*molto rit. e con
molta espressione*

D.C. al ♪

103

D.S. al ♪

5 3 5
6 4 6

ras.

ff

f

10

7 7
7 7
6 6
5 5
4 4
3 3
2 2
1 1
0 0

Russian Suite

Prelude

Edwards/Anon.

Troika

1. Lento

(6) - D *mp* *a piacere*

2.

9.

Troika *a tempo*

f allegro

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* Guitar is tuned up a half-step on recording.

$\frac{1}{2} V$ - Harm. 12 VIII -

$\frac{1}{2} V$

rasgueado -

Sheet music for guitar, measure 40. The treble clef indicates the top string is G. The tablature shows the following notes and fingerings:

- Fret 1, string 1: 1
- Fret 0, string 2: 0
- Fret 2, string 3: 2
- Fret 3, string 4: 3
- Fret 3, string 5: 3
- Fret 3, string 6: 3
- Fret 3, string 1: 3
- Fret 2, string 2: 2
- Fret 1, string 3: 1
- Fret 0, string 4: 0
- Fret 1, string 5: 1
- Fret 0, string 6: 0
- Fret 0, string 1: 0
- Fret 1, string 2: 1
- Fret 0, string 3: 0
- Fret 5, string 4: 5
- Fret 3, string 5: 3
- Fret 2, string 6: 2
- Fret 0, string 1: 0

Karapet
andantino

46

1. 2.

3 2 : 3 2 : 3 3 3 2 2 2 0 0 1 2 3

Sheet music for guitar and piano, page 52. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef and a time signature of common time. The music consists of two measures. The first measure starts with a piano dynamic (p) and a guitar chord (G). The second measure starts with a piano dynamic (f) and a guitar chord (C). The piano part includes a dynamic instruction 'V'.

Musical score for guitar, page 10, measures 58-59. The score consists of two staves. The top staff shows the left hand playing chords III and V, with fingerings 3-6-6, 5-6, 6-5-5, 3-0-2, 5-3-1-0. The bottom staff shows the right hand playing a melodic line with fingerings 3, 3, 5, 7, 5, 0, 0, 2, 0, 2, 4.

63

1. 2.

Korobushka

a tempo

p

(*f* 2X) *poco a poco accelerando*

68

allegro

73

f

78

83

$\frac{1}{2}$ X-----

Chaika

88

f *a piacere*

p

93

mosso

mf

rit.

a tempo

VIII -----

98

f

$\frac{1}{2} X$

120 *rit.* *D.S. al* \oplus

13 12 10 13 12 10 12 10 17 13 15 14 10

Hopak

123 *pizz. bass* *f*

2 2 5 0 0 5 2 2 5 5 2 5 0 2 2 5 0 0 5 2 0 3 10 3 5 3 5 5 0 2 2 5 0 0 5

129 *f* *(p 2X)*

10 7 5 3 2 3 2 0 3 8 7 8 7 10 8 7 10 10 8 7 10 8 7 8 7 10 8 0

134

7 10 10 8 7 0 7 8 7 10 7 0 7 10 10 8 7 10 8 7 8 7 10 8 0

Musical score for guitar and bass. The top staff shows a treble clef, a key signature of two sharps, and a tempo of 139. The bass staff has a bass clef and a key signature of one sharp. The bass part is labeled "pizz. bass". The guitar tablature below shows a six-string guitar with fingerings and a bass tablature below it.

139

pizz. bass

2	2	5	0	0	5	2	2	5	3	2	3	0	2	2	5	0	0	5	2	0	3	10	7	5	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	7	7	6	5		

Sheet music for guitar in 144 time, key of A major (two sharps). The music consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a tempo of 144 BPM. It features eighth-note patterns and includes dynamic markings *p*, *f*, and *(p 2X)*. Fingerings such as 1, 0, 2, 0; 0, 0; 1, 0, 2; and 4, 1, 0, 2 are indicated above the notes. The bottom staff is a six-string guitar tablature showing fingerings and string numbers (e.g., 3, 3, 5, 0, 6, 5; 7, 7, 8, 5, 3, 0) corresponding to the notes in the top staff.

153

meno mosso

D.S. al ♩

accelerando

$\frac{1}{2}$ II - - -

157

presto

rit. *f* *p*

161

ff

Clair de Lune

Arr. by J. Edwards *

Debussy

Andante VII

Artif. Harm.

tempo rubato

pp

* Guitar is tuned down a half-step on recording.

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16

10 9 9 9 10 7 14 15 10 12 14 12
0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0
0 9 14 9 7 9 7 9 7

louder & livelier

18

10 12 10 9 12 10 7 3 5 9 7 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 2 6 8 0 8 8 8 8 10 8
0 0 0 0 0 0 0 0 0 0 9 0 6 6 6 6 6 6 6
7 9 7 0 0 0 0 0 0 0 9 0 6 6 6 6 6 6 6

VII

21

8 10 10 7 8 12 0 0 0 0 10 0 3 5 12 10 8 7
7 7 9 14 12 12 12 12 11 12 0 2 9 7 9 9

24

Harm.

7 7 7 7 9 7 10 12 15 17 15 17 15 17 14 12
8 8 8 8 10 8 12 12 14 16 17 15 17 15 17 14 12
7 7 7 4 9 7 12 12 14 16 17 15 17 15 17 14 12
9 9 9 11 9 7 7 7 11 10 12 15 17 15 17 14 12
12 12 12 12 11 12 12 12 11 12 16 17 15 17 15 17 14 12

un poco mosso

27 $\frac{1}{2}$ II X ---

pp

5 3 2 2 2 2 8 10 5 6

0 2 4 2 4 2 2 6 7 10

0 2 4 2 2 2 2 10 0 7

0 2 4 2 2 2 2 6 7 5

0 2 4 2 2 2 2 6 7 5

II -----

29 2 0 1 3 2 0 0 0 2

3 2 0 2 3 2 3 2 2

5 4 5 2 4 4 4 5

4 5 2 1 4 3 3 2

4 5 2 1 4 3 3 2

0 2 4 2 0 0 0 2 0

4 0 2 0 0 0 2 0

2 0 2 0 0 0 2 0

2 0 2 0 0 0 2 0

II -----

31 0 1 0 3 2 0 0 0 2

0 1 0 3 2 0 0 0 2

0 1 0 3 2 0 0 0 2

p 0 1 0 3 2 0 0 0 2

p 0 1 0 3 2 0 0 0 2

0 2 4 2 0 0 0 2 4

0 2 4 2 0 0 0 2 4

5 3 2 4 2 0 0 2 4

0 2 4 2 0 0 0 2 4

IV -----

33 4 0 1 0 0 1 0 3 4

1 2 0 0 3 0 0 1 2

1 2 0 0 3 0 0 1 2

3 2 0 0 1 0 0 1 2

2 0 0 1 0 0 1 0 2

2 0 0 1 0 0 1 0 2

4 3 4 3 4 1 2 3 2

0 2 3 2 1 0 1 0 1

poco rit.

3 0 0 0 2 0 0 4 0 0

2 0 0 0 2 0 0 4 0 0

5 0 0 0 2 0 0 4 0 0

4 0 0 0 2 0 0 4 0 0

6 5 4 0 0 4 0 0 4 0

7 0 0 0 2 0 0 4 0 0

7 0 0 0 2 0 0 4 0 0

5 0 0 0 2 0 0 4 0 0

6 5 4 0 0 4 0 0 4 0

7 0 0 0 2 0 0 4 0 0

7 0 0 0 2 0 0 4 0 0

5 0 0 0 2 0 0 4 0 0

6 5 4 0 0 4 0 0 4 0

7 0 0 0 2 0 0 4 0 0

0 3 2 1 0 1 0 1 0

4 3 2 1 0 1 0 1 0

35

f

a tempo

cresc.

5 2 3 2 3 2 2 2 8 6 10 | 5 2 3 2 2 2 2 8 6 5 6

0 4 2 4 0 7 5 10 | 0 4 2 4 0 7 5

43 Harm.
 $\frac{1}{2}$ II - - - Harm.
pp

46 Harm.

50 Harm.
a tempo
 Artif. Harm.
 Harm.
ppp

Artif. Harm.

52
 8va 8va 8va
 Harm. 12 Harm. 12

Harm. 7

Harm. 7

68

Harm. 7

70

Harm. 7

V

Harm. 8va

pp

Suite No. 11

Arr. by J. Edwards *

Allemande

Handel

The sheet music consists of five staves of guitar tablature. Staff 1 starts with a treble clef, a key signature of one sharp, and common time. It features sixteenth-note patterns and includes a measure with a 2/3 IV chord. Staff 2 continues the melody with a trill. Staff 3 shows a more complex sixteenth-note pattern. Staff 4 begins with a treble clef, a key signature of two sharps, and common time, featuring a trill. Staff 5 starts with a treble clef, a key signature of two sharps, and common time, with sections labeled II, VI, and 1/2 II. The music concludes with a final section labeled II.

* Guitar is tuned down a whole step on recording.

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II -----, $\frac{1}{3}$ III -----

2 5 4 2 4 2 3 5 2 5 4 2 4 2 | 3 0 2 3 2 7 5 3 3 2 3 4 3 0 7

4 4 2 2 4 4 2 0 4 2 | 0 0 4 0 4 0 4 0 7

VII -----, II -----, VII -----, $\frac{1}{3}$ III -----

0 0 0 2 1 3 2 4 0 3 3 2 0 3 1 0 2 1 0 8 7 7 6 7

3 2 0 2 4 0 0 3 3 2 3 0 3 1 0 2 1 0 7 7 10 8 7

VII -----, $\frac{1}{3}$ III -----

9 12 10 8 7 8 7 10 8 7 10 7 7 5 3 2 1 3 3 3 7

10 0 7 10 9 7 9 8 5 2 0 6 0 2 4 3 0 8

$\frac{1}{2}$ II -----, $\frac{2}{3}$ IV -----, $\frac{2}{3}$ V -----, $\frac{1}{3}$ VI -----, $\frac{1}{3}$ VII -----

5 5 4 2 5 4 8 5 5 6 5 7 5 7 5 0 7 7 5 4 2 3 5 3 3

3 4 4 7 5 4 4 7 5 8 5 5 7 5 7 5 0 7 7 5 4 2 3 5 3 3

The image shows two staves of sheet music for guitar. The top staff is in treble clef, G major (two sharps), and measure 19 starts with a sixteenth-note pattern. The bottom staff is in bass clef, C major (no sharps or flats). Measure 19 continues with eighth-note patterns. Measure 20 begins with a sixteenth-note pattern. The right side of the page shows the start of measure 21, indicated by a circled '2' above a dashed line.

19

2 2 2

2 0 0 0 3 3 3 1 | 0 0 0 1 1 1 0 3 2 0 4 0 | 0 0 5 4 0

3 0 2 2 0 2 3 3 | 0 2 3 0 2 4 2 | 0 2 4 2 0 2 0 2 | 0 2 4 2 0 2 0 0

Courante

The image shows a page of sheet music for guitar, specifically for the treble clef staff. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The measure number is 22. The music consists of six measures. The first measure starts with a note at the 0 position on the A string. The second measure starts with a note at the 0 position on the D string. The third measure starts with a note at the 0 position on the G string. The fourth measure starts with a note at the 0 position on the B string. The fifth measure starts with a note at the 0 position on the E string. The sixth measure starts with a note at the 1 position on the A string. Below the staff is a corresponding tablature for a six-string guitar, showing the fingerings for each note. The tablature is as follows:

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

Guitar tablature for measures 27-28. The top staff shows a treble clef, a key signature of one sharp, and a time signature of $\frac{1}{2}$ II. The bottom staff shows a bass clef. Measure 27 starts with a 2-note chord (2, 0) followed by a 3-note chord (2, 0, 0). Measure 28 begins with a 2-note chord (1, 0) followed by a 3-note chord (3, 1, 0).

II -----

37

II -----

0 2 3 2 0 | 0 0 :| 2 2 4 2 3 5
0 2 4 5 0 | 4 3 :| 4 2 4 2 2

0 2 3 2 0 | 0 0 :| 2 2 4 2 3 5
0 2 4 5 0 | 4 3 :| 4 2 4 2 2

2 5 4 2 0 2 3 0 2 7 5 3 | 2 5 3 2 0 1 0 2 0 3 1 0 2 0 2
2 1 2 0 4 0 2 0 2 3

3 0 0 0 | 3 0 0 3 0 | 3 0 0 3 3 | 2 3 0 2 3 3
4 2 0 2 4 0 4 2 0 2 3 0 2 3 2

0 0 0 0 | 0 1 0 2 1 2 0 1 2 0 1 2 0 0 2 3 5 4 3 2 0 2
3 0 4 5 3 0 3 2 0 0 2 3 5 4 3 2 0 2

56

II - - - - - IV - - - - - (2) - - - - - (1)

0 0 2 3 | 2 4 2 5 4 2 | 4 5 4 0 7 | 8 4 7 4 2 | 7 5 3

3

IV - - - - - V - - - - - VII - - - - - (2) VII - - - - - (1)

60

a. d.

7 7 7 0 0 0 4 5 4 7 5 4 7 6 7 4 5 7 9 8 9 7 10 8 7 8 7 0 0 0 4 4 4 0

Sarabande

Handwritten musical score for guitar, featuring two staves. The top staff uses a treble clef, a key signature of one sharp, and a time signature of 3/4. The bottom staff uses a bass clef, a key signature of one sharp, and a time signature of 2/4. The score includes various fingerings (1-11), dynamic markings (p, p.), and Roman numerals (VII). The score ends with a 'VII' at the end of both staves.

9

8 8 10 7 7 7 8 10 5 5 7 9

9 9 9 9 9 10 9 7 5 5 0 0

7 7 0 7 7 10 9 7 5 5 0 8 7

VII - - - - -

13

8 8 10 7 12 11 12 14 15 14 12 12 12 12

10 10 7 7 5 10 12 13 0 0 12 14 13 12 12

9 9 7 7 0 9 5 10 13 0 12 14 13 12 12

0 0 9 7 0 9 12 13 0 12 14 13 12 12 0

Harm. - - - - -

Var. 1 (2) - - - - -

17

8 0 12 10 8 7 9 6 8 7 9 9 10 7 8 10 8 7 5 5 7 6 7 6

7 9 7 7 9 9 10 7 9 0 0 10 7 9 0 0 10 12 15 14 12 11 14 7 11 7 10 9

VII - - - - -

X - - - - -

21

8 12 10 8 7 10 8 7 0 12 12 12 10 15 14 12 11 14 7 11 7 10 9

7 9 10 7 9 12 10 12 10 10 12 10 15 14 12 11 14 7 11 7 10 9

VII - - - - -

Gigue

46

4 3 0 2 3 0 3 4 0 4 1 0 1 0 2 0 4 0 0 .

2 - . 1 - . 2 - . 7 . 2 - . 0 3 - . 0 - . 3 - (1 the 2nd X)

4 3 0 2 3 0 4 3 0 4 2 0 0 0 1 0 2 0 4 0 0 .

3 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 .

50

 The first measure shows a treble clef, a key signature of one sharp, and a time signature of common time. Fingerings above the notes indicate a sequence of 2, 0, 3, 4, 2, 0, 2, 1, 0. The bass line below has notes at 0, 1, 3, 1, 0, 2. Measures 51 and 52 begin with the label "VII" followed by a dashed line. Measure 51 continues with a treble clef, one sharp, and common time. Fingerings include 1, 1, 3, 3, 1, 0, 3, 0. The bass line has notes at 2, 2, 2, 2. Measure 52 begins with a bass clef, one sharp, and common time. Fingerings include 4, 3, 2, 1, 0, 0, 3, 0, 2, 3, 2, 1, 3, 3, 2, 0. The bass line has notes at 1, 0, 3, 1, 0, 3, 2, 0, 2, 1, 2, 2, 0.

Lord Inchiquin

Arr. J. Edwards

O'Carolan

Andantino

The sheet music consists of four sections of musical notation for a six-string guitar. Each section begins with a treble clef staff and a six-string guitar tab staff below it. Fingerings are indicated above the treble clef staff, and dynamic markings like 'tr' (trill) are shown.

- Section IV:** Treble clef staff shows notes 2, 1, 4, 1; 2, 4, 2, 1, 3. Six-string tab staff shows chords 0 5 4 7 4, 5 7 5 4 6, 4 6 4, 5 4 7, 5 7 5 4 6.
- Section IV:** Treble clef staff shows notes 4, 2, 1, 3, 0, 3, 1, 3. Six-string tab staff shows chords 1 4 2 1, 2 0 2 1, 7 5 4, 7 5, 0 2 0 4, 6.
- Section 1/2 IX:** Treble clef staff shows notes 0, 3, 1, 2, 1, 2, 3, 1, 4, 2, 0, 0. Six-string tab staff shows chords 0 6, 10 9 7 8, 5 7 5 8 6, 0, 6 6 4, 7 7.
- Section II:** Treble clef staff shows notes 0, 2, 4, 0, 2, 2, 0, 2, 3, 4, 3, 0, 3, 0. Six-string tab staff shows chords 0 2 4 0 2, 2 0 2, 4 5 4 0 4, 2 4 2.

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22

IX VII

$\frac{2}{3}$ IV

5 7 4 5 7 7 9 10 11 9 10 9 9 9 7 0 5 7 4 5 7

6 0 11 7 6

0 9 7 7 0

27

VII VIII IX II

7 9 10 9 10 0 2 2 2 2 2 4 5 0

6 8 11 9 11 13 4 4 4

7 8 9 2 2 2 2 4 4 4

32

IV

tr

37

tr

tr

Carolan's Concerto

Arr. J. Edwards

O'Carolan

IX

Harm.

II

VII

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Sheet music for guitar, 4 staves:

Staff 1 (Measure 17): Key signature 5 sharps, 4/4 time. Fingerings: 2., 4, 0, 1, 5, 3, 1, 3, 2, 3, 0, 3, 2, 2, 3. Chords: IV.

Staff 2 (Measure 21): Key signature 5 sharps, 4/4 time. Fingerings: 0, 9, 7, 5, 4, 7, 5, 7, 4, 7, 4, 7, 5, 5, 0, 6, 4, 0, 7, 4, 6, 0. Chords: IV, V.

Staff 3 (Measure 25): Key signature 5 sharps, 4/4 time. Fingerings: 0, 5, 4, 7, 5, 4, 6, 4, 0, 0, 2, 5, 2, 5, 0, 4, 0, 4, 7, 5, 4, 6, 4, 7, 4, 7, 5, 5, 0. Chords: IX, II.

Staff 4 (Measure 29): Key signature 5 sharps, 4/4 time. Fingerings: 9, 10, 10, 12, 10, 9, 10, 9, 11, 9, 10, 12, 10, 9, 11, 0, 2, 0, 2, 1, 0, 0, 2, 1, 0, 2, 1, 2, 4, 4, 2, 4, 4, 4. Chords: IV, II.