

FROM THE DANCE

arranged by James Edwards

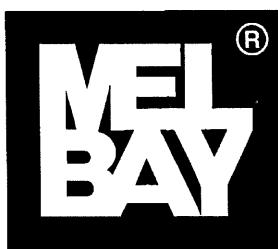
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*tracks not included in this book

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

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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.

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

32

0 7 | 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 | 7 6 10 9 | 12 12 |

43

a tempo

5 5 4 5 7 5 4 7 5
5 5 4 5 7 5 4 7 5
1 3

12 0 2 4 7 5 { 5 4 5
9 9 9 9 11 0 2 4 0

3 7 5 4 5 7 5

48

Vivace

7 5 4 5 7 5

53

rit. ----- *a tempo*

0 3 2 0 | 2 2 2 2 : 2 3 2 2 0 1 | 2 2 3 4 4

4 2 0 4 | 0 0 2 0 : 0 0 6 0 | 2 2 4 4

58

rit. ----- *a tempo*

0 5 0 | 2 3 2 5 7 5 6 | 5 3 2 0 | 5

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

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

9 10 10 | 9 10 7 9 | 9 10 10 10 | 12 17 12 | 9 10 10
 9 11 11 | 9 9 7 | 10 12 12 | 14 14 14 | 9 10 11
 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

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

12 12 | 12 10 9 | 17
 15 14 | 14 12 10 12 | 14 14
 13 14 | 13 14 | 14 14

5 0 | 5
 6 3 | 5
 4 1 | 3
 0 0 | 5

Hungarian Dance No. 11

Arr. J. Edwards

J. Brahms

Poco andante

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

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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 17

 0 4 2 0 4 2 0 | 0 | 13 | 14 | 15 12 13 | 10 | 17 |

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 5

 2 1 2 0 | 2 1 2 0 | 2 0 | 2 0 |

Tango

Arr. J. Edwards

Andantino grazioso

Albéniz

1 $\frac{2}{4}$ Harm. 12
mf

10 11 10 11 7 7 7 7 10 7 5 10 12
0 0 0 0 0 0 0 0 0 0 0 6 7 11 0

5 $\frac{2}{4}$ Harm. 12
poco rit.
14 9 12 10 7 6 7 8 5 5 7 8 9 12 10 10 12 10 9 12 14 12
0 6 7 6 7 9 0 9 0 6 7 0

VII
9 $\frac{2}{4}$ (3) (3)
mf marcato
12 10 10 8 6 5 10 10 9 7 8 7 10 7 8 7 10 7
9 0 5 6 7 7 8 7 9 7 9 7 10 7 9 7 10 7

3 VIII IX
13 $\frac{2}{4}$ Harm. 12
rit. a tempo
8 7 10 9 7 10 0 14 14 12 9 10 12 9 10 11 12 11 10 12 9
7 0 7 0 13 12 14 11 8 9 12 11 8 9 12 11 10 11 9

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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.), then a piano dynamic (p) with a circled 6, and finally a pianississimo dynamic (pp). Measures 37 and 41 show harmonic patterns with labels like 'Harm.' and 'D.S. al \oplus '. Measure 45 begins with 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 5 7 4 2 0 0 2
4 0 2 4 0 2 2 4 5 2 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 5 7 4 5 4 6
4 0 2 4 0 2 2 4 5 2 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 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

 10 3 5 2 3 | 0 0 2 3 0 | 2 2 3 5 2 | 5 5 5 5 |
 7 7 0 2 2 | 0 0 0 2 2 | 0 0 0 0 0 | 0 0 0 0 0 |

37

 10 10 12 14 10 | 12 12 14 15 14 | 14 14 15 17 14 | 12 10 12 |
 7 7 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 |

41

 10 10 10 | 9 9 9 | 7 7 7 | 9 9 9 |
 7 7 0 0 | 9 9 0 0 | 7 0 0 | 9 9 0 0 |

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

 ff | 10 10 10 | 9 9 9 | 7 7 7 | 9 9 9 |
 7 7 0 0 | 9 9 0 0 | 7 0 0 | 9 9 0 0 |

49

54

rasgueado

58

rasgueado

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 | 6 0 0 | 4 5 0 | 5 4 0 | 5

71

Harm. 7

Molto andante, espressivo

a piacere

0. 0.

0. 0.

0. 0.

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

5 3 5 6 4 7
6 4 7 0

7 7 5 7
7 6 0 7

75

rit.

a tempo

con fantasia

76

5 7 5 6 10 7 9 7 10 2 3 4 3 4 2 4 3 2 4 5 10 12 6 4 0 7 0

Sheet music for guitar. The top staff shows measure 79 in 4/4 time, starting with a treble clef and two sharps. The first measure consists of eighth-note pairs. The second measure begins with a bass note (D) followed by eighth-note pairs. Measure 79 ends with a fermata over the bass note. The key signature changes to one sharp for the next measure. The bottom staff shows a tablature for a 12-string guitar, with the first measure spanning from the 14th to the 9th fret. The second measure starts at the 12th fret. The third measure starts at the 0th fret. The fourth measure starts at the 7th fret.

83

a piacere

a tempo

piu espressivo

con molta espressione

87

17 14 15 12 10 7
12 12 14 11 9 5

10 12 9 10 9 10
4 4 2 4 2 4
0

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

5 14 15
12 12 14
14

12 14 10
0 0 0
0

17 14 15 12 10 7
12 12 14 11 9 5

10 7 7 7 6 7 6 7 6 7 3 3
7 7 7 6 7 6 7 6 7 0 0 0 0

2 4
2 4
0.

a tempo

$\frac{2}{3}$ VII

poco rit.

91

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

2 4
2 4
0.

5 7 0 7 7 6 0 6 0 4 0 0 0 0 15 12 9
7 7 7 6 0 6 0 6 0 4 2 0 0 0 17 14 10

a piacere

a tempo

95

99

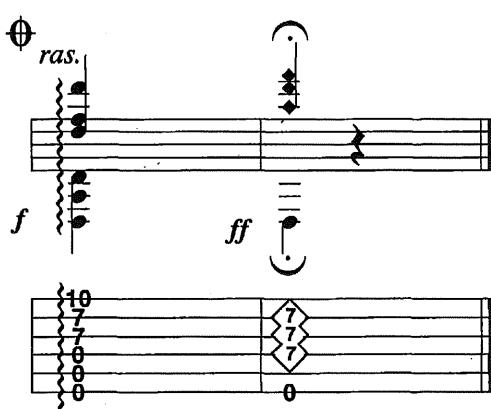
Harm. 7

molto rit. e con molta espressione

103

D.C. al ♪

D.S. al ♪



ras.

f

ff

{10

Russian Suite

Prelude

Edwards/Anon.

Prelude

Lento *mp* *a piacere*

(6) - D

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 -

20

6 5 5 6 5 10 8 11 11 10
7 6 6 6 0 10 9 12 12 10
0 0 0 0 0 0 10 8 8 10

$\frac{1}{2} V$

25

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

30

3 13 13 13 13 12 10 12 12 12 12 10 9
2 10 0 10 0 12 12 0 12 0

rasgueado -

35

10 10 10 10 10 13 12 10 9 9 10 5 1 1 1 1
10 10 10 10 10 13 12 10 0 0 7 0 2 2 2 2
8 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Sheet music for guitar, measure 40. The treble clef is at the top left. The tablature below shows the guitar strings with fingerings and a circled '1' above the 1st string. The measure number '40' is in the top left corner.

Sheet music for guitar, measures 52-53. 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. Measure 52 ends with a fermata over the first note of measure 53. Measure 53 begins with a grace note (4) followed by a sixteenth-note group (1 1 0). The tablature below shows the strings 6, 5, 4, 3, 2, 1 with fingerings 3, 3, 2, 2, 0, 0. Measure 53 ends with a double bar line and repeat dots.

Musical score for guitar, page 10, measures 58-59. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. Measure 58 starts with a half note followed by a quarter note. Measure 59 begins with a half note, followed by a quarter note, then a eighth-note triplet group (three eighth notes grouped together), and finally a sixteenth-note group (four sixteenth notes grouped together). The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 58 has a bass line with notes at positions 3, 6, and 6. Measure 59 has a bass line with notes at positions 5, 5, 5, 0, 2, 0, 2, and 4.

63

1. 2.

Korobushka

a tempo

p

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

68

allegro

73

f

78

Musical score for 'Chaika' featuring two staves. The top staff is for a melodic instrument (likely flute or oboe) with a treble clef, 1/2 time signature, and dynamic markings *f* and *a piacere*. The bottom staff is for a bassoon with a bass clef, 1/2 time signature, and dynamic *p*. Measures 88-89 show eighth-note patterns with grace notes. Measure 90 begins with a bassoon solo.

Musical score for guitar, page 10, measures 93-94. The score includes two staves: a top staff with a treble clef and a bottom staff with a bass clef. Measure 93 starts with a dynamic *moss* and a tempo marking of 93. Measure 94 begins with a dynamic *mf*. The score concludes with a *rit.* (ritardando) instruction. The tablature below shows the fingerings for each string and fret across the six strings of the guitar.

III - - - 5 VIII - - - 5
 103

$\frac{1}{2} X$

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 : 7 10 3 5 3 5 3 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

134

7 10 10 8 7 8 7 10 7 7 10 10 8 7 10 8 7 8 7 10 8

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 with note heads.

Sheet music for guitar in 144 time, key of A major (two sharps). The music consists of two staves. The top staff shows a melodic line with various note heads and stems, including eighth and sixteenth notes. Fingerings are indicated above the notes: 1, 0, 2, 0; 0, 0; 1, 0, 2. Dynamic markings include *p*, *f*, and *(p 2X)*. 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, 0) corresponding to the melody.

153

meno mosso

D.S. al ♂

accelerando

0 4 0 1 0

1 1 4 0 0 1 1 0

0 2 2 0 0 5 0 2 0

5 0 5

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

157

presto

rit. *f* *p*

161

ff

Clair de Lune

Arr. by J. Edwards *

Debussy

Andante VII

pp

Harm. 12

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 11 12 10 12 15 17 15 17 15 17
12 12 12 12 11 12 11 12 10 12 15 17 15 17 15 17

un poco mosso

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

poco rit.

31 II - - -

33 IV - - -

35

cresc.

f

a tempo

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

0 7 5 10 | 0 7 5 6 |

37

animato

V III

(4)

3 0 2 3 0 3 2 5 6 6 | 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 |

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

39

3 3 3 3 3 3 6 10 | 8 5 0 7 8 0 8 6 0 8 0 0 8 8 |

3 3 3 3 3 3 0 8 7 6 | 8 7 5 0 7 8 0 8 6 0 8 0 0 8 8 |

(5) (4) (5)

41

f

dim.

13 12 10 8 6 5 3 | 1 0 0 3 0 1 0 2 0 5 5 3 0 2 3 3 |

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 |

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

55

58

61

Harm. morendo jusqu'à la fin

65

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 7 7 10 8 7 8 9

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 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 0 7 7 5 4 2 3 5 3 3

3 4 4 7 5 4 7 5 8 5 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.

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

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

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

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 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 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 0 0

Sarabande

Handwritten musical score for guitar, page 2, measures 1-10. The score includes two staves. The top staff uses a treble clef, a key signature of one sharp, and common time. It features a mix of standard notation and tablature, with various fingerings (e.g., 1, 2, 3, 4) and dynamic markings like $p.$. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings. Measures 1-10 are shown, with measure 10 ending on a fermata. Measure 11 begins with a repeat sign and continues the pattern. The score is labeled with Roman numerals VII at the top and end of the section.

<img alt="Sheet music for guitar showing Var. 2. The top staff shows a treble clef, key signature of two sharps, and time signature of common time (28). The bottom staff shows a bass clef and time signature of common time. The music consists of four measures. Measure 1 starts with a G major chord (B2, D3, F#3) followed by a B major chord (D3, F#3, A3). Measure 2 starts with a D major chord (F#3, A3, C4) followed by an E major chord (G3, B3, D4). Measure 3 starts with a G major chord (B2, D3, F#3) followed by a C major chord (E3, G3, B3). Measure 4 starts with a D major chord (F#3, A3, C4) followed by an E major chord (G3, B3, D4). The bass staff provides harmonic support with notes such as B1, D2, F#2, A2, C3, E3, G3, B3, D4, F#4, A4, C5, E5, G5, B5, D6, F#6, A6, C7, E7, G7, B7, D8, F#8, A8, C9, E9, G9, B9, D10, F#10, A10, C11, E11, G11, B11, D12, F#12, A12, C13, E13, G13, B13, D14, F#14, A14, C15, E15, G15, B15, D16, F#16, A16, C17, E17, G17, B17, D18, F#18, A18, C19, E19, G19, B19, D20, F#20, A20, C21, E21, G21, B21, D22, F#22, A22, C23, E23, G23, B23, D24, F#24, A24, C25, E25, G25, B25, D26, F#26, A26, C27, E27, G27, B27, D28, F#28, A28, C29, E29, G29, B29, D30, F#30, A30, C31, E31, G31, B31, D32, F#32, A32, C33, E33, G33, B33, D34, F#34, A34, C35, E35, G35, B35, D36, F#36, A36, C37, E37, G37, B37, D38, F#38, A38, C39, E39, G39, B39, D40, F#40, A40, C41, E41, G41, B41, D42, F#42, A42, C43, E43, G43, B43, D44, F#44, A44, C45, E45, G45, B45, D46, F#46, A46, C47, E47, G47, B47, D48, F#48, A48, C49, E49, G49, B49, D50, F#50, A50, C51, E51, G51, B51, D52, F#52, A52, C53, E53, G53, B53, D54, F#54, A54, C55, E55, G55, B55, D56, F#56, A56, C57, E57, G57, B57, D58, F#58, A58, C59, E59, G59, B59, D60, F#60, A60, C61, E61, G61, B61, D62, F#62, A62, C63, E63, G63, B63, D64, F#64, A64, C65, E65, G65, B65, D66, F#66, A66, C67, E67, G67, B67, D68, F#68, A68, C69, E69, G69, B69, D70, F#70, A70, C71, E71, G71, B71, D72, F#72, A72, C73, E73, G73, B73, D74, F#74, A74, C75, E75, G75, B75, D76, F#76, A76, C77, E77, G77, B77, D78, F#78, A78, C79, E79, G79, B79, D80, F#80, A80, C81, E81, G81, B81, D82, F#82, A82, C83, E83, G83, B83, D84, F#84, A84, C85, E85, G85, B85, D86, F#86, A86, C87, E87, G87, B87, D88, F#88, A88, C89, E89, G89, B89, D90, F#90, A90, C91, E91, G91, B91, D92, F#92, A92, C93, E93, G93, B93, D94, F#94, A94, C95, E95, G95, B95, D96, F#96, A96, C97, E97, G97, B97, D98, F#98, A98, C99, E99, G99, B99, D100, F#100, A100, C101, E101, G101, B101, D102, F#102, A102, C103, E103, G103, B103, D104, F#104, A104, C105, E105, G105, B105, D106, F#106, A106, C107, E107, G107, B107, D108, F#108, A108, C109, 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A619, C620, E620, G620, B620, D621, F#621, A621, C622, E622, G622, B622, D623, F#623, A623, C624, E624, G624, B624, D625, F#625, A625, C626, E626, G626, B626, D627, F#627, A627, C628, E628, G628, B628, D629, F#629, A629, C630, E630, G630, B630, D631, F#631, A631, C632, E632, G632, B632, D633, F#633, A633, C634, E634, G634, B634, D635, F#635, A635, C636, E636, G636, B636, D637, F#637, A637, C638, E638, G638, B638, D639, F#639, A639, C640, E640, G640, B640, D641, F#641, A641, C642, E642, G642, B642, D643, F#643, A643, C644, E644, G644, B644, D645, F#645, A645, C646, E646, G646, B646, D647, F#647, A647, C648, E648, G648, B648, D649, F#649, A649, C650, E650, G650, B650, D651, F#651, A651, C652, E652, G652, B652, D653, F#653, A653, C654, E654, G654, B654, D655, F#655, A655, C656, E656, G656, B656, D657, F#657, A657, C658, E658, G658, B658, D659, F#659, A659, C660, E660, G660, B660, D661, F#661, A661, C662, E662, G662, B662, D663, F#663, A663, C664, E664, G664, B664, D665, F#665, A665, C666, 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Guitar tablature for measures 32-33. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 32nd notes. The bottom staff shows the guitar neck with fingerings and string numbers. Measure 32 starts with a 2 on the 3rd string, followed by a 3 on the 3rd string, a 2 on the 4th string, a 1 on the 2nd string, a 2 on the 3rd string, and a 3 on the 3rd string. Measure 33 starts with a 0 on the 3rd string, followed by a 1 on the 2nd string, a 0 on the 3rd string, a 1 on the 2nd string, a 4 on the 1st string, and a 5 on the 1st string. The tablature includes a circled 6 and circled 5 under the 1st string. The bottom staff shows the guitar neck with various string numbers (e.g., 8, 10, 7, 9, 10, 7, 9, 8, 0, 0, 2, 0, 3, 3, 2, 3, 3, 2, 0, 3, 2) corresponding to the tabs above.

Sheet music for guitar, page 36, measures 2-10. The music is in common time (indicated by 'I' above the staff) and consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a tempo marking of 36. The bottom staff shows a bass clef. Measures 2-10 are shown, with measure 10 ending with a repeat sign and a '3' above it, indicating a three-measure repeat. The music includes various note heads (circled numbers 4, 5, 6) and rests. The bottom staff provides a tablature for the guitar strings, with fingerings indicated below the strings.

40

VII - - -
II - - -
tr

(6)

8 10
9 7
7 8 7 0 8

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

Gigue

44

VII - - -
V VII
(2) - - -
(6)

46

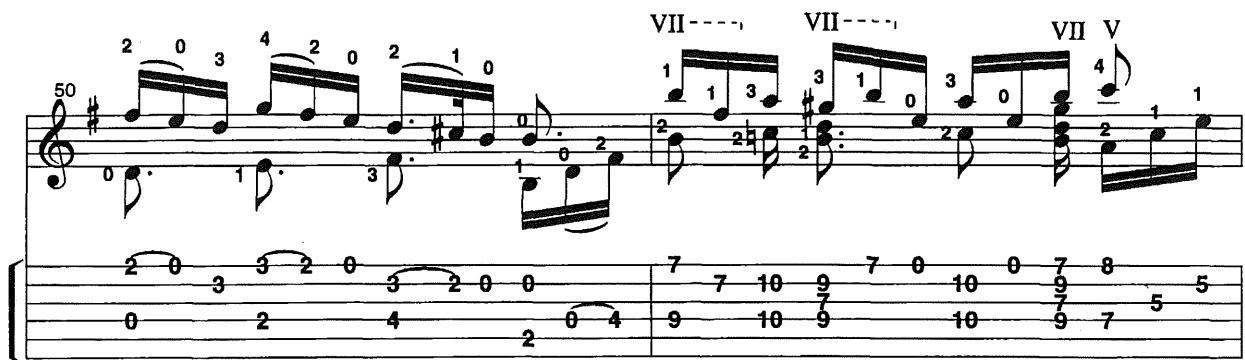
4 3 0 2 3 0 4 3 0 4 2 0
2 3 2 3 0 2 3 0 2 3 0 2 3

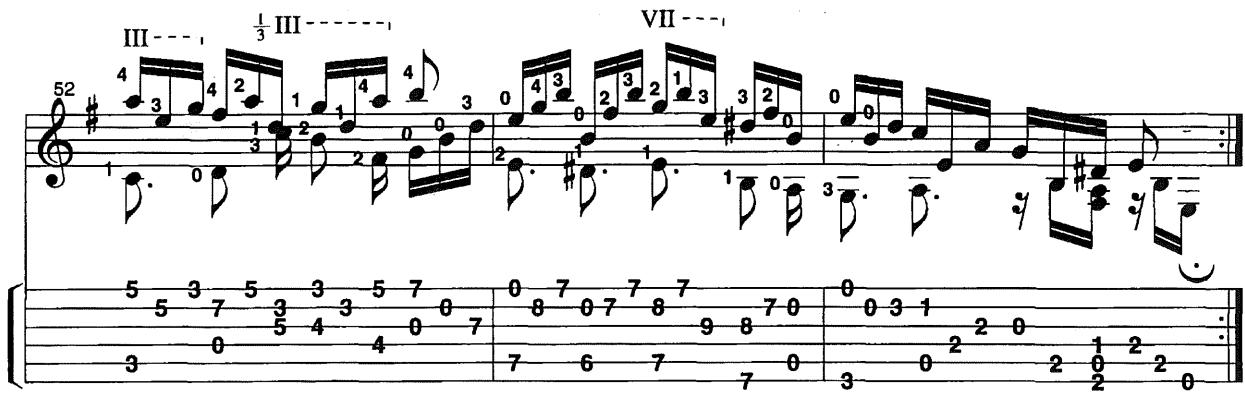
1 0
2 0 4
(1 the
2nd X)

48

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

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

50


 52


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 is preceded by a section title (IV, IV, $\frac{1}{2}$ IX, II) and a key signature. The notation includes a treble clef staff with fingerings (e.g., 1, 2, 3, 4, 5, 6) and a corresponding six-string guitar tab staff below it. The key signature changes from IV to IV to $\frac{1}{2}$ IX to II throughout the piece.

Section IV: Treble clef staff shows notes with fingerings 1, 2, 3, 4, 5, 6. Tab staff shows chords and notes: 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 with fingerings 1, 2, 3, 4, 5, 6. Tab staff shows chords and notes: 0 4 2 1, 2 0 2 1, 7 5 4, 7 5, 0 2 0 4 6.

Section $\frac{1}{2}$ IX: Treble clef staff shows notes with fingerings 1, 2, 3, 4, 5, 6. Tab staff shows chords and notes: 0 6, 9 7 8, 5 7 5 8 6, 0, 6 6 4, 7 7.

Section II: Treble clef staff shows notes with fingerings 1, 2, 3, 4, 5, 6. Tab staff shows chords and notes: 0 . . 0 2 4 0 2, 2 0 2, 4 5 4 0 4 0, 2 4 2 0 2.

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Musical score for guitar, page 10, measures 37-38. The score consists of two staves. The top staff is in treble clef, 9/8 time, and has a dynamic of $p.$. Measure 37 starts with a grace note followed by eighth notes. Measure 38 begins with a sixteenth note. The bottom staff shows fingerings and strumming patterns: measure 37 has 245 over 2, 42 over 2, 5754 over 6, and 00 over 6; measure 38 has 64 over 7, 77 over 7, and 70 over 6. The score includes slurs, grace notes, and trills (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.