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*

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.

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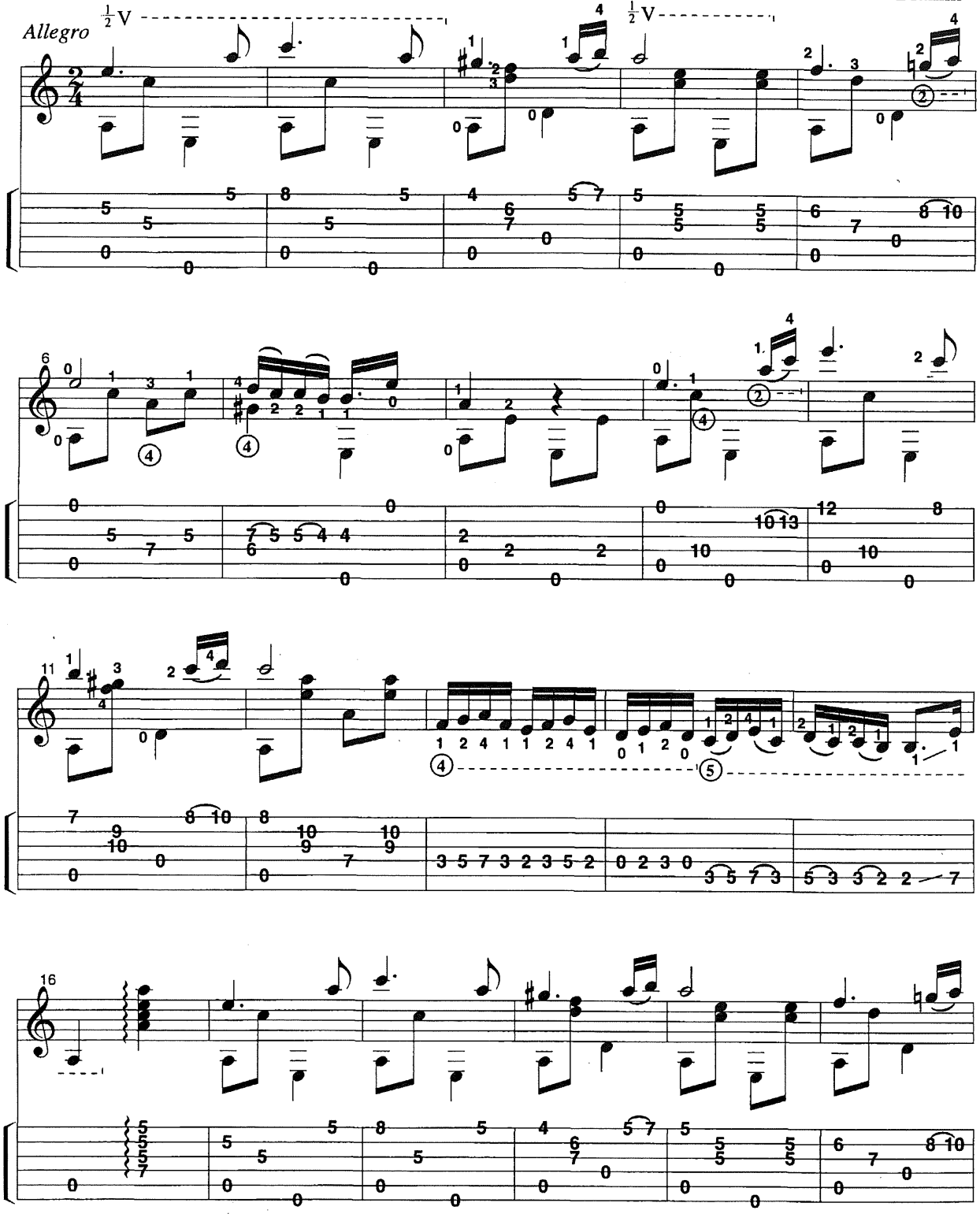
In creating theses arrangements, I have tried to approach the music as if I were actually the composer and had these great ideas I wanted to write for guitar. How would Debussy have used the guitar if he possessed a performer's knowledge of its techniques? An arrangement succeeds or fails on its ability 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



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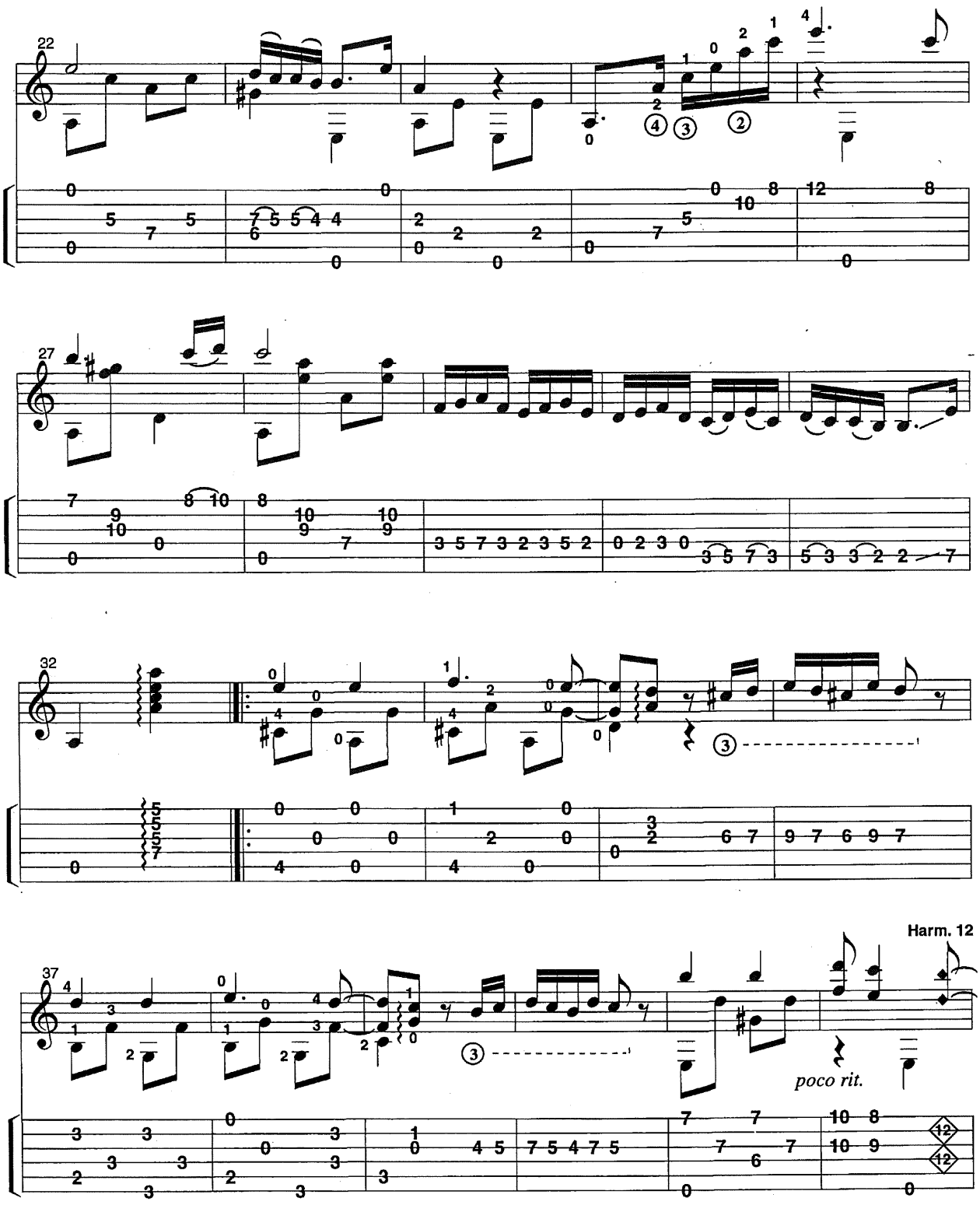
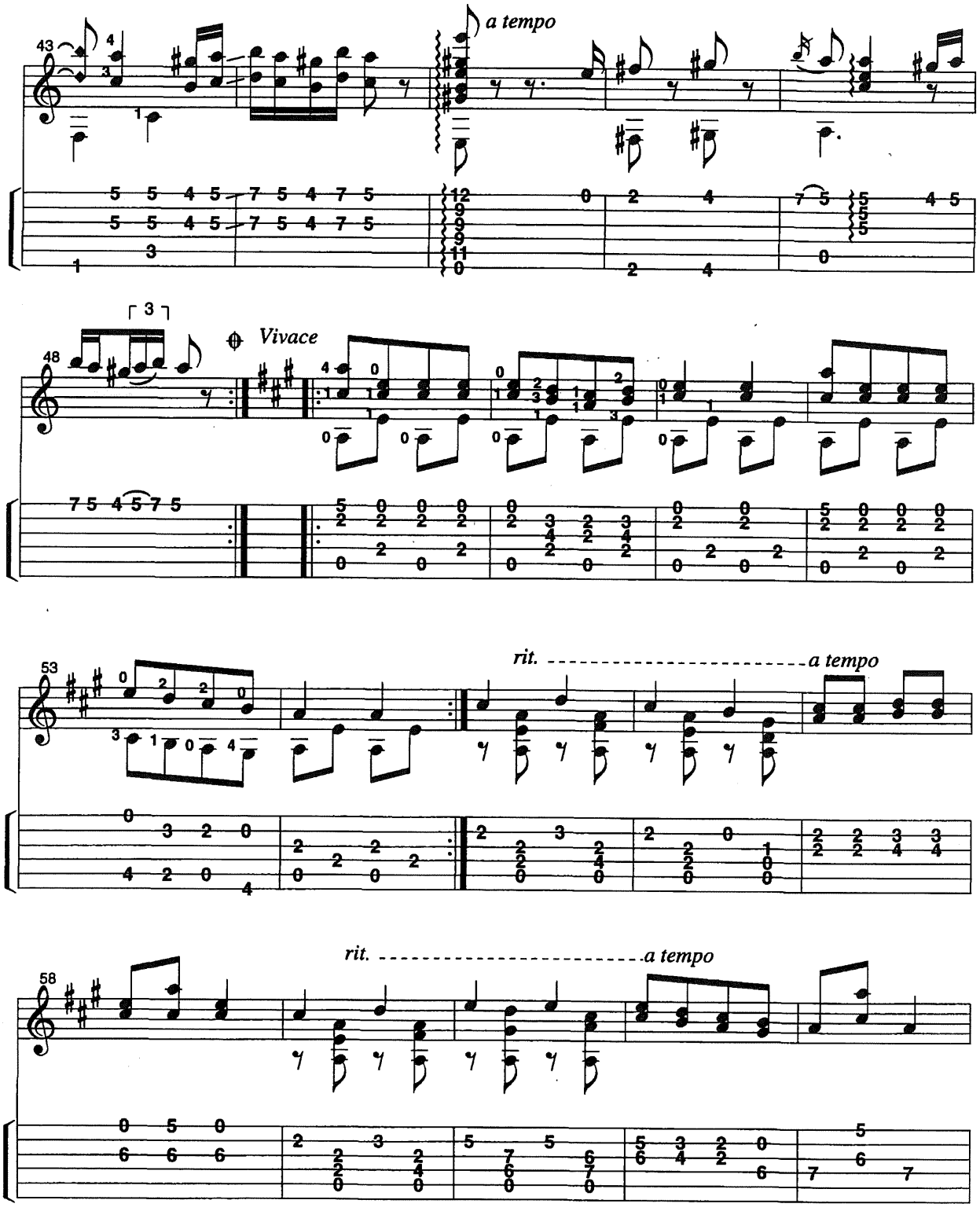
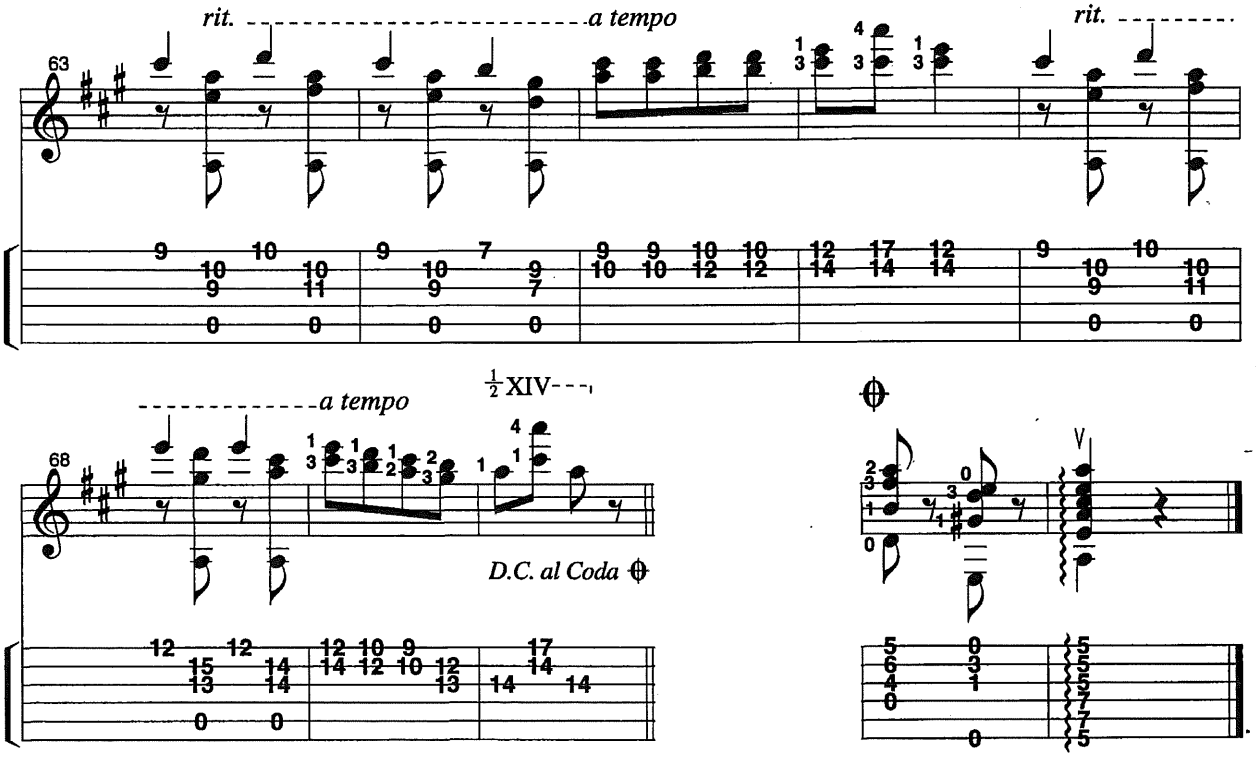

22
27
32
37
Harm. 12
poco rit.


43
a tempo
48
Vivace
53
rit.
a tempo
58
rit.
a tempo

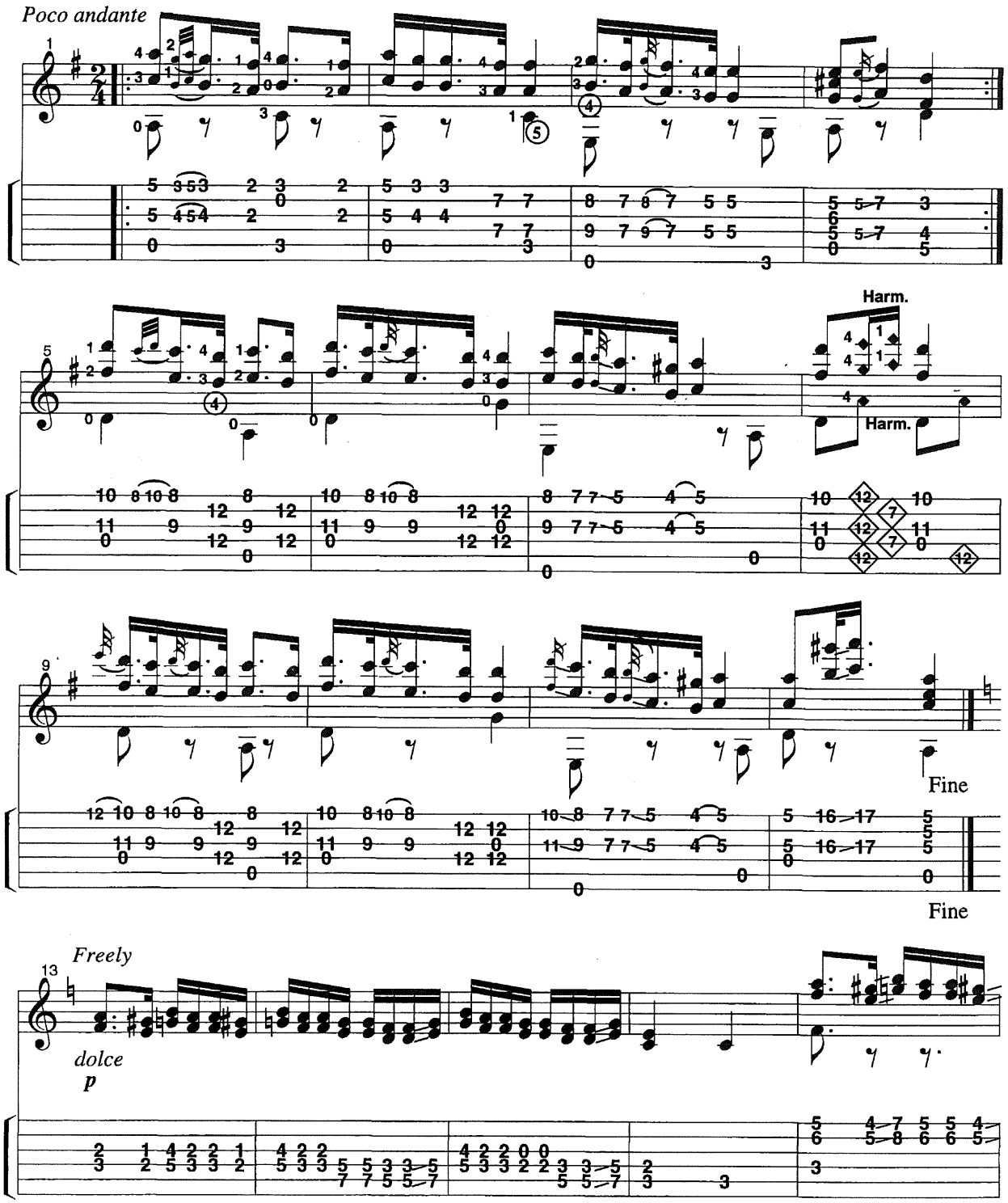

rit.
a tempo
rit.
63
a tempo
½XIV
68
D.C. al Coda

Hungarian Dance No. 11

Arr. J. Edwards

J. Brahms

Poco andante



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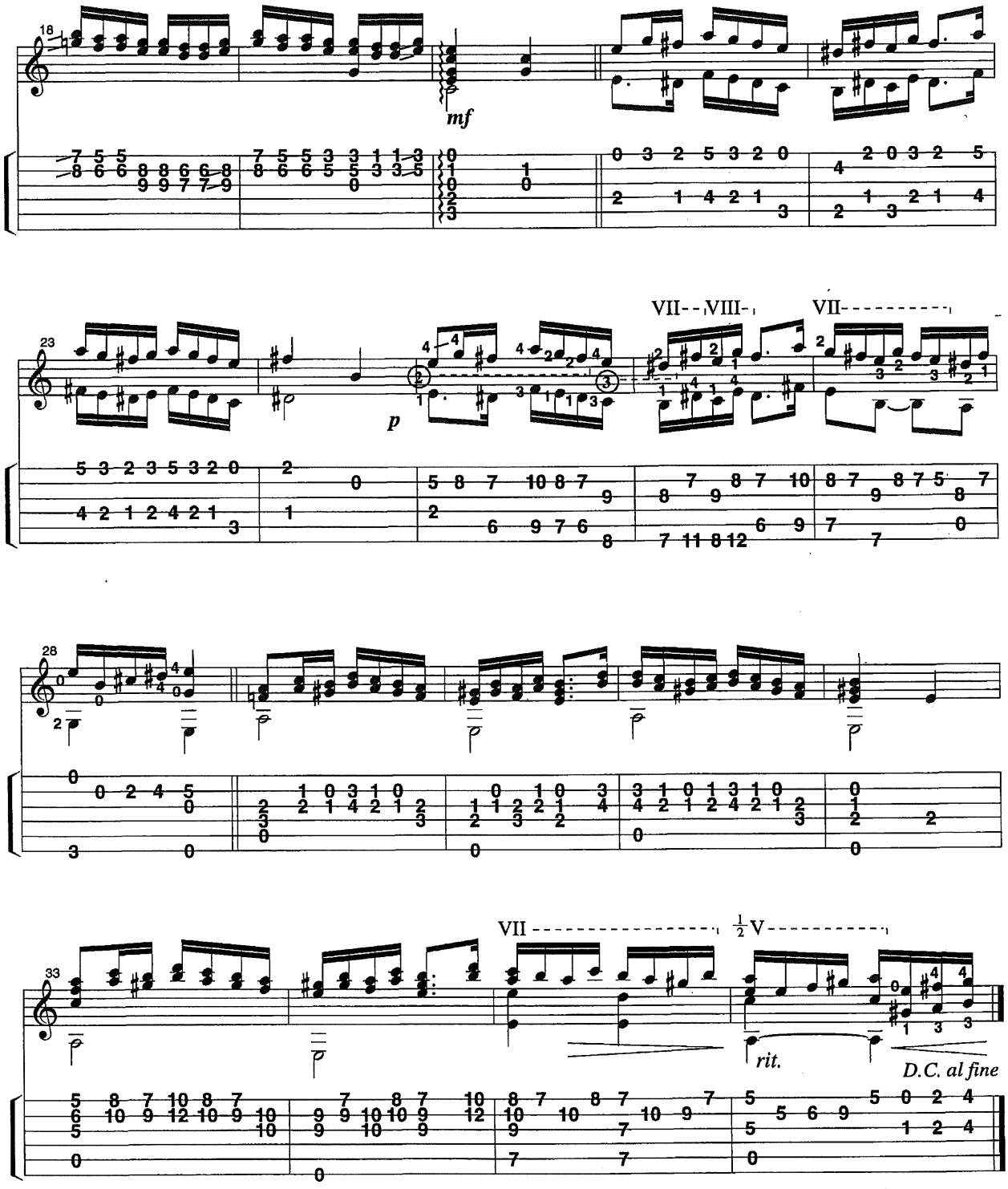
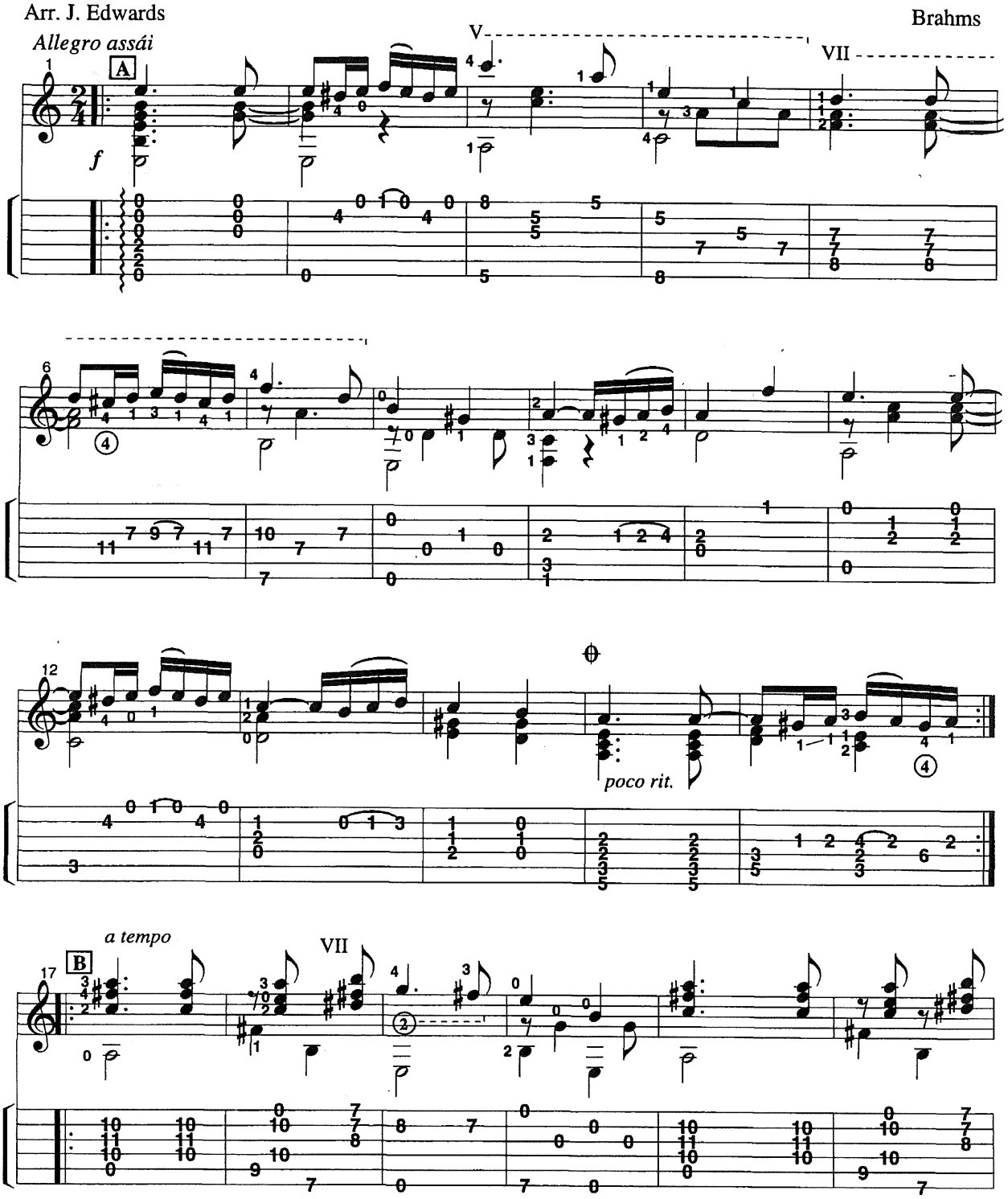

18
mf
23
p
VII
VIII
VII
28
33
VII
½V
rit.
D.C. al fine

Hungarian Dance No. 2

Arr. J. Edwards

Brahms

Allegro assái



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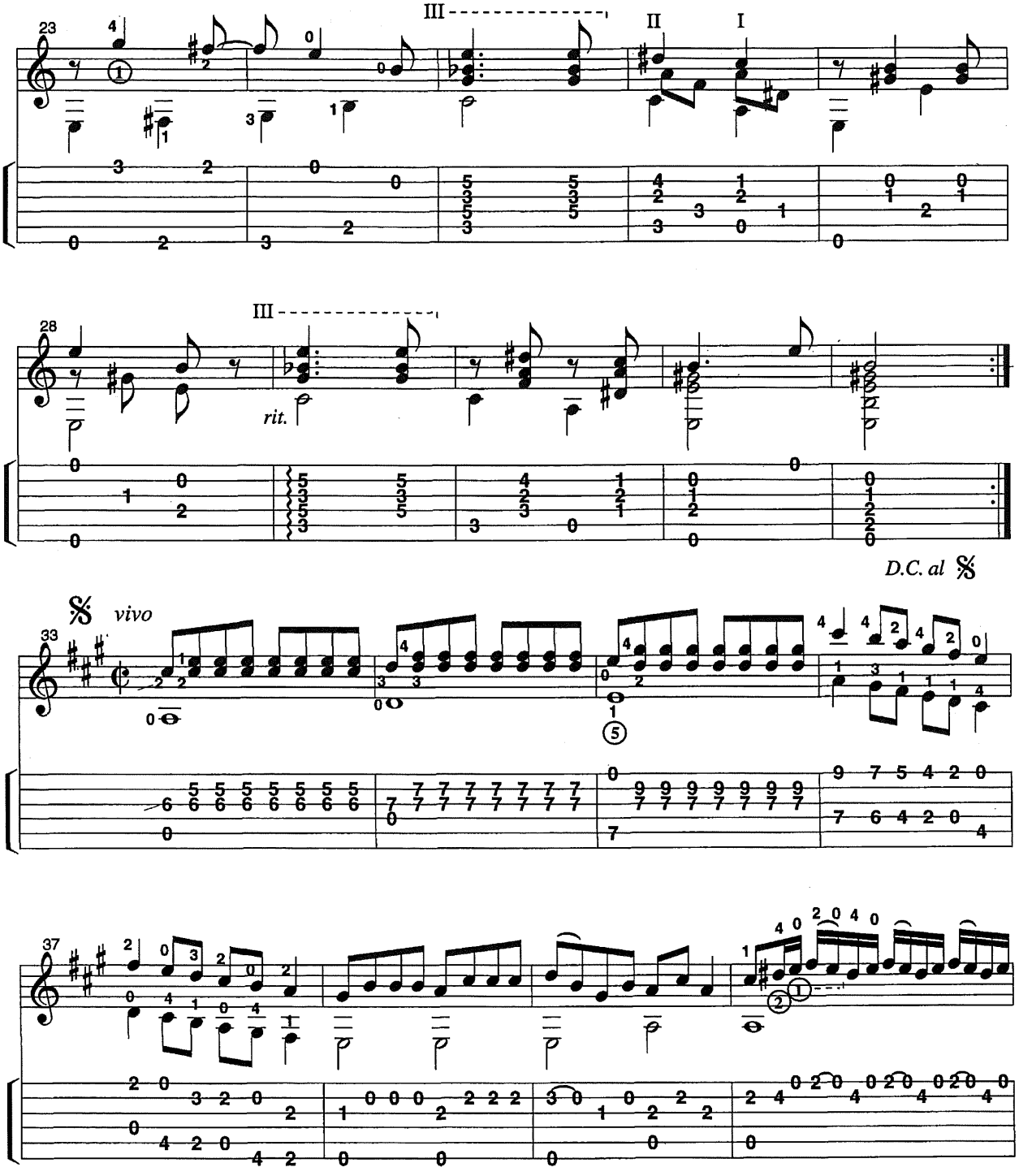
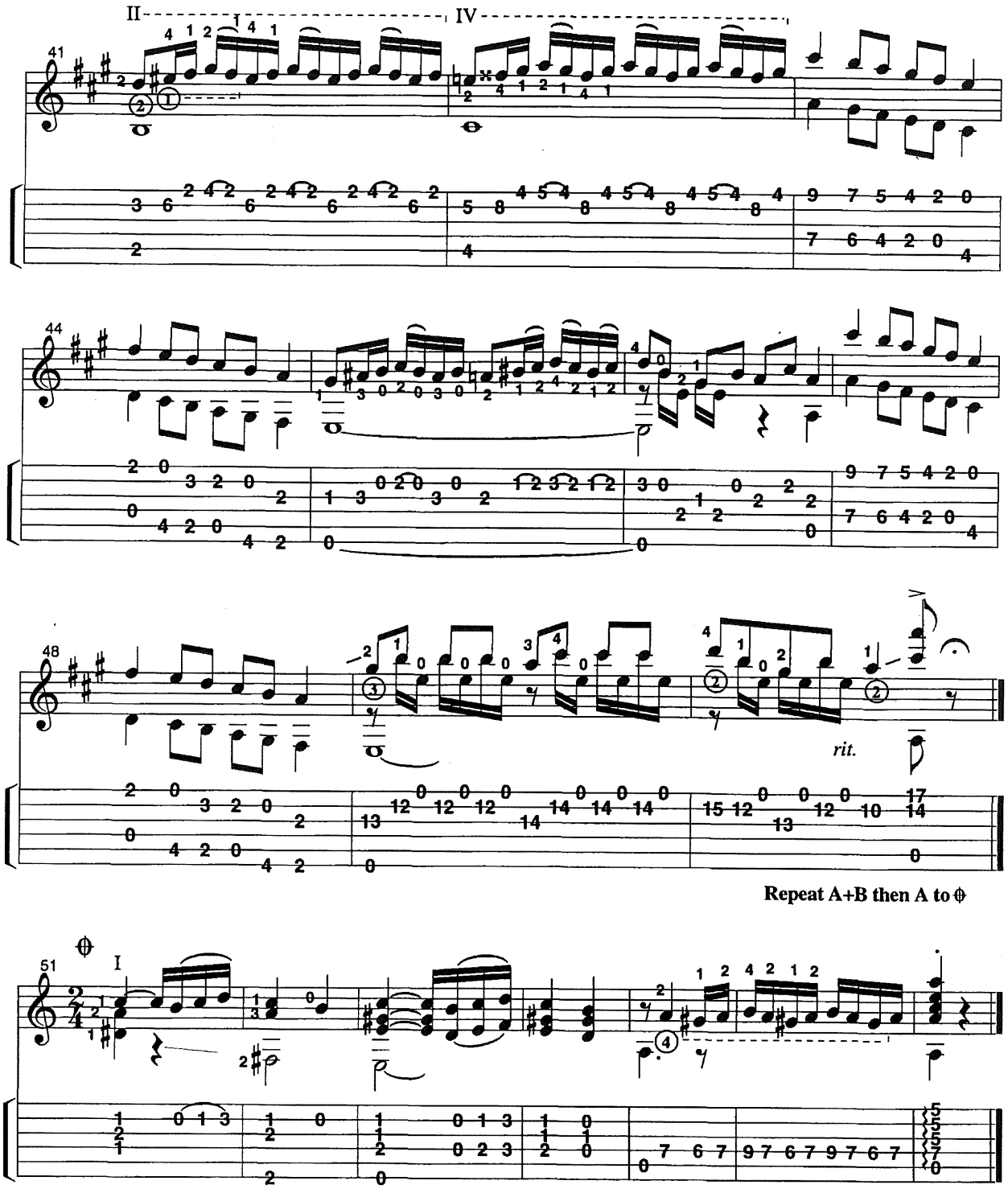

23
III
II
I
28
III
rit.
D.C. al 𝄋
33
𝄋 vivo
37

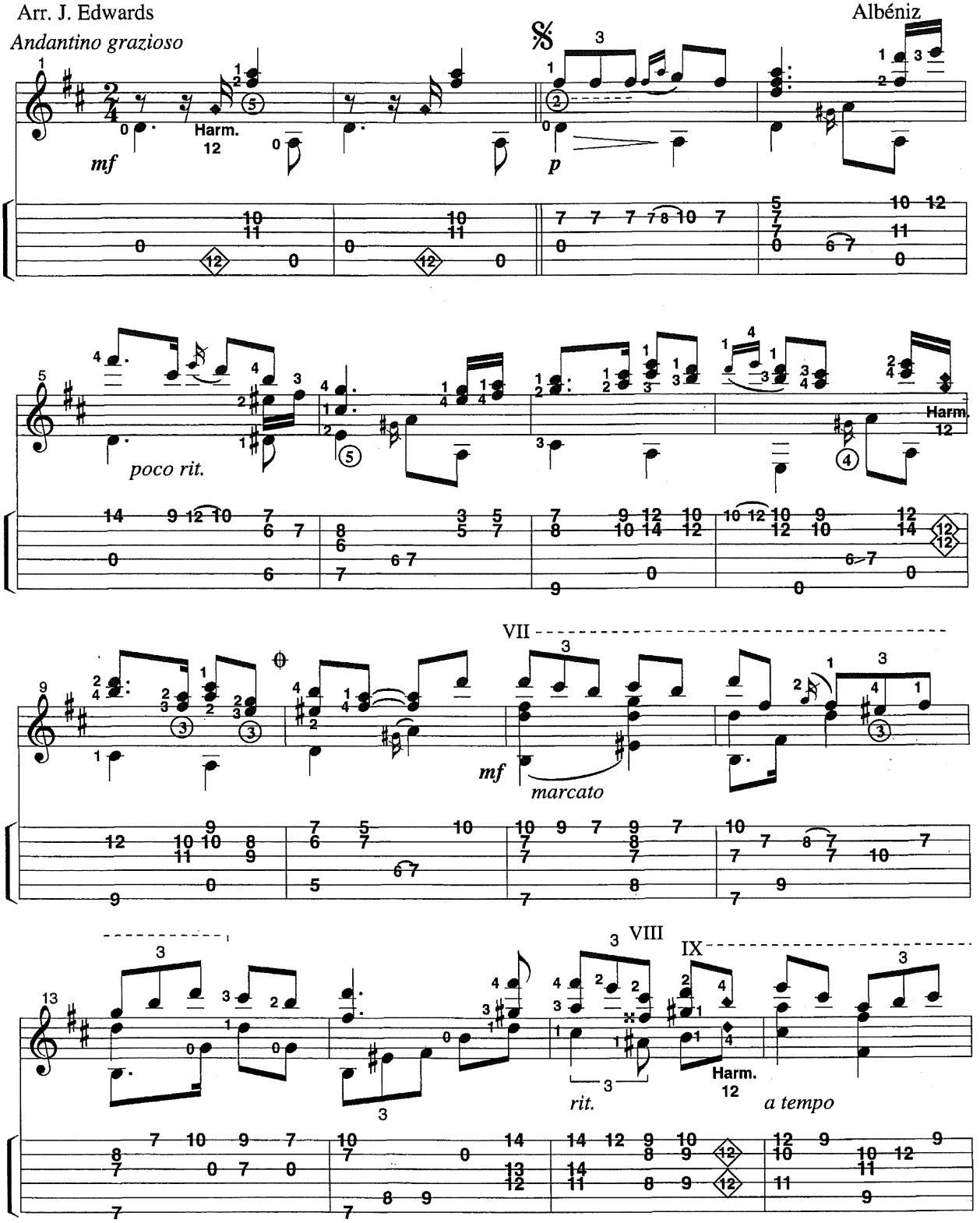

II
IV
41
44
48
rit.
Repeat A+B then A to ϕ
51
I

Tango

Arr. J. Edwards

Albéniz

Andantino grazioso



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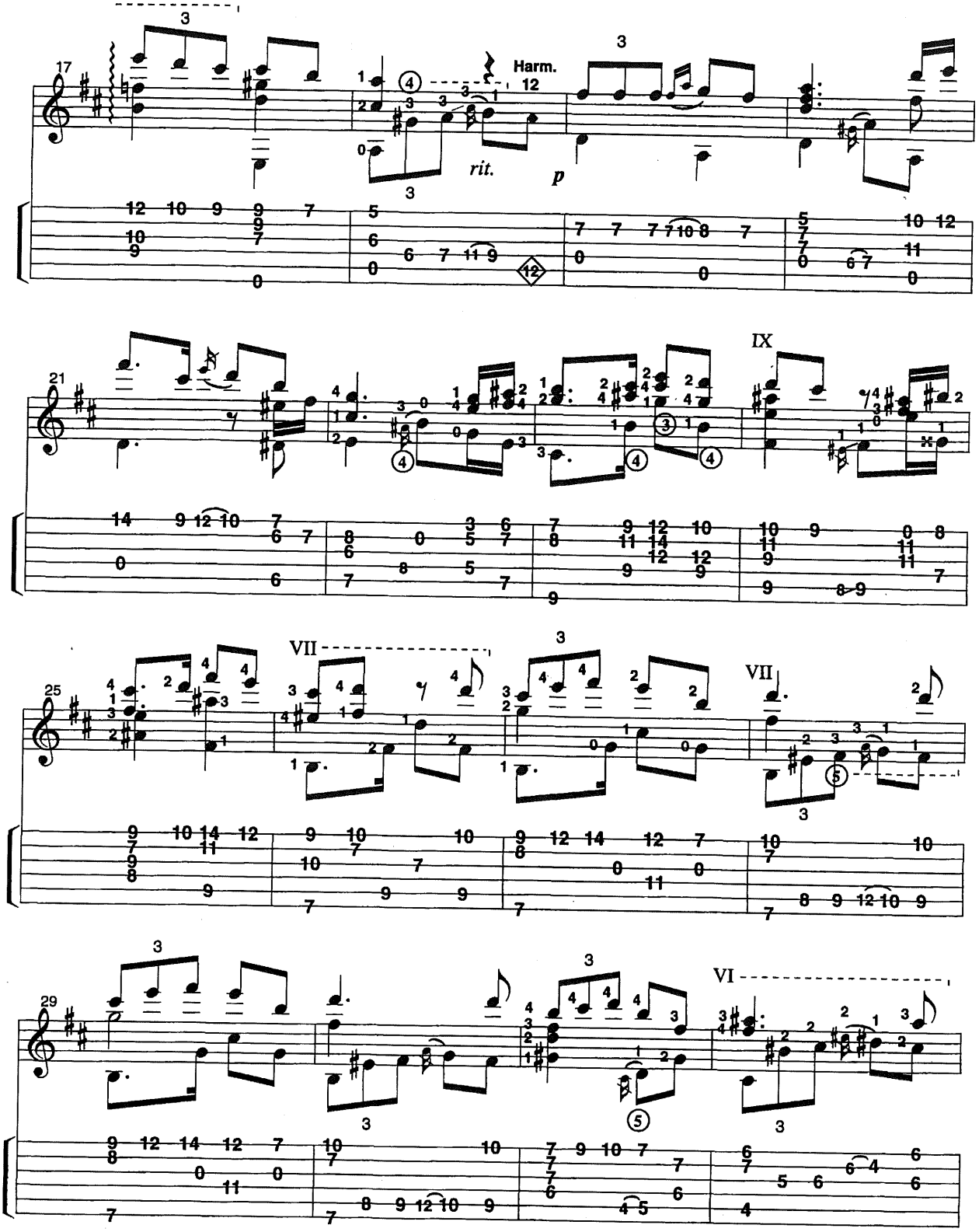
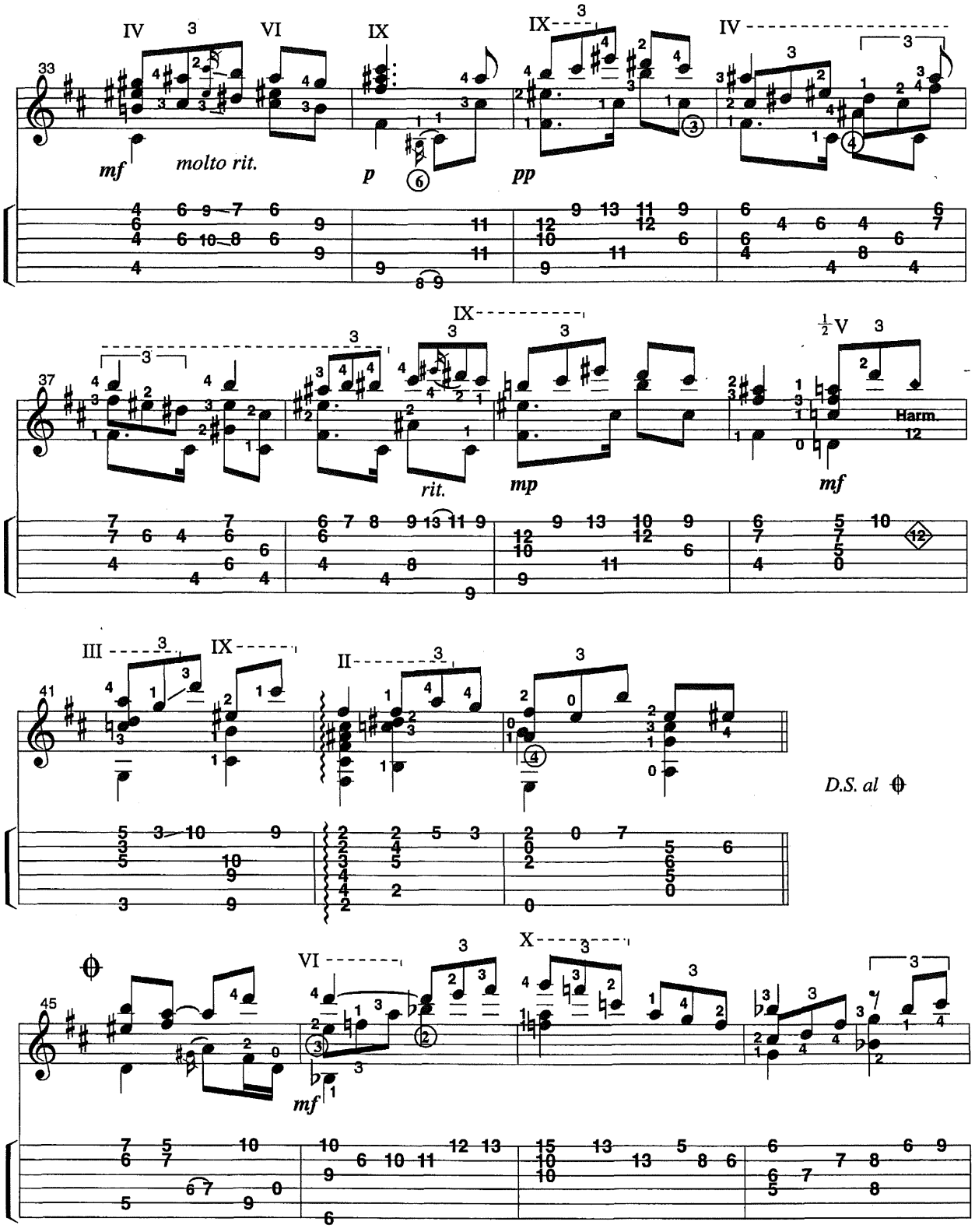
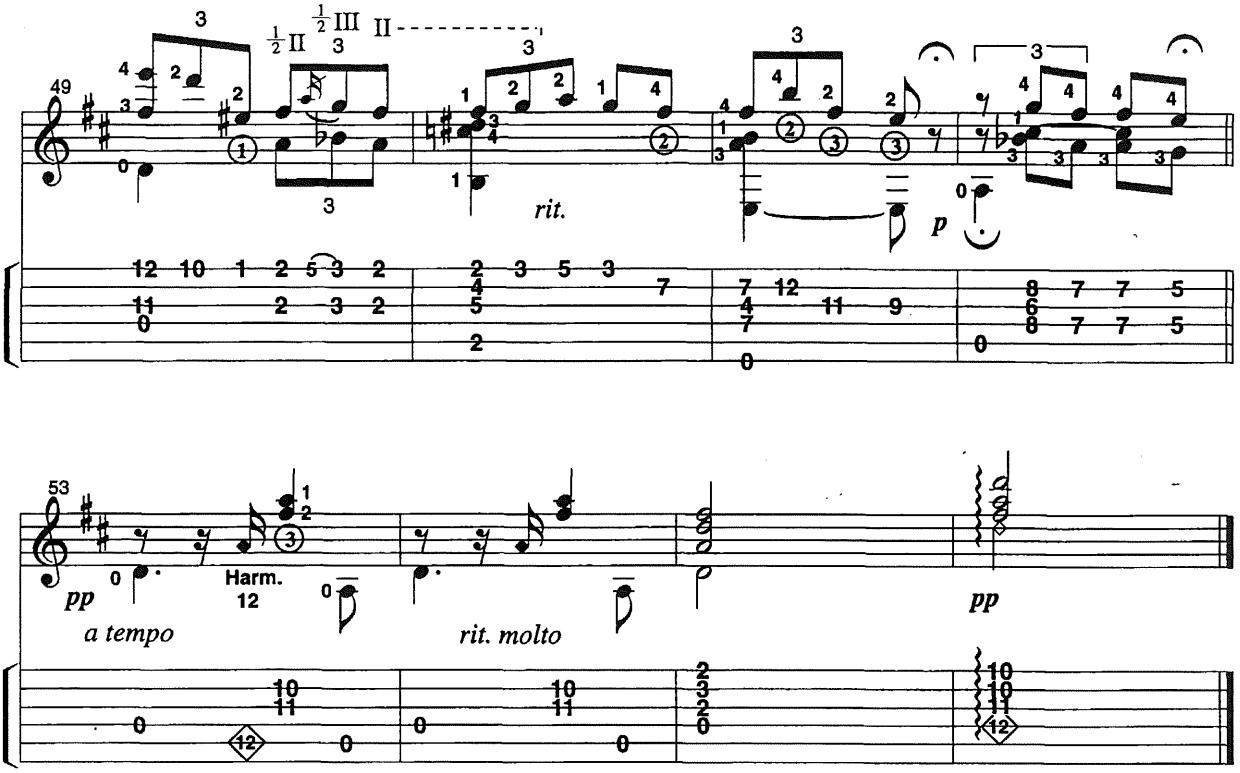

17
Harm.
12
rit.
p
21
IX
25
VII
VII
29
VI


33
mf
molto rit.
p
pp
37
rit.
mp
mf
Harm.
41
D.S. al
45
mf


49
rit.
p

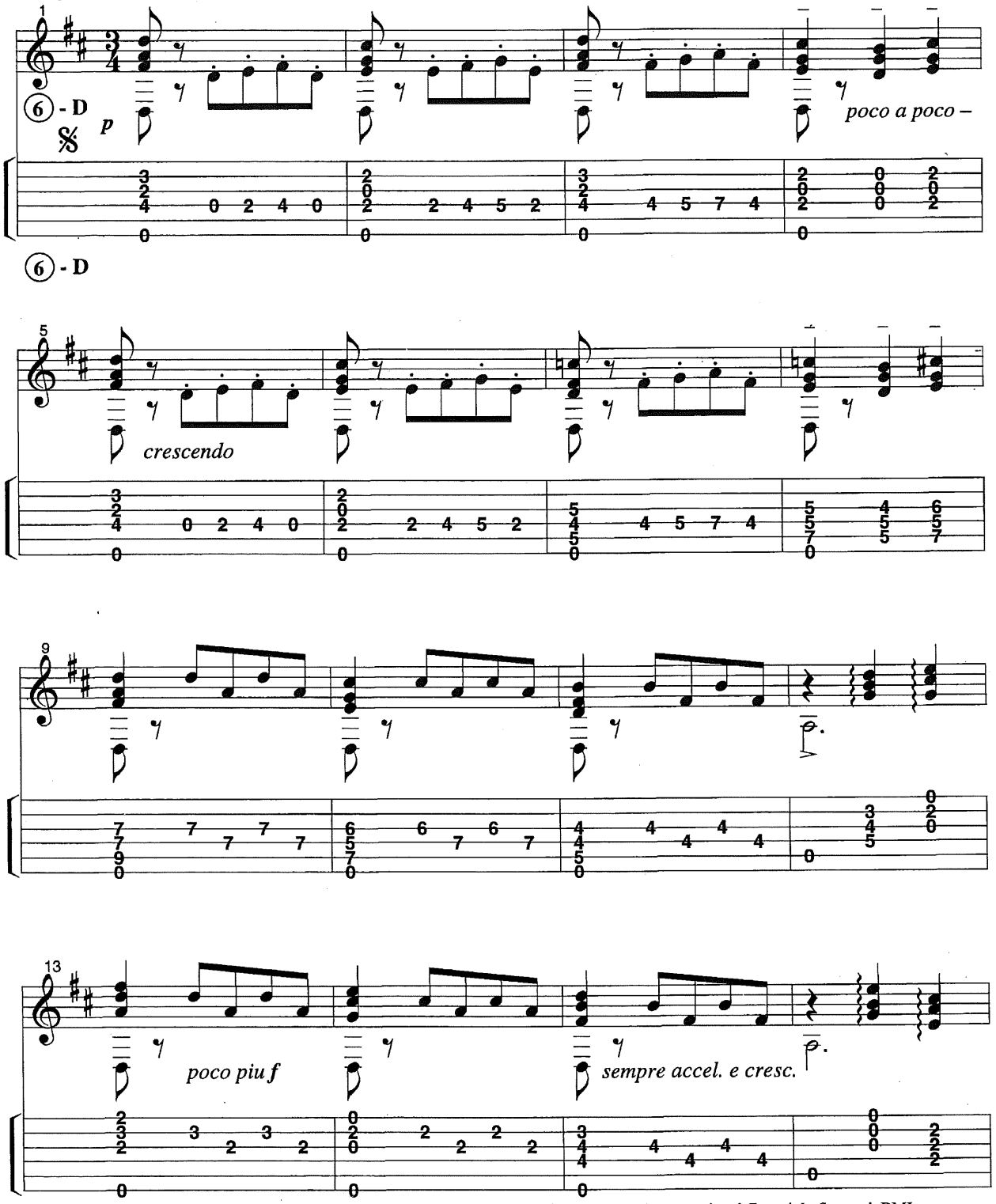
53
pp
a tempo
Harm.
12
rit. molto
pp

Jota

(Spanish Dance No. 6)

Arr. J. Edwards — Granados

Allegretto, poco a poco accelerando



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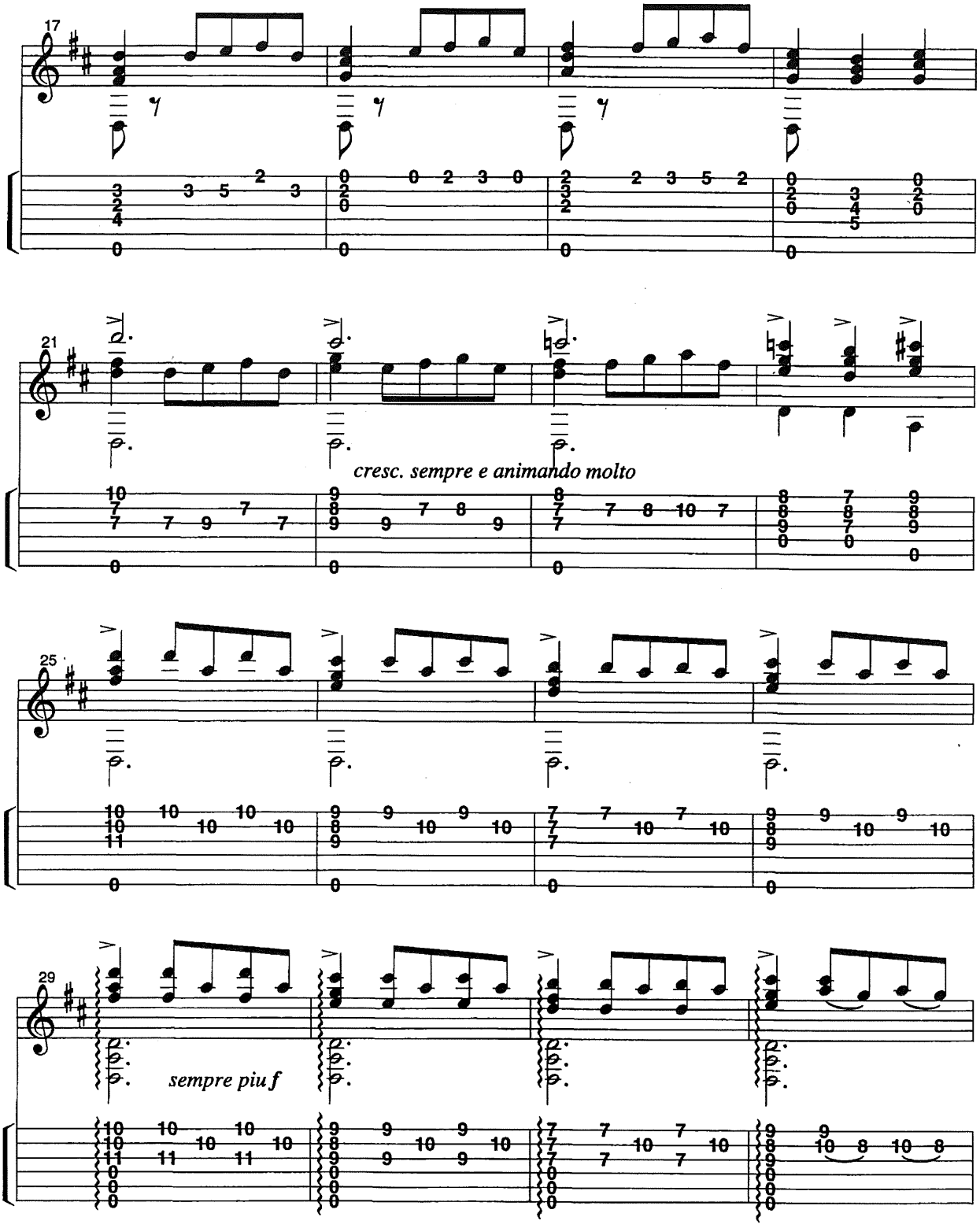
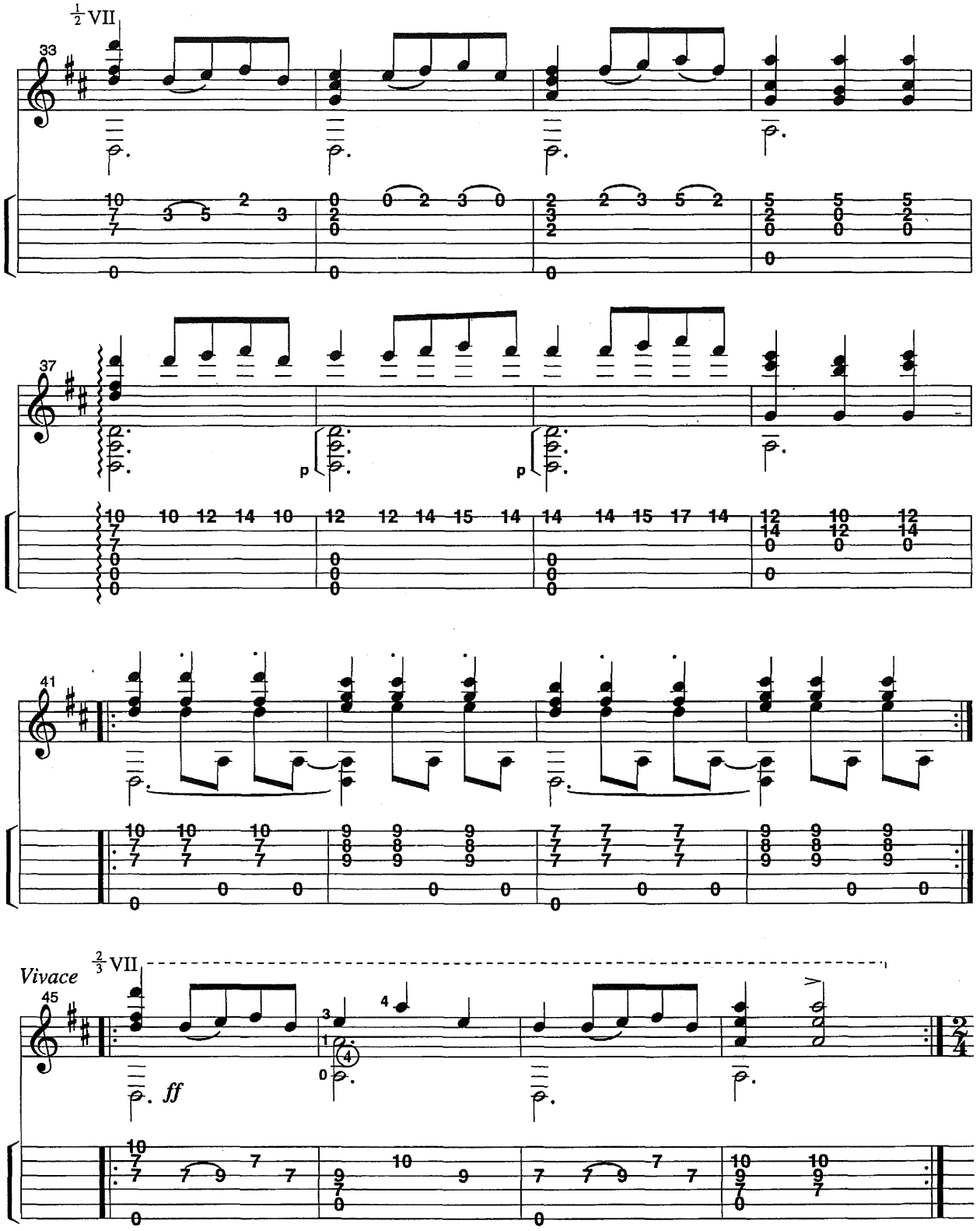
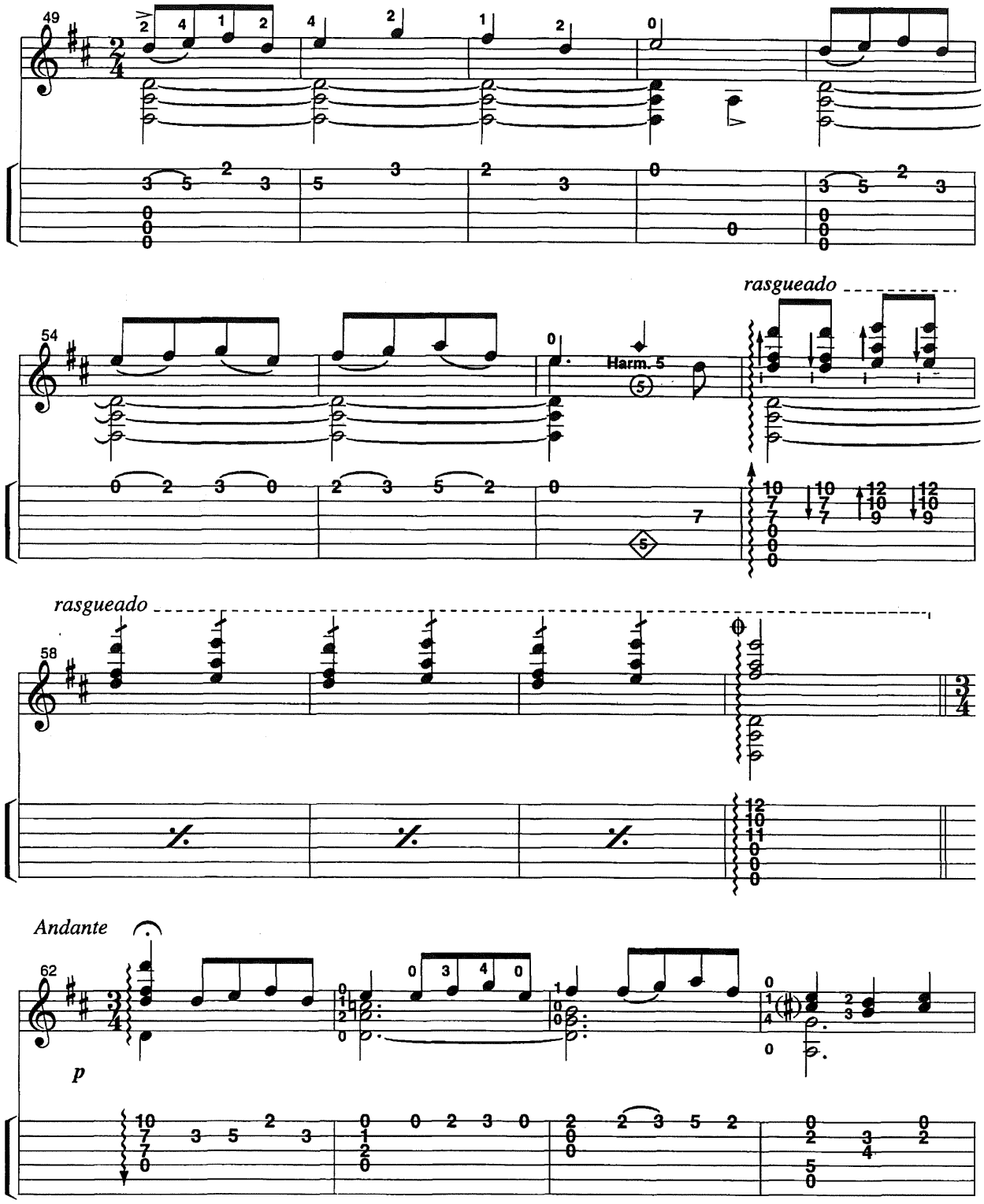
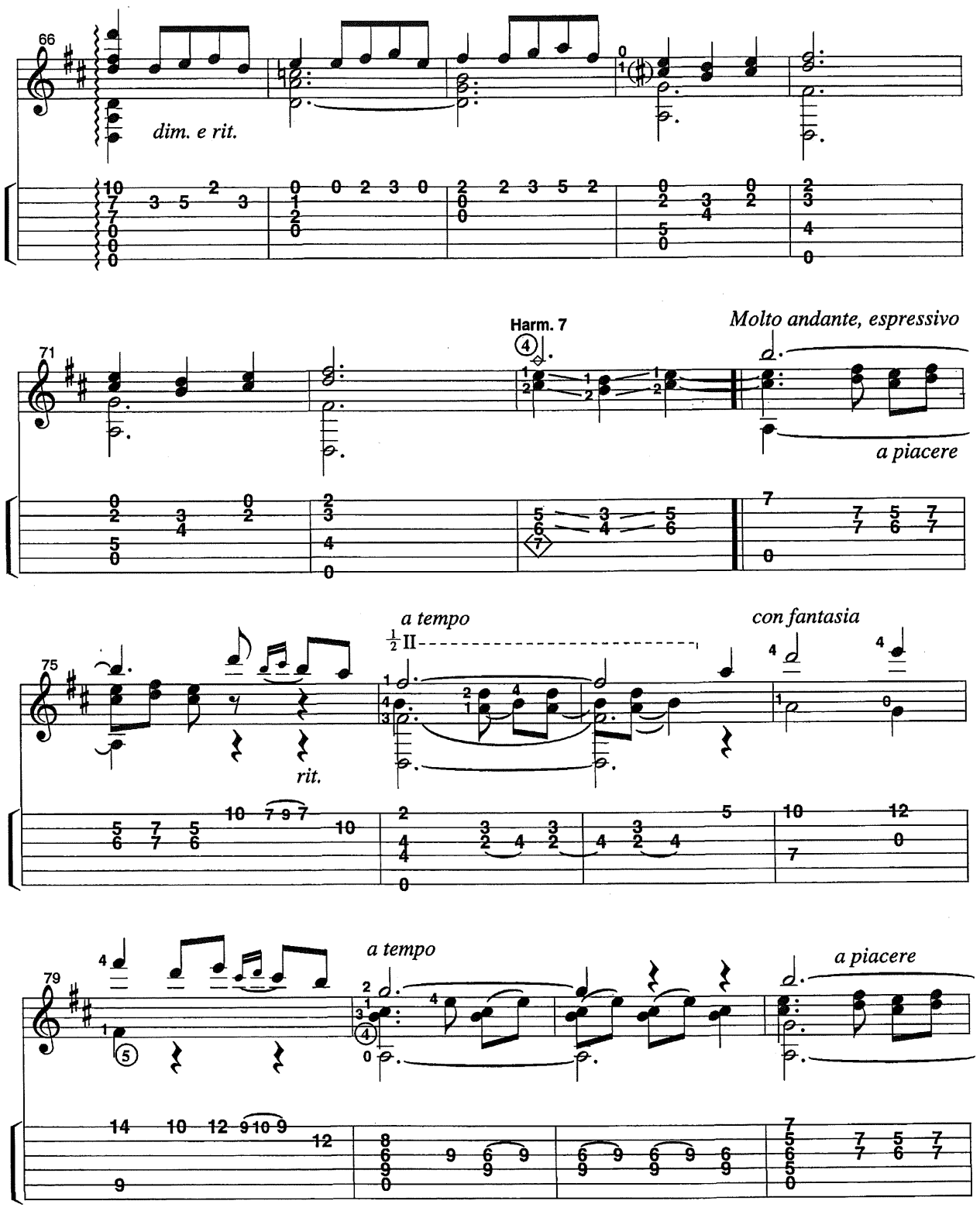
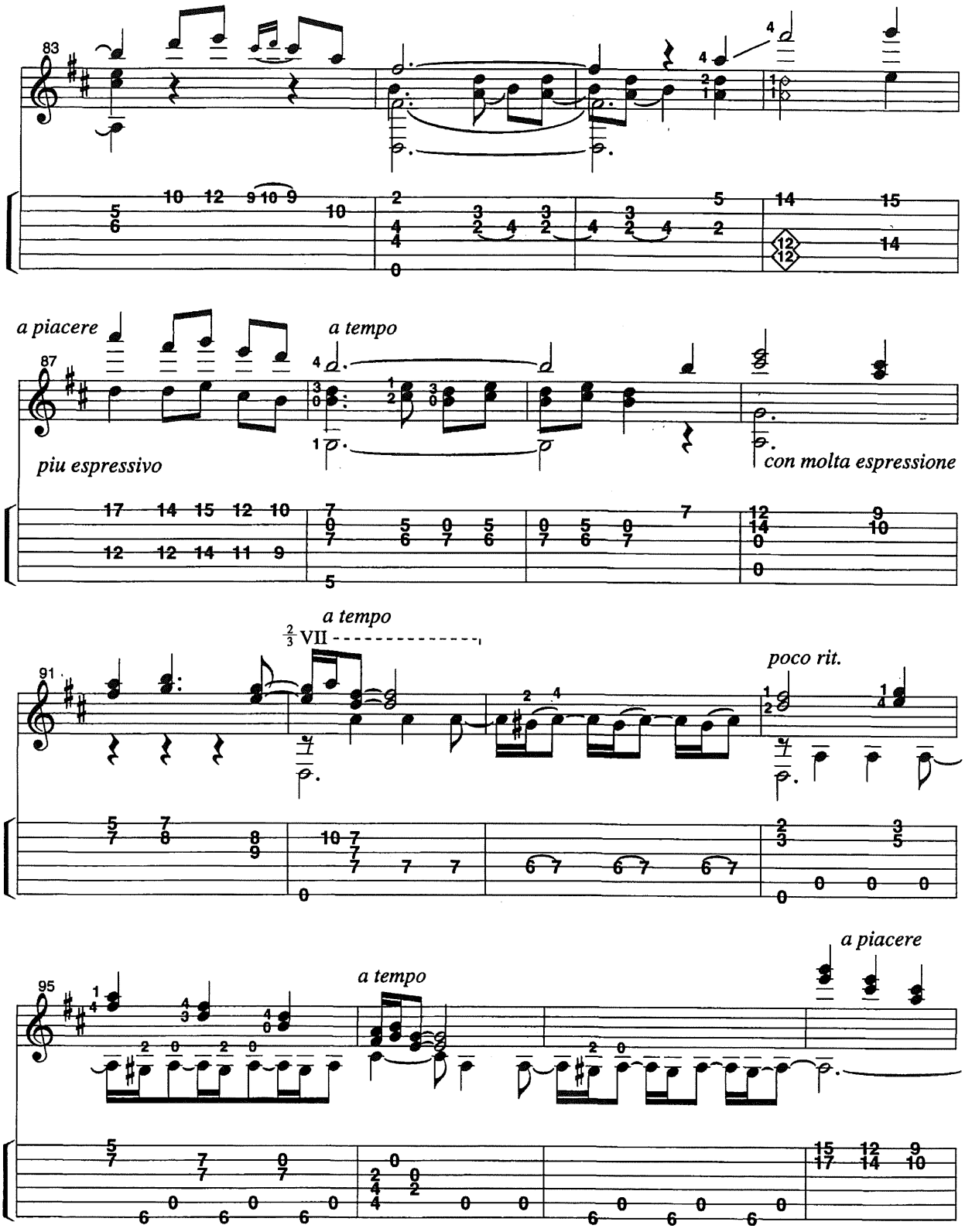
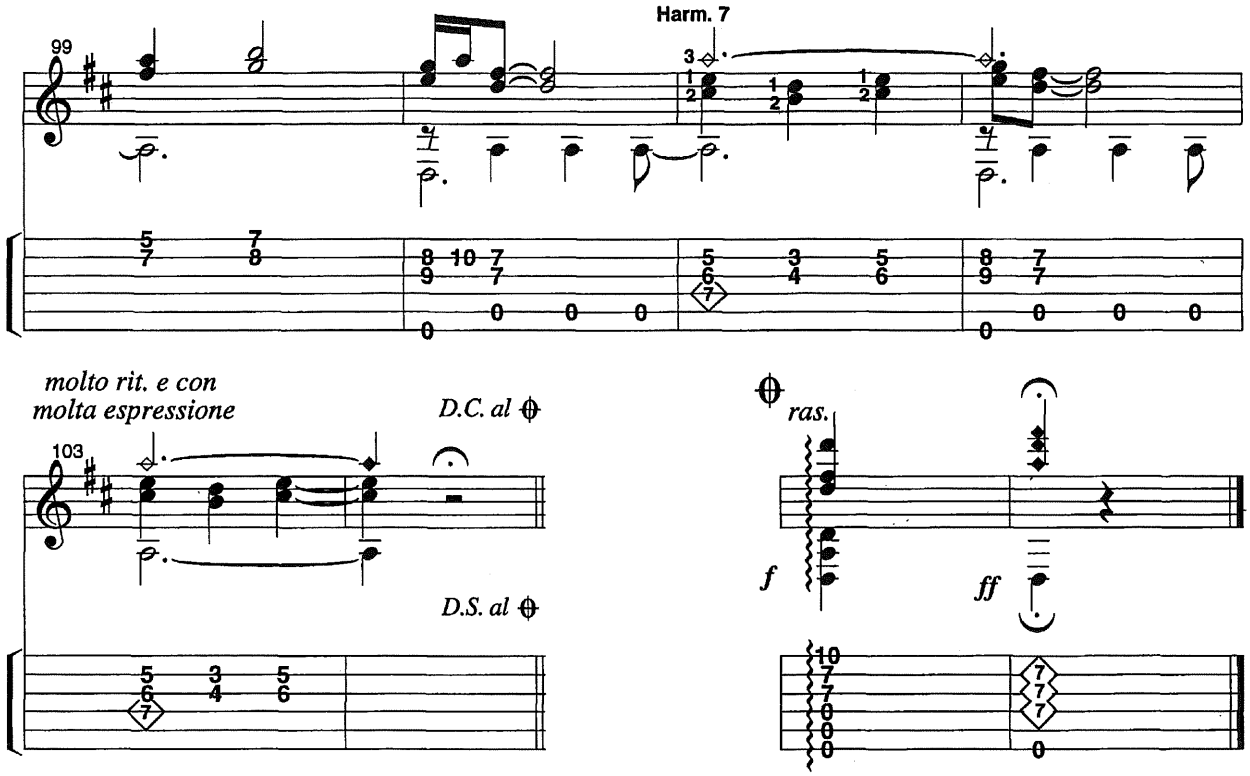

17
21
cresc. sempre e animando molto
25
29
sempre piu f


½ VII
33
37
p
p
41
Vivace
⅔ VII
45
ff


49
54
Harm. 5
rasgueado
rasgueado
58
Andante
62
p

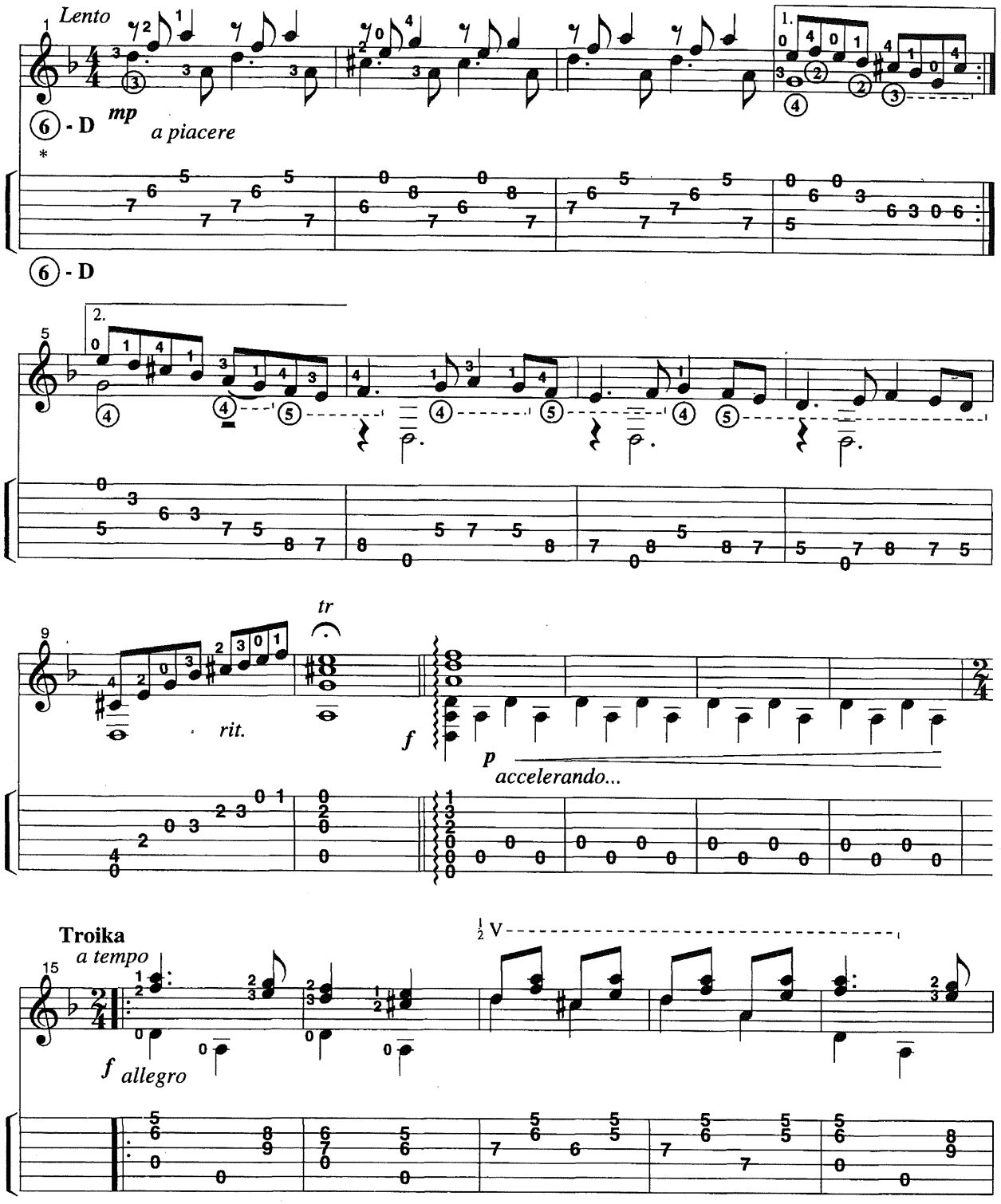

66
dim. e rit.
71
Harm. 7
Molto andante, espressivo
a piacere
75
a tempo
con fantasia
rit.
79
a tempo
a piacere


83
a piacere
a tempo
87
piu espressivo
con molta espressione
a tempo
91
poco rit.
a piacere
a tempo
95


Harm. 7
99
molto rit. e con
molta espressione
D.C. al
103
D.S. al
ras.
f
ff

Russian Suite

Prelude Edwards/Anon.



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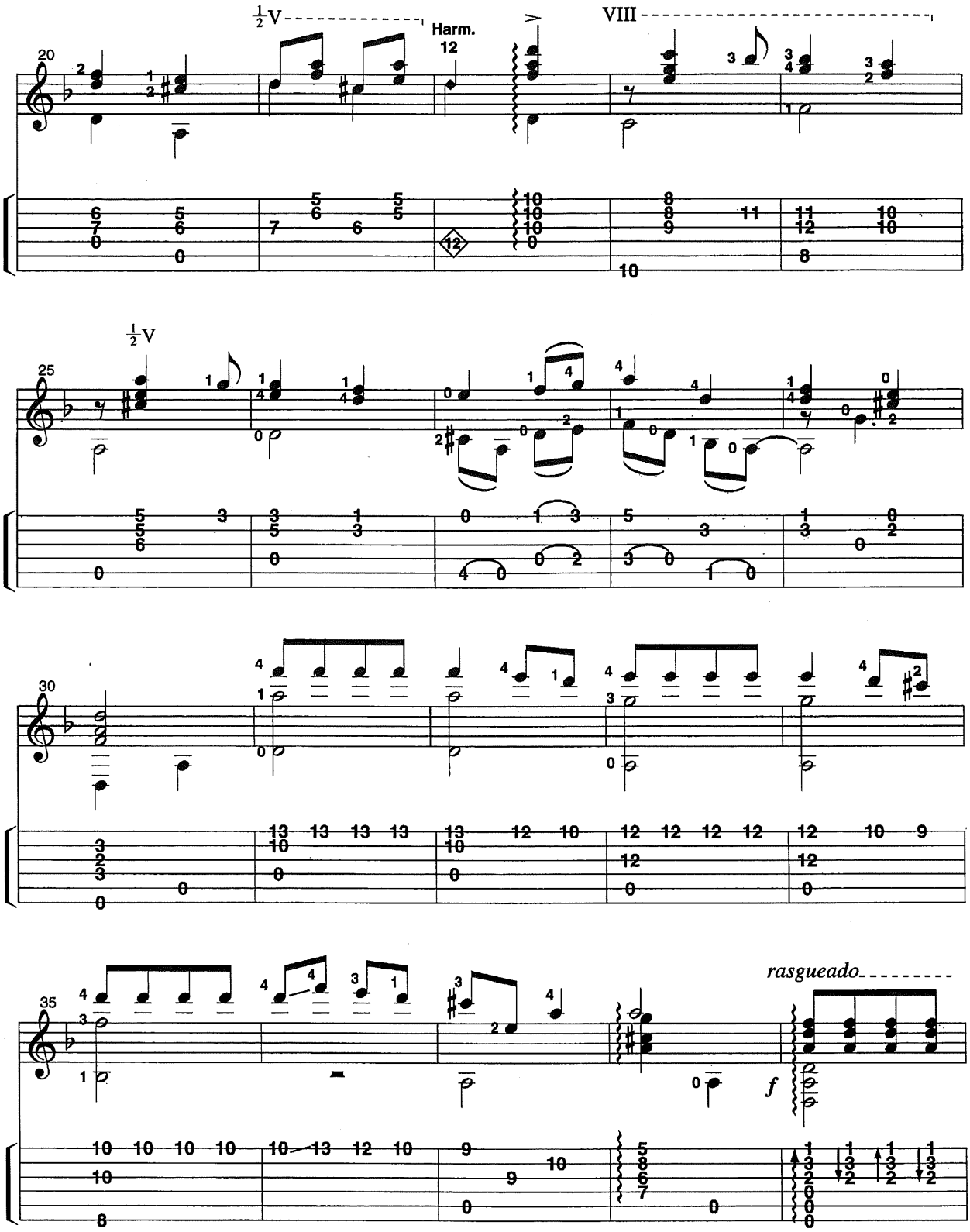
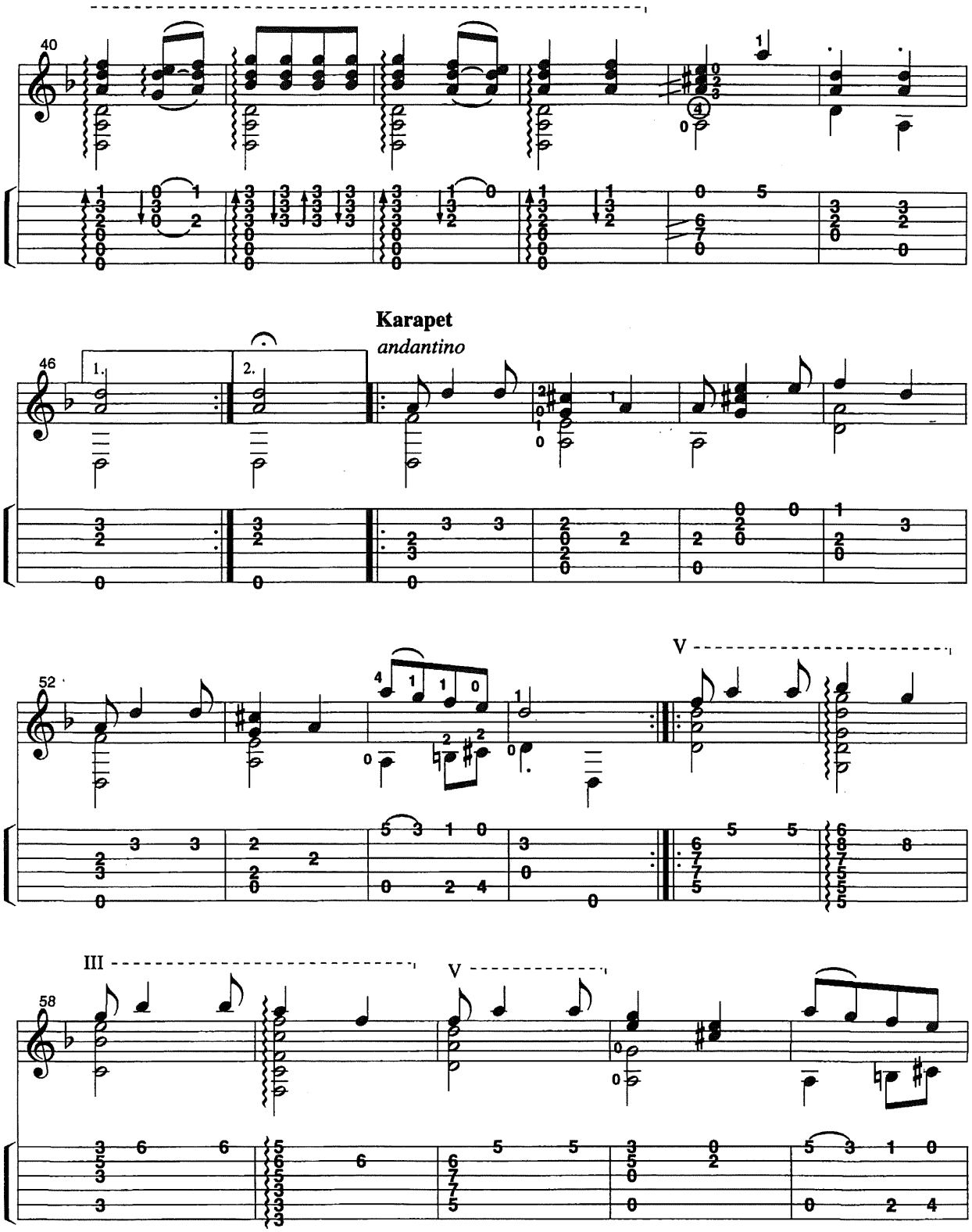
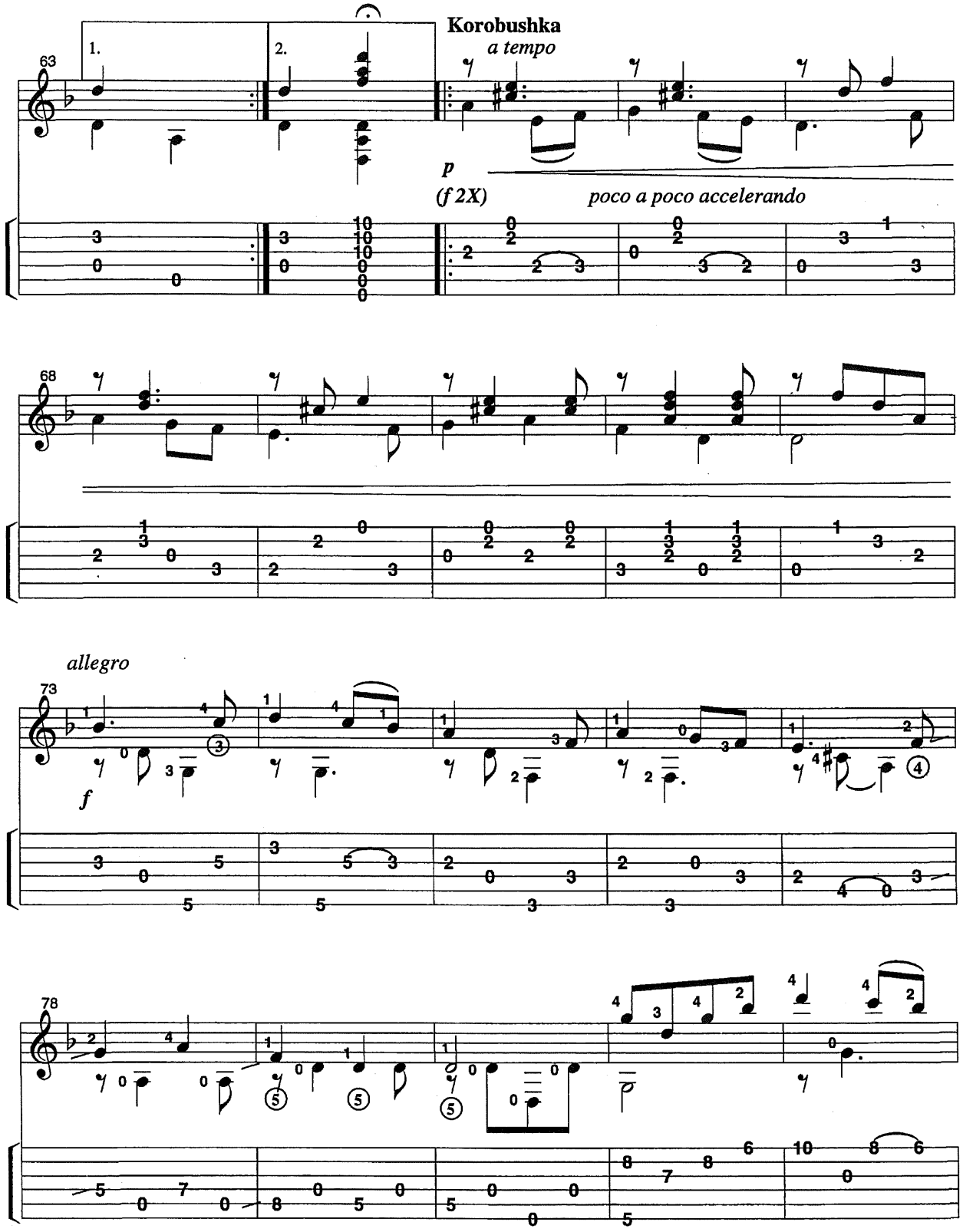
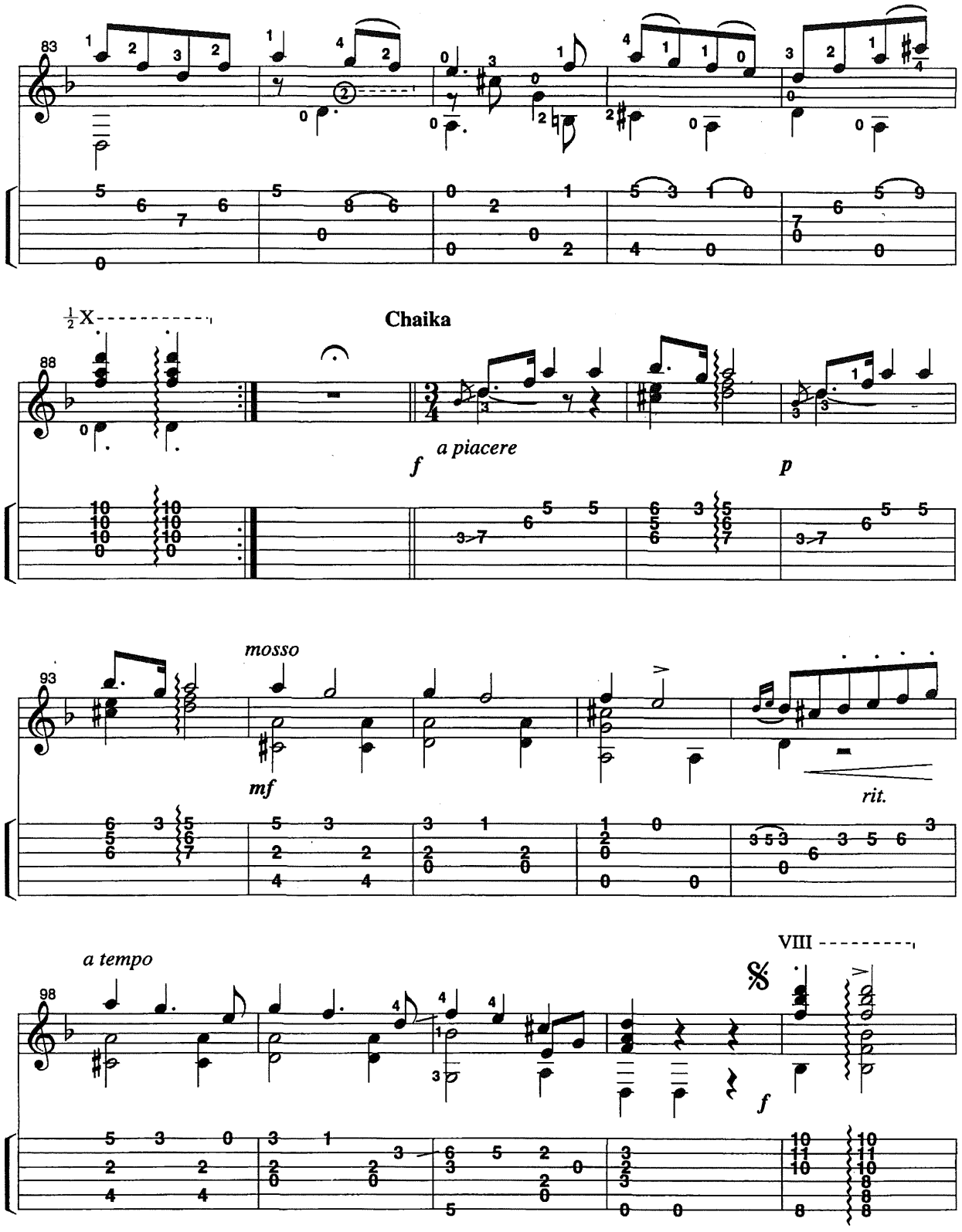
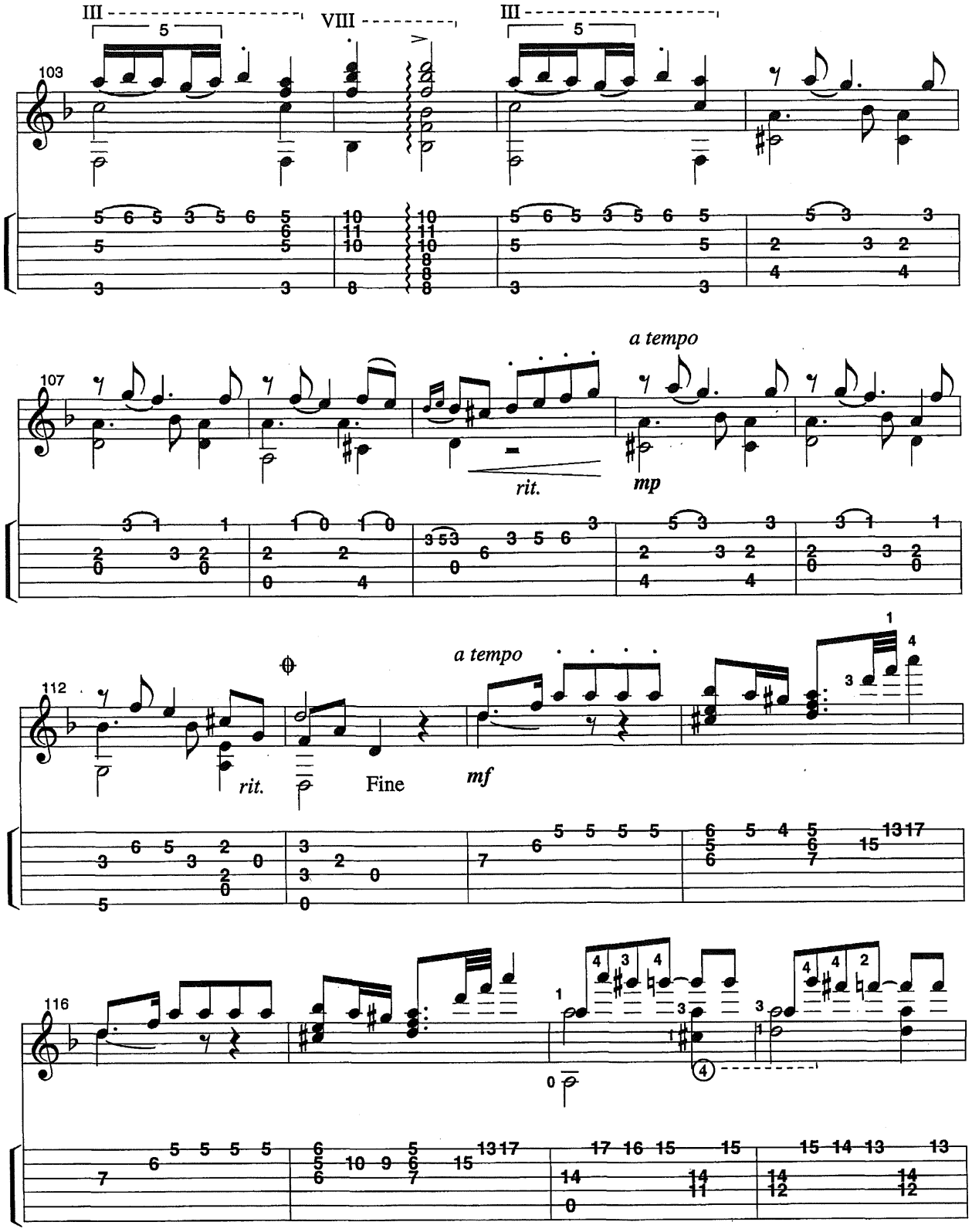
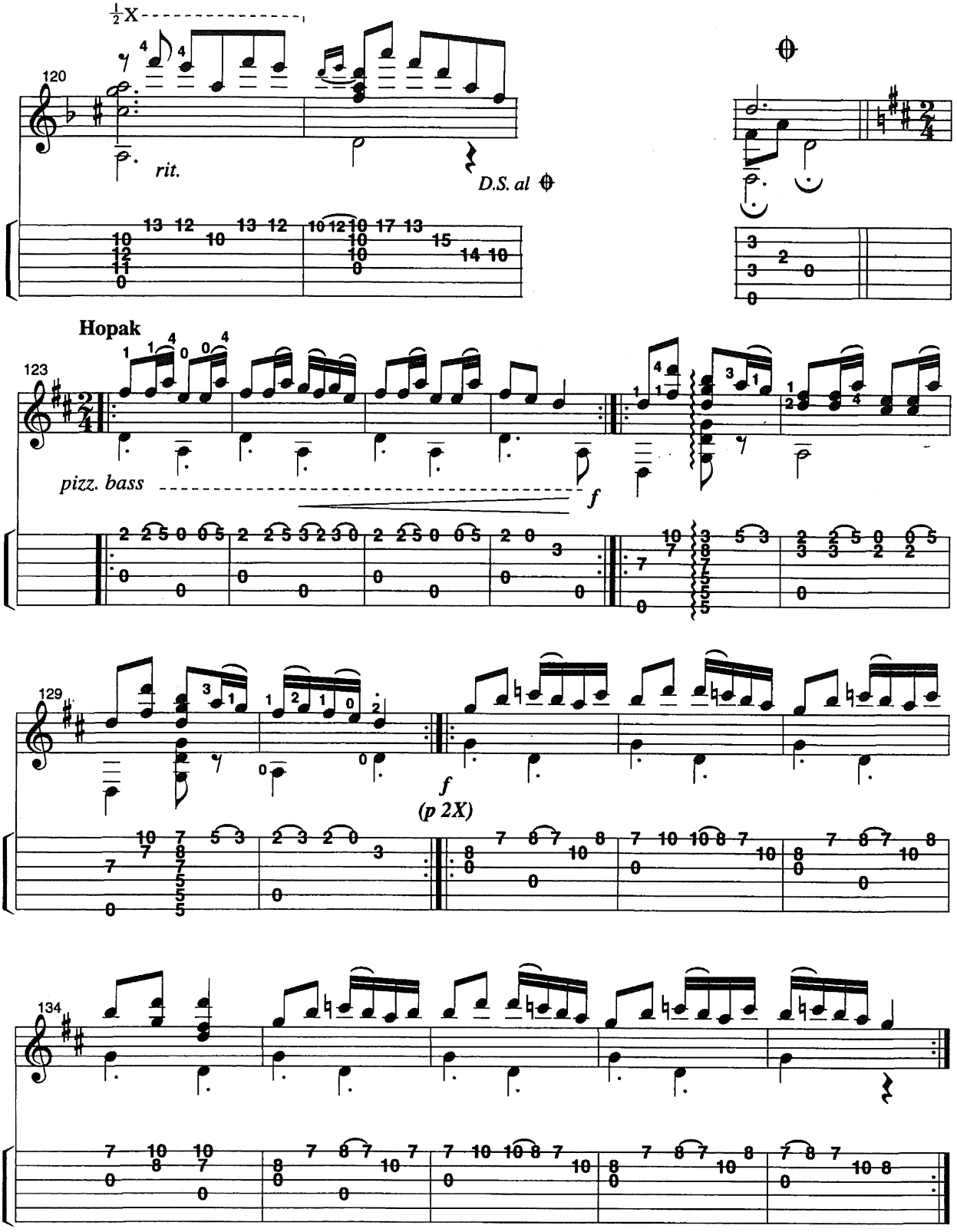

½V
Harm.
12
VIII
20
½V
25
30
35
rasgueado
f

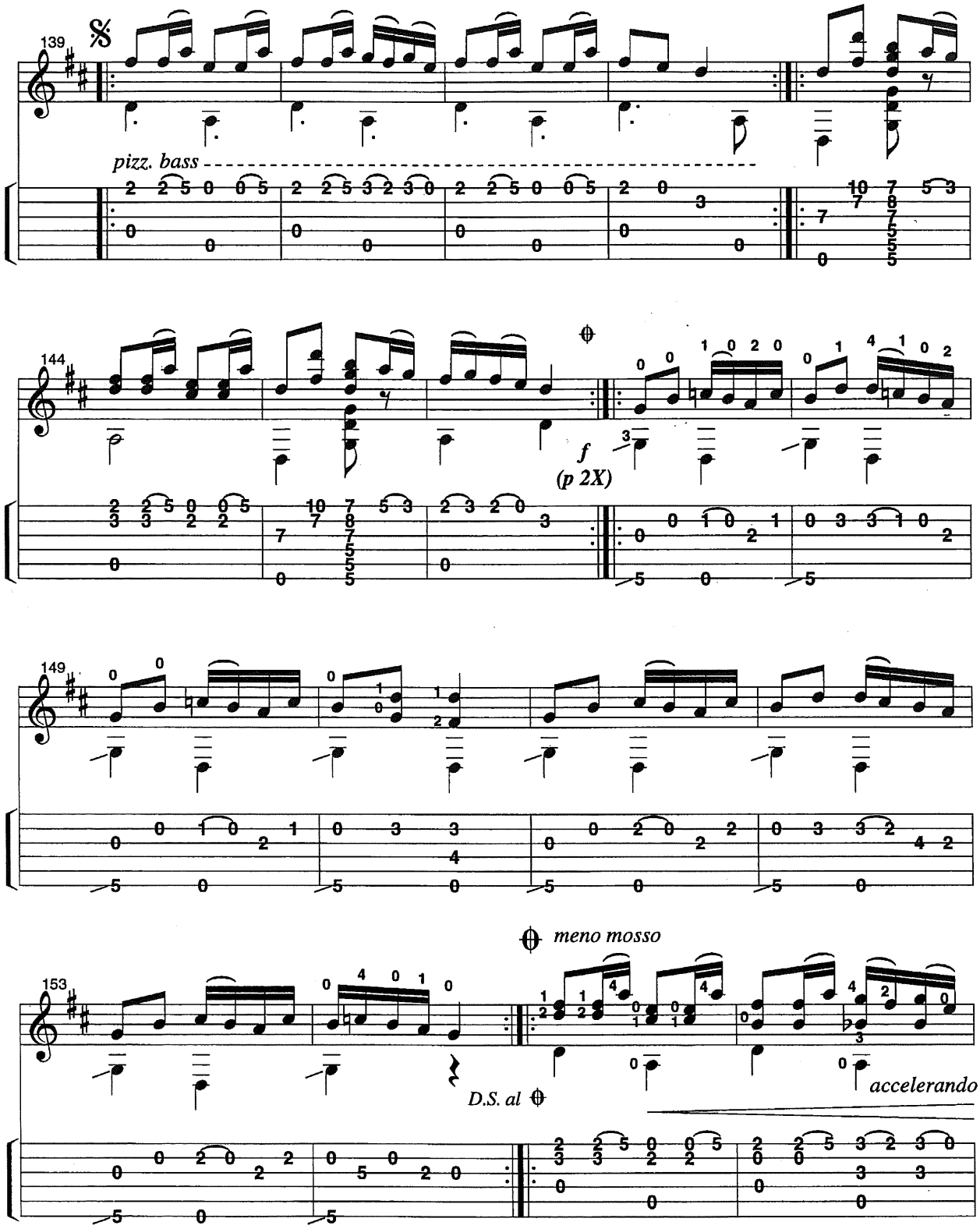

40
Karapet
andantino
46
1.
2.
52
V
III
V
58

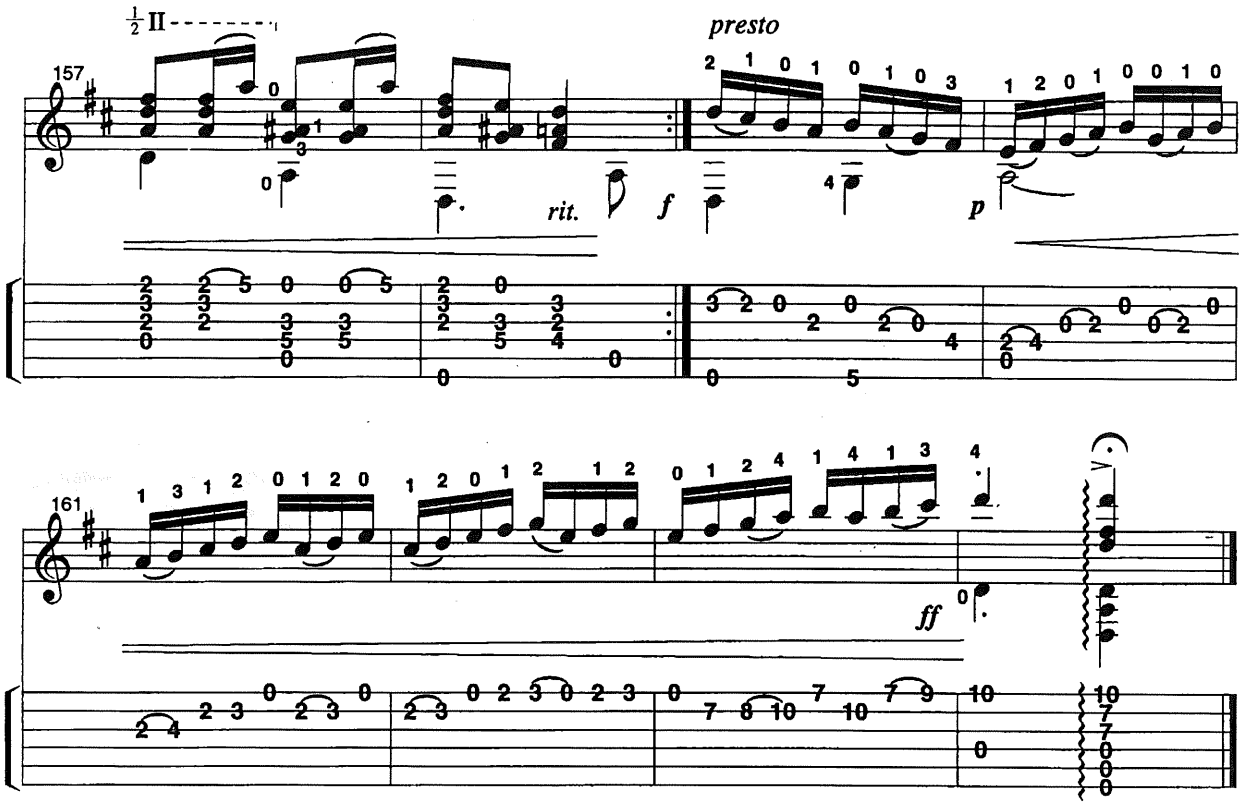

Korobushka
a tempo
63
1.
2.
p
(f 2X)
poco a poco accelerando
68
allegro
73
f
78


83
88
Chaika
a piacere
f
p
93
mosso
mf
rit.
98
a tempo
VIII
f


III
5
VIII
III
5
103
107
a tempo
rit.
mp
112
a tempo
rit.
Fine
mf
116


½X
120
rit.
D.S. al
Hopak
123
pizz. bass
f
129
f
(p 2X)
134

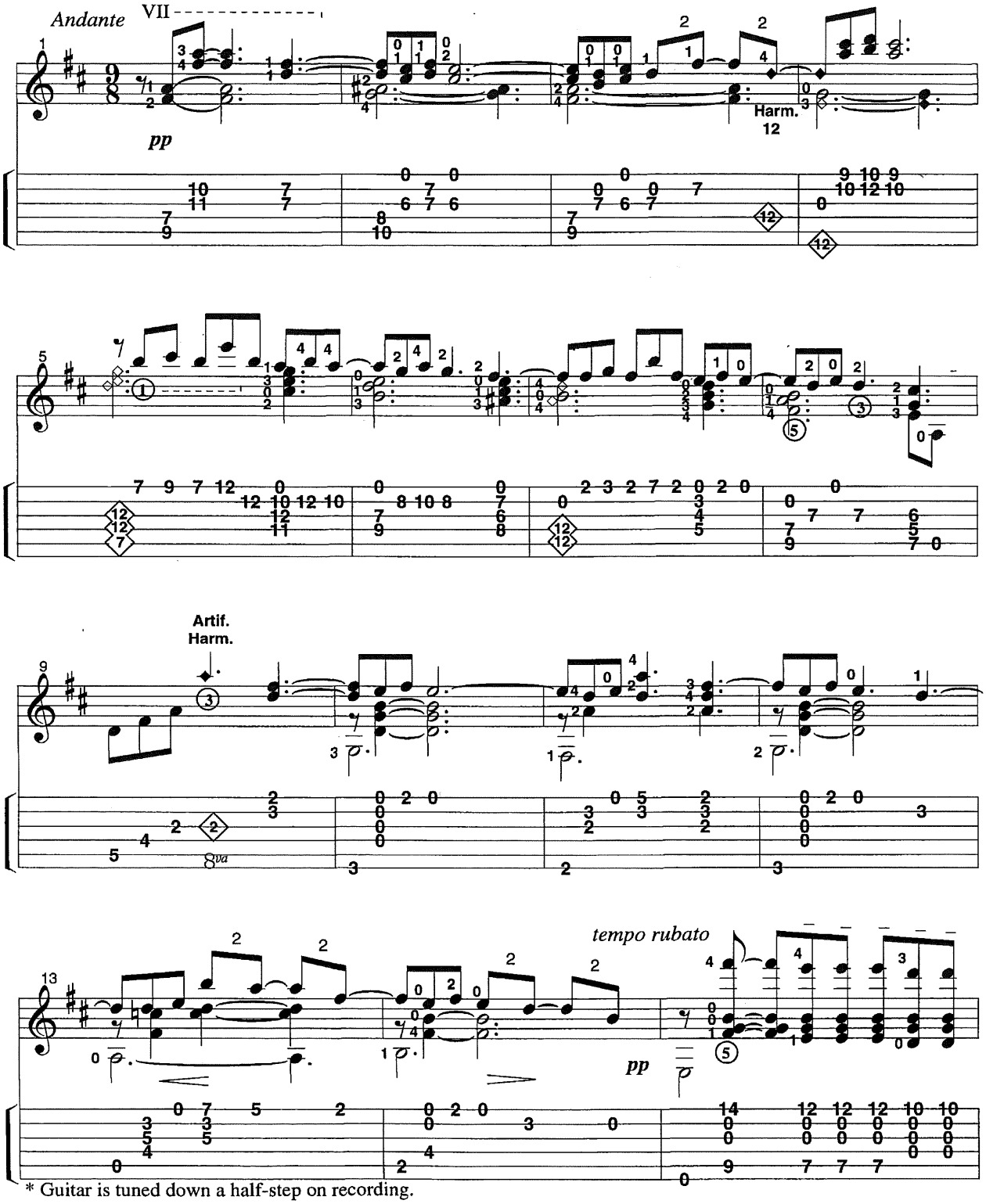

139
pizz. bass
144
f
(p 2X)
149
153
meno mosso
D.S. al
accelerando


presto
157
rit.
f
p
161
ff

Clair de Lune

Arr. by J. Edwards *

Debussy



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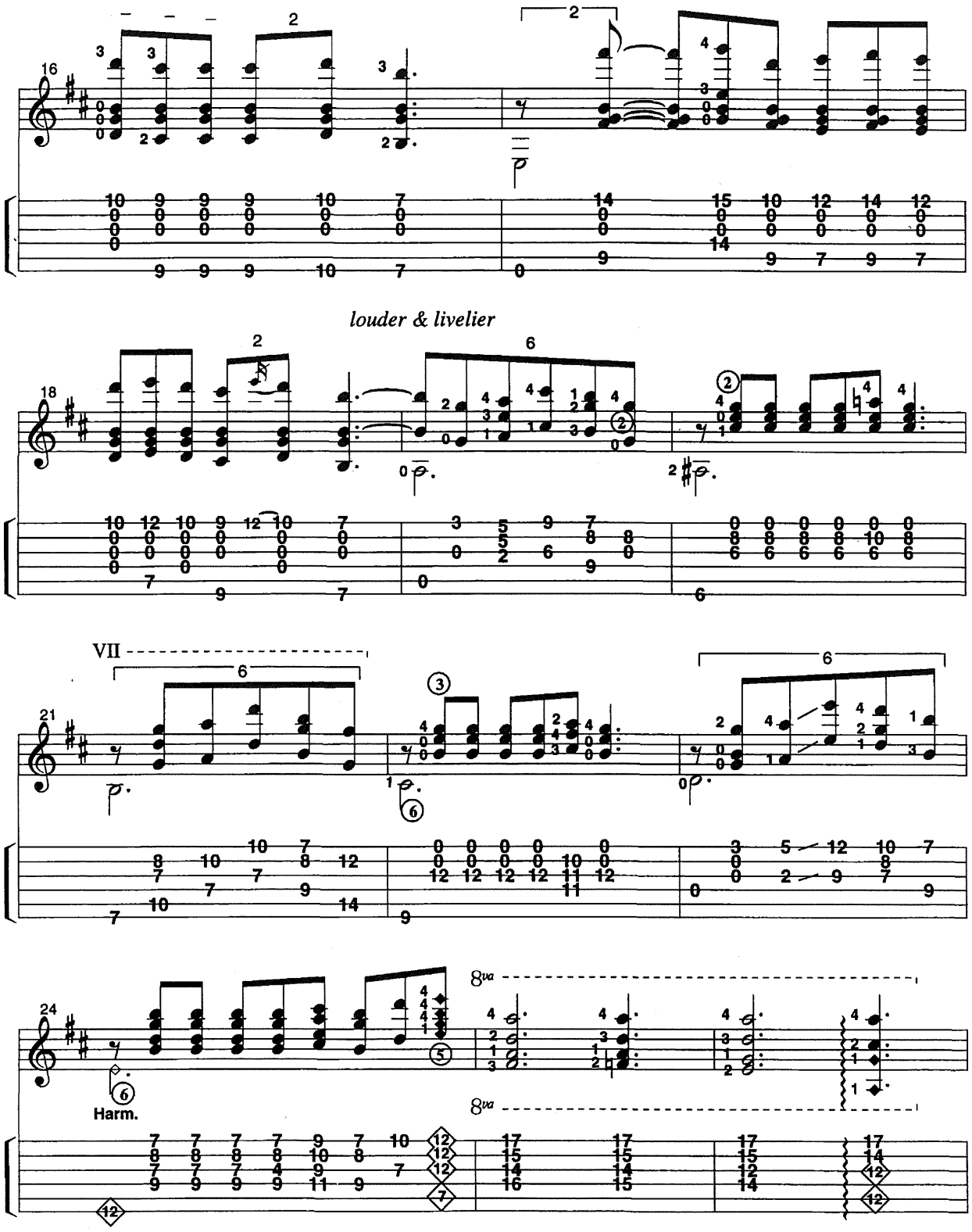
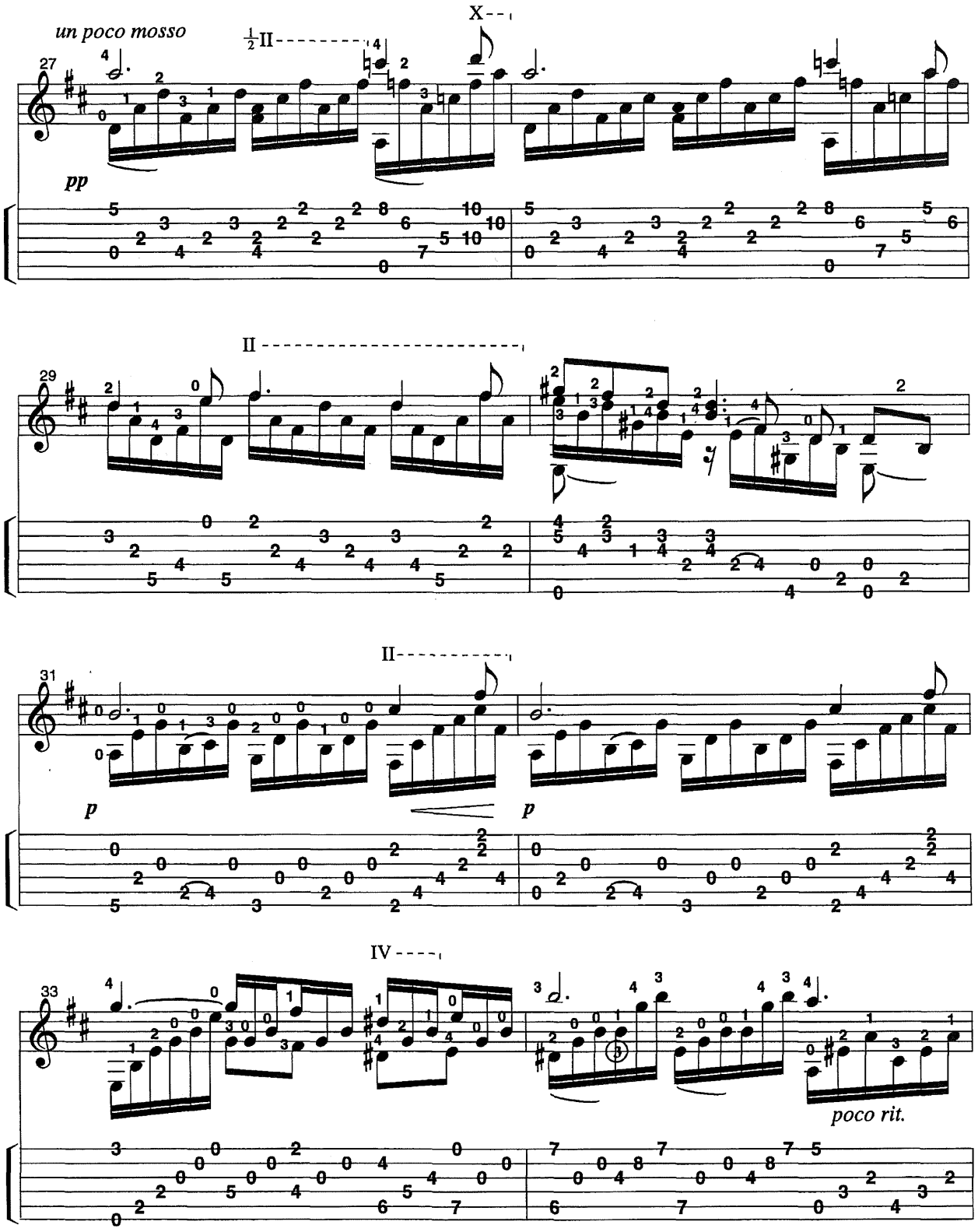
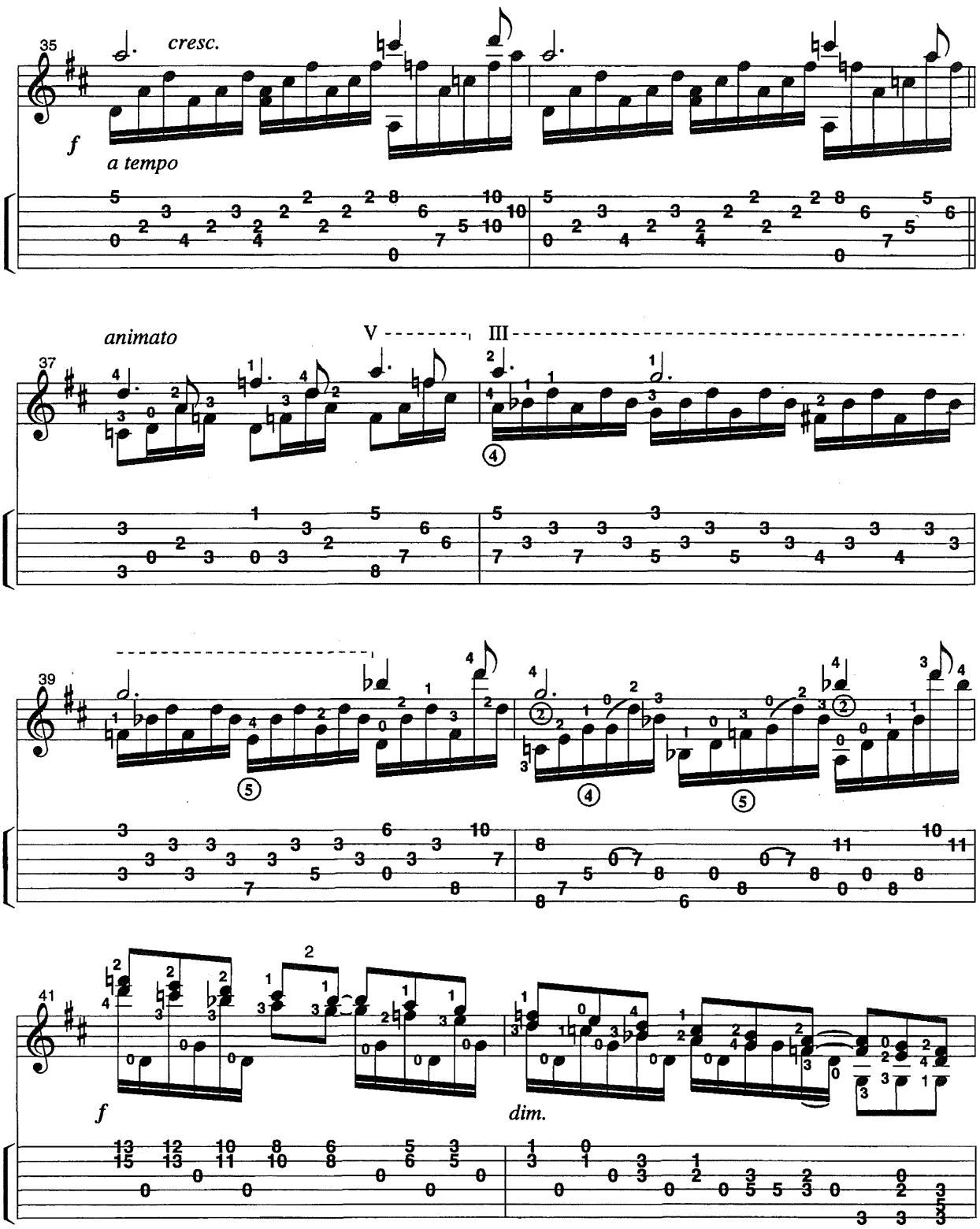
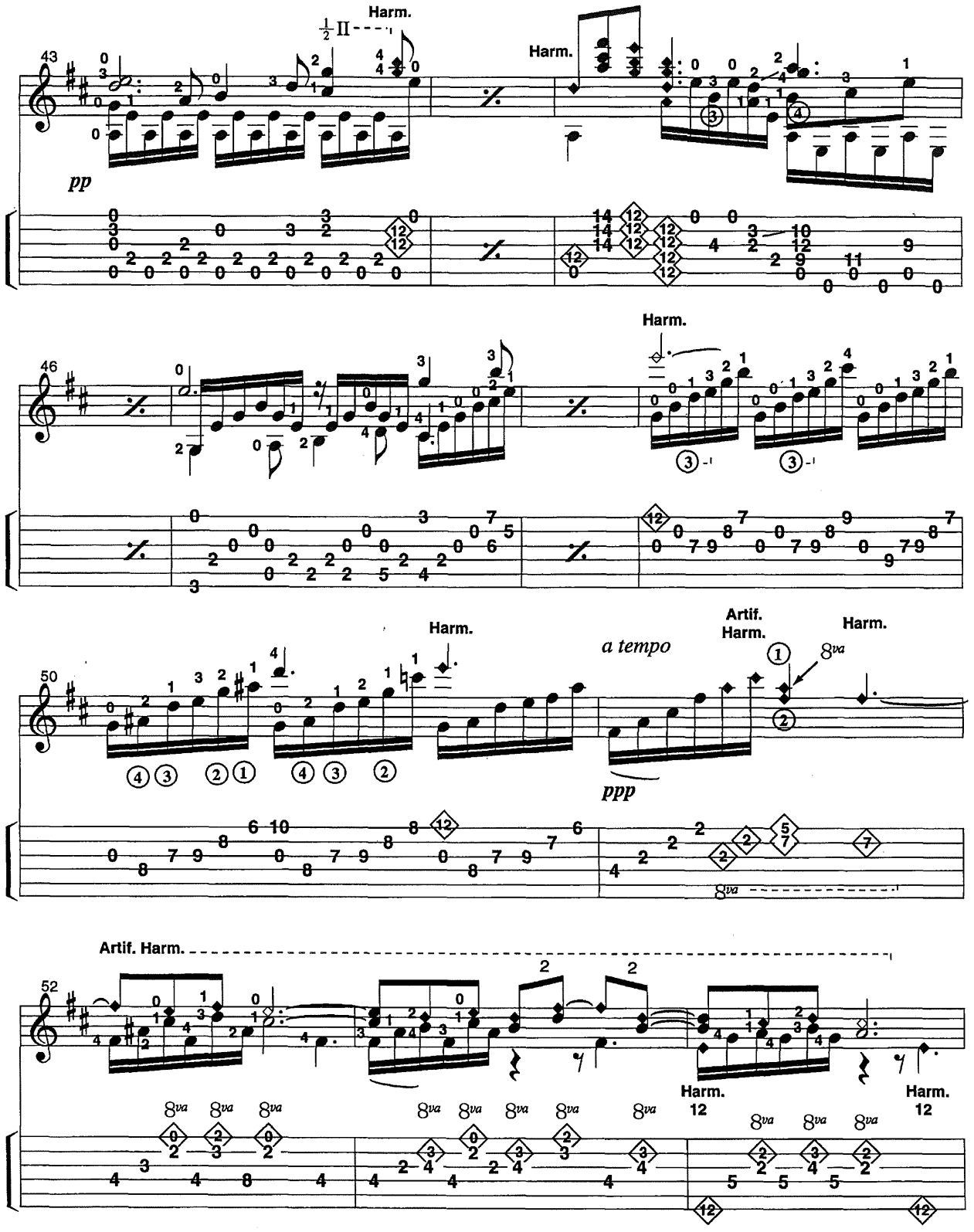
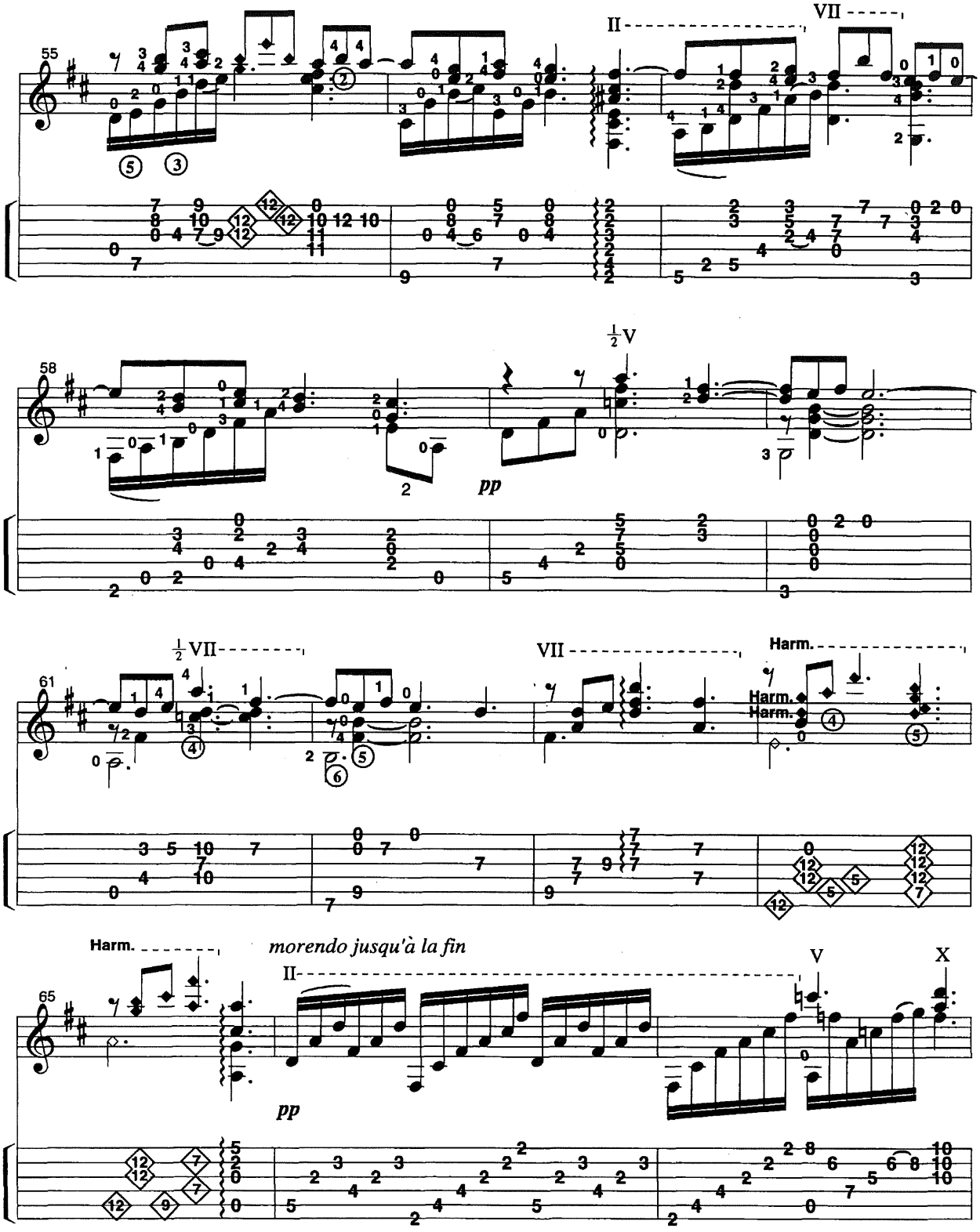
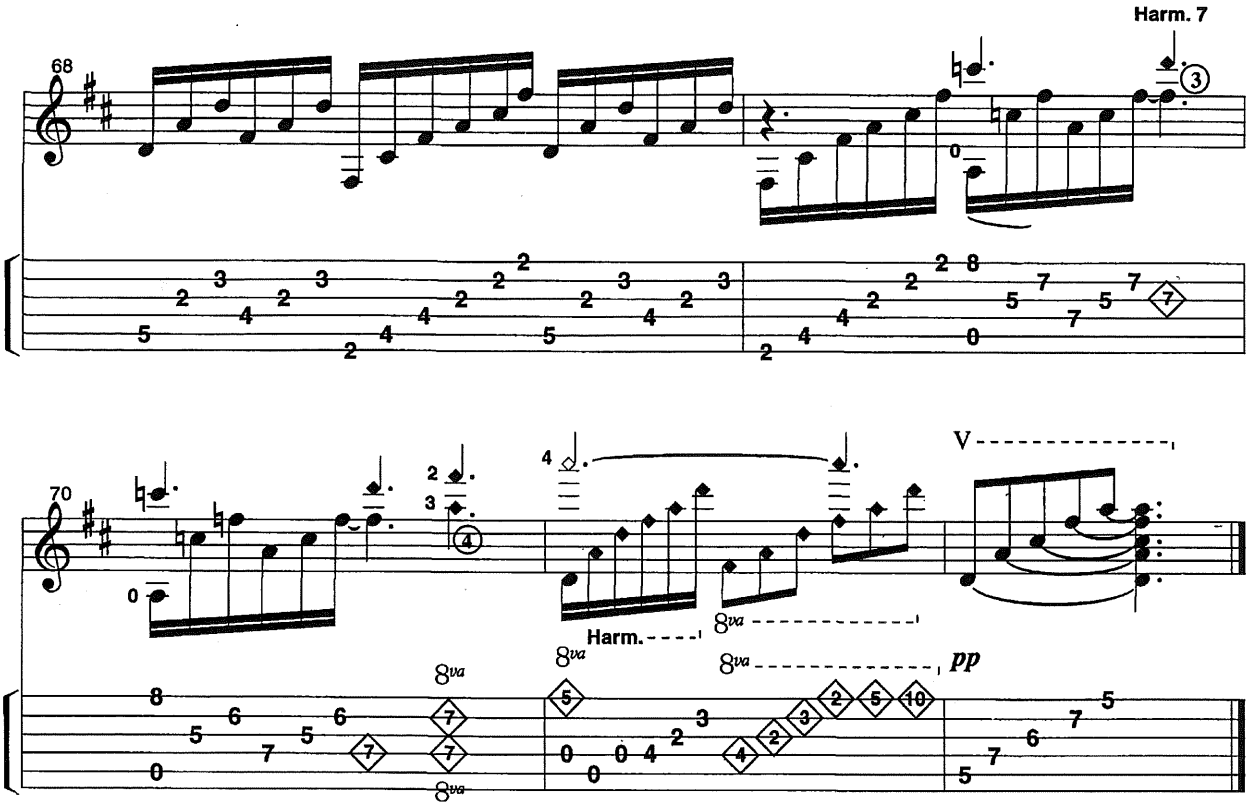

16
18
louder & livelier
21
VII
24
Harm.
8va
8va


un poco mosso
½II
X
pp
II
II
p
p
IV
poco rit.


35
cresc.
f
a tempo
animato
V
III
37
39
41
f
dim.


43
Harm.
Harm.
pp
46
Harm.
50
Harm.
a tempo
Artif. Harm.
Harm.
ppp
52
Artif. Harm.
Harm.
12
Harm.
12


55
II
VII
58
½V
pp
61
½VII
VII
Harm.
Harm.
Harm.
65
Harm.
morendo jusqu'à la fin
II
V
X
pp

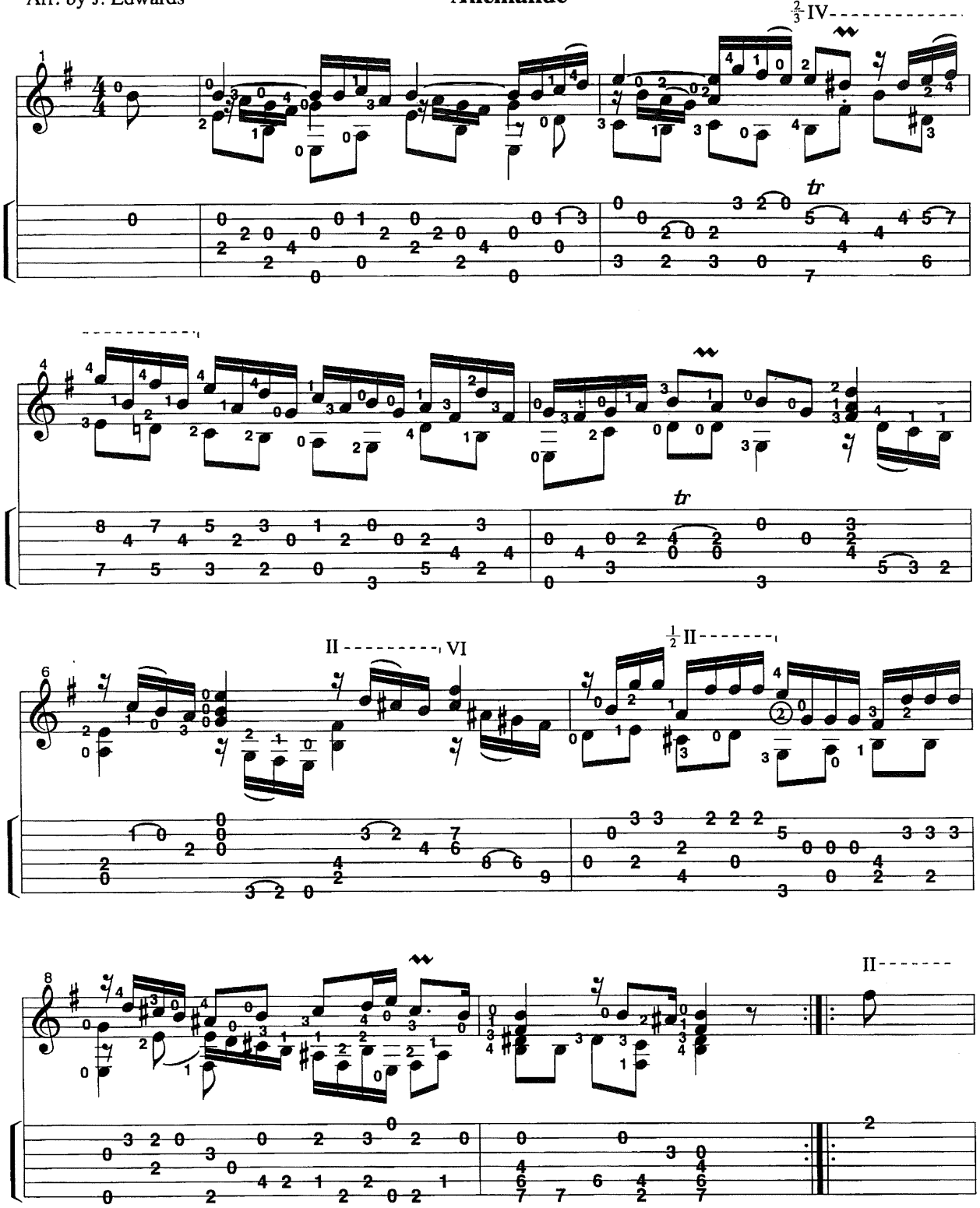

Harm. 7
68
70
Harm.
8va
pp

Suite No. 11

Allemande

Arr. by J. Edwards *

Handel



* Guitar is tuned down a whole step on recording.

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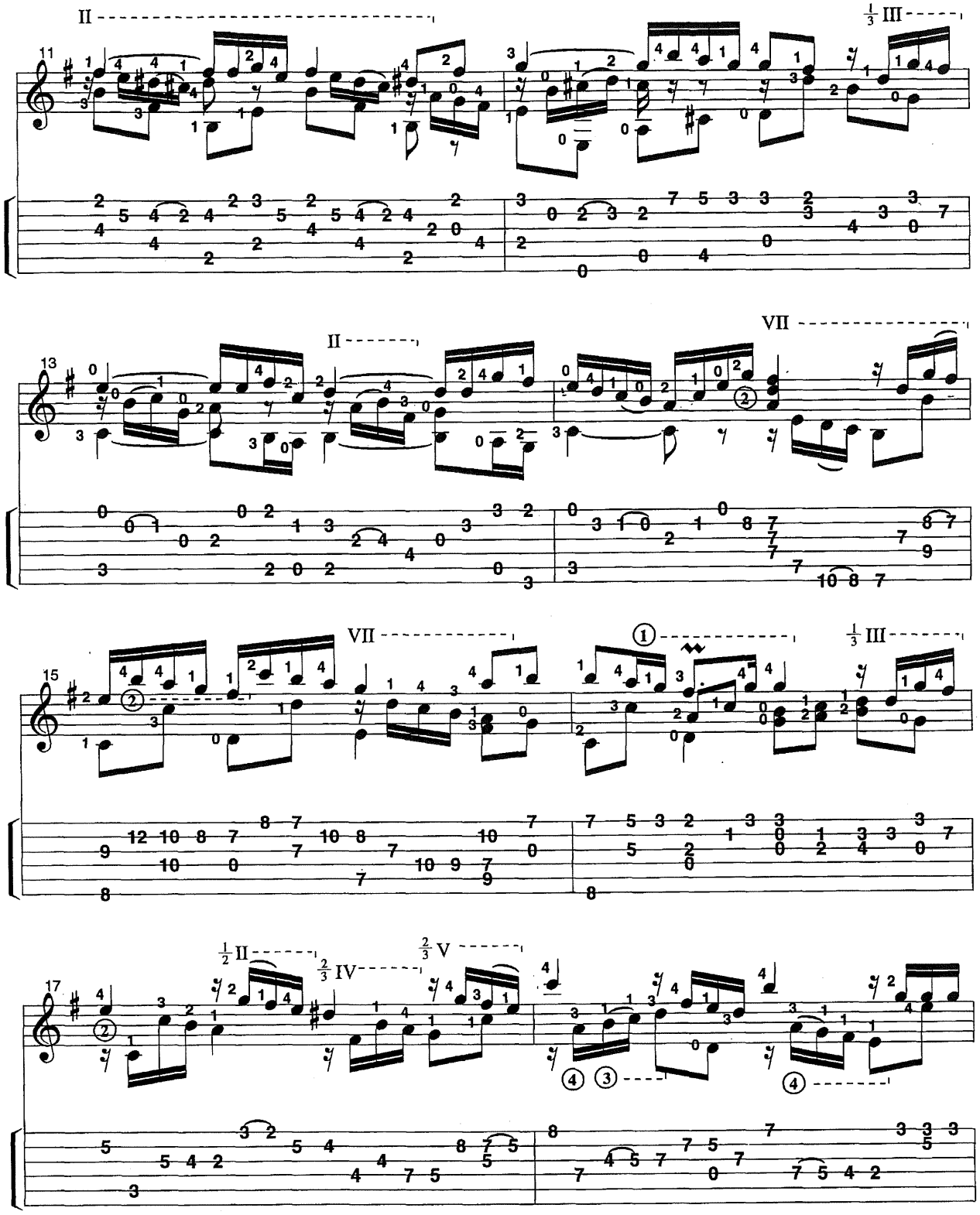
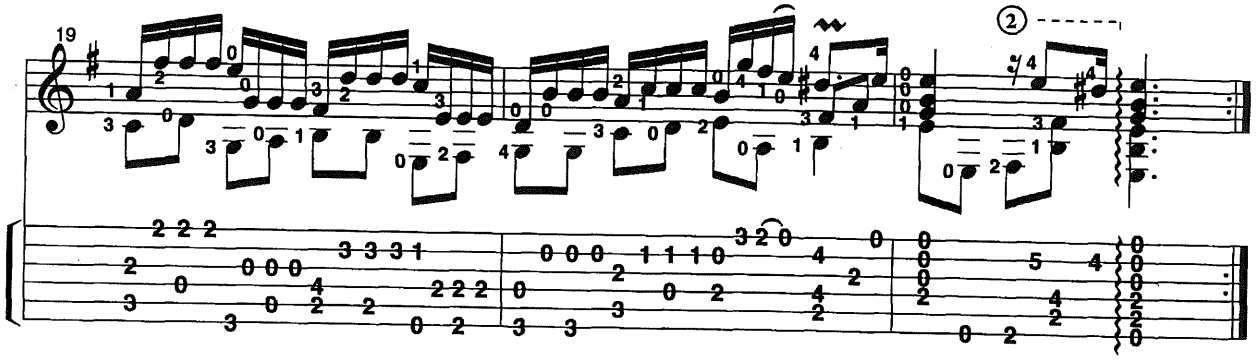
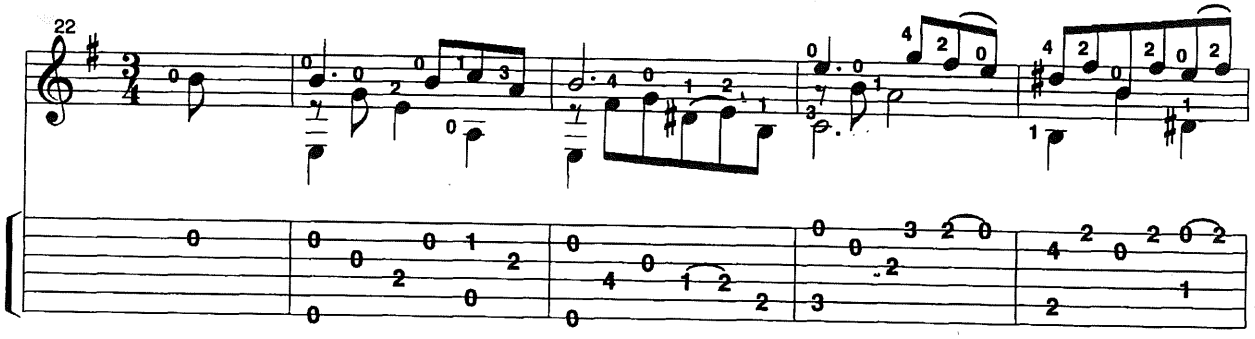
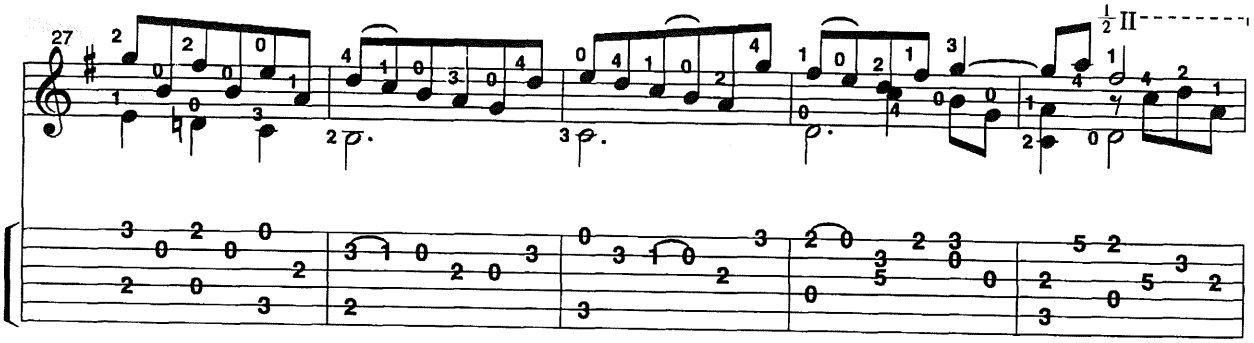
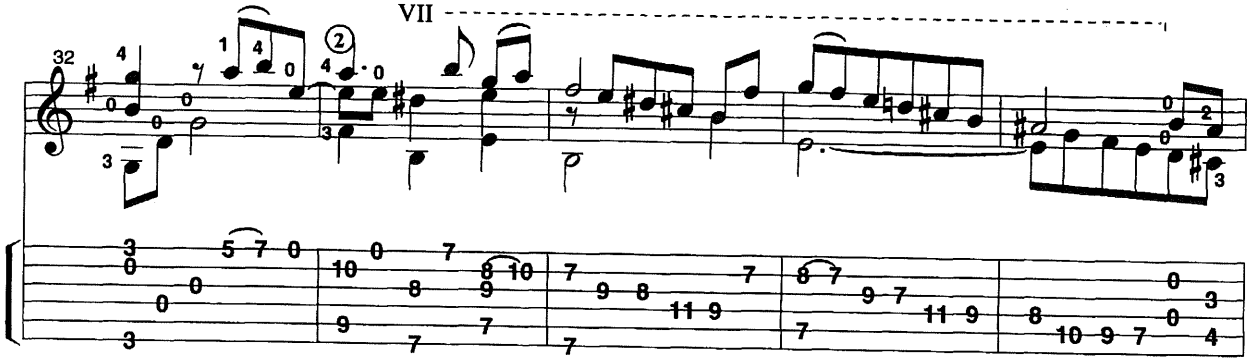

II
⅓ III
11
II
VII
13
VII
⅓ III
15
½ II
⅔ IV
⅔ V
17

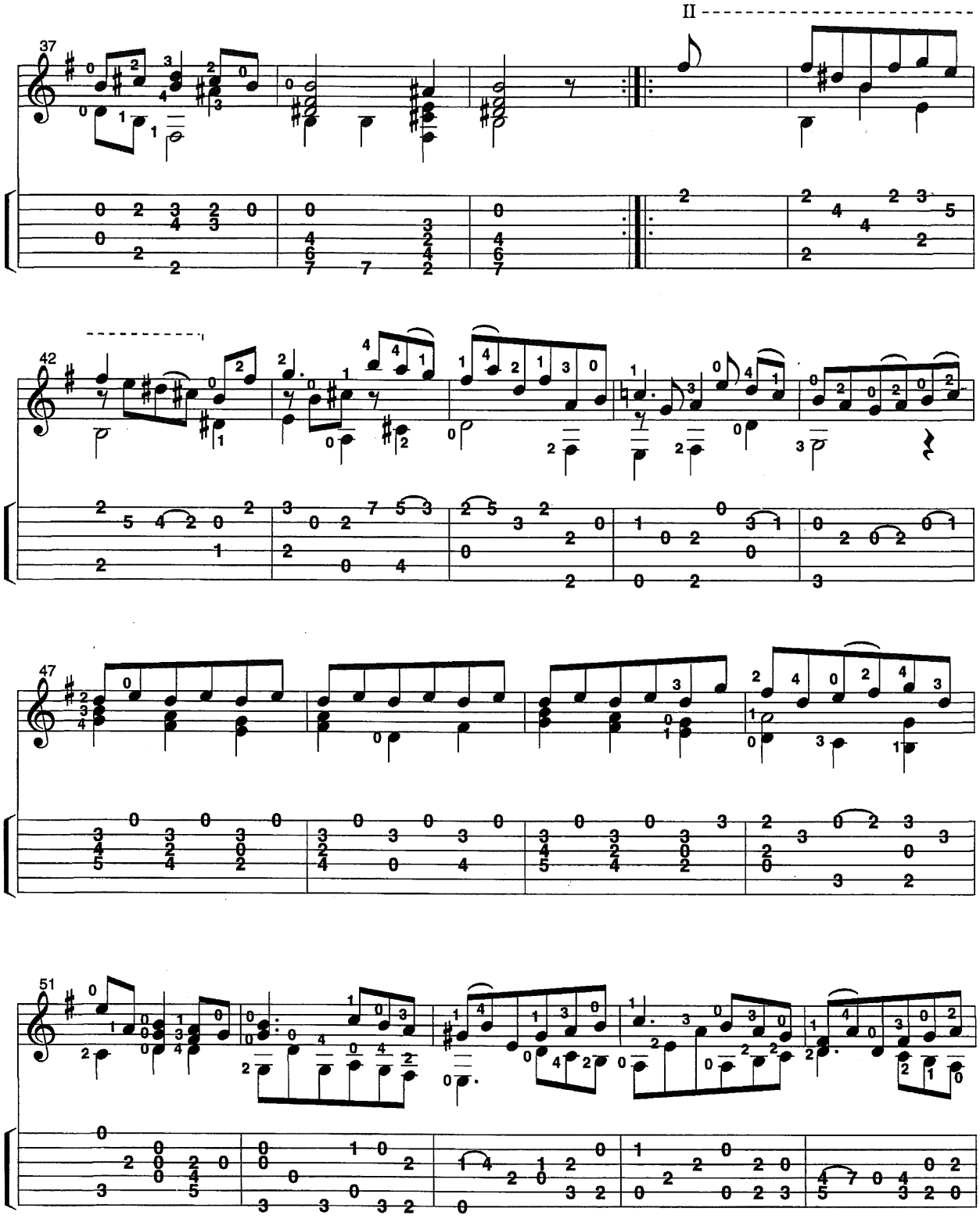


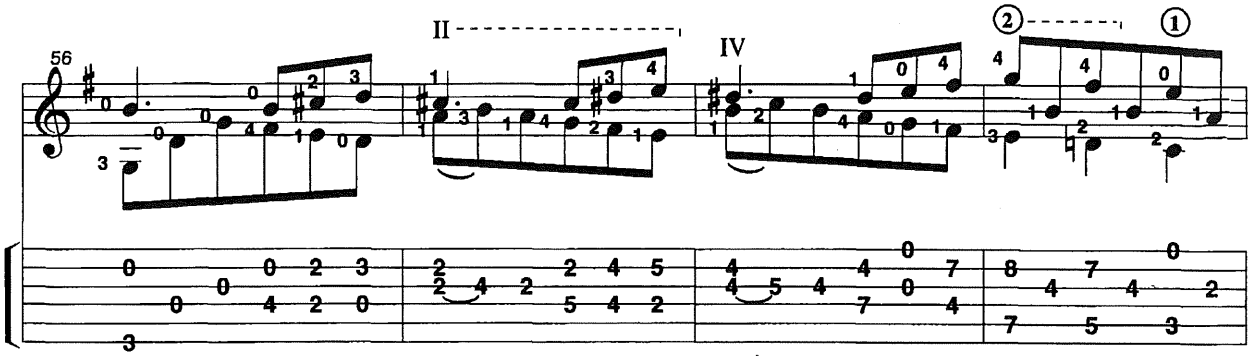
Courante

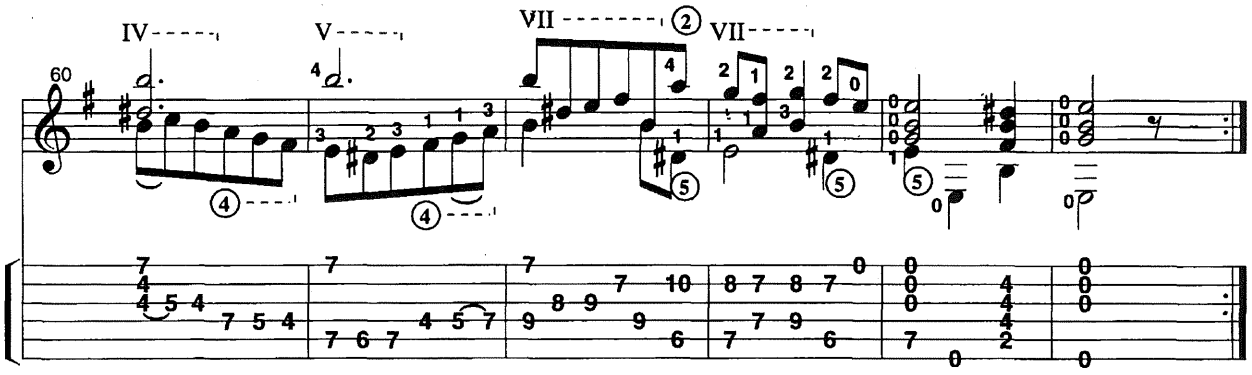




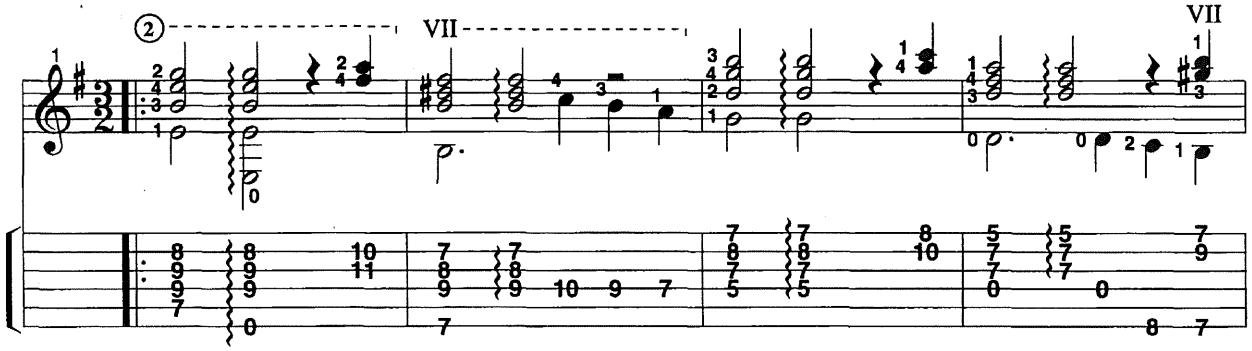


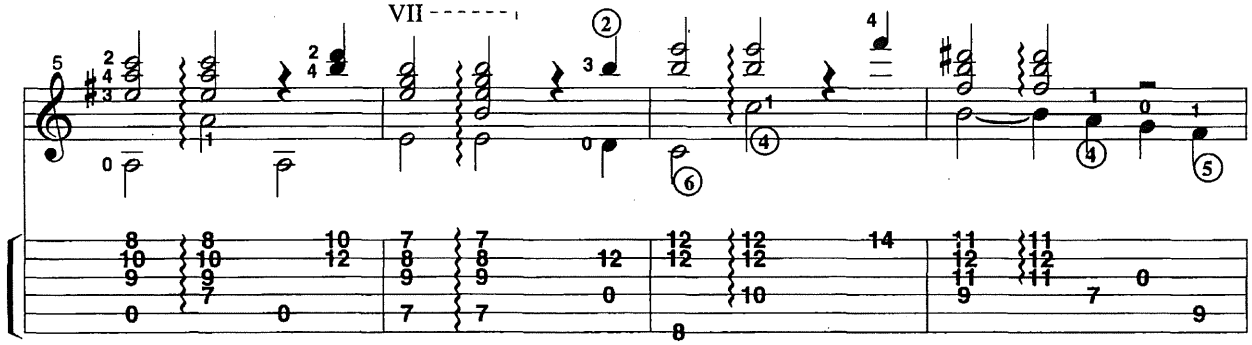

II
37
42
47
51

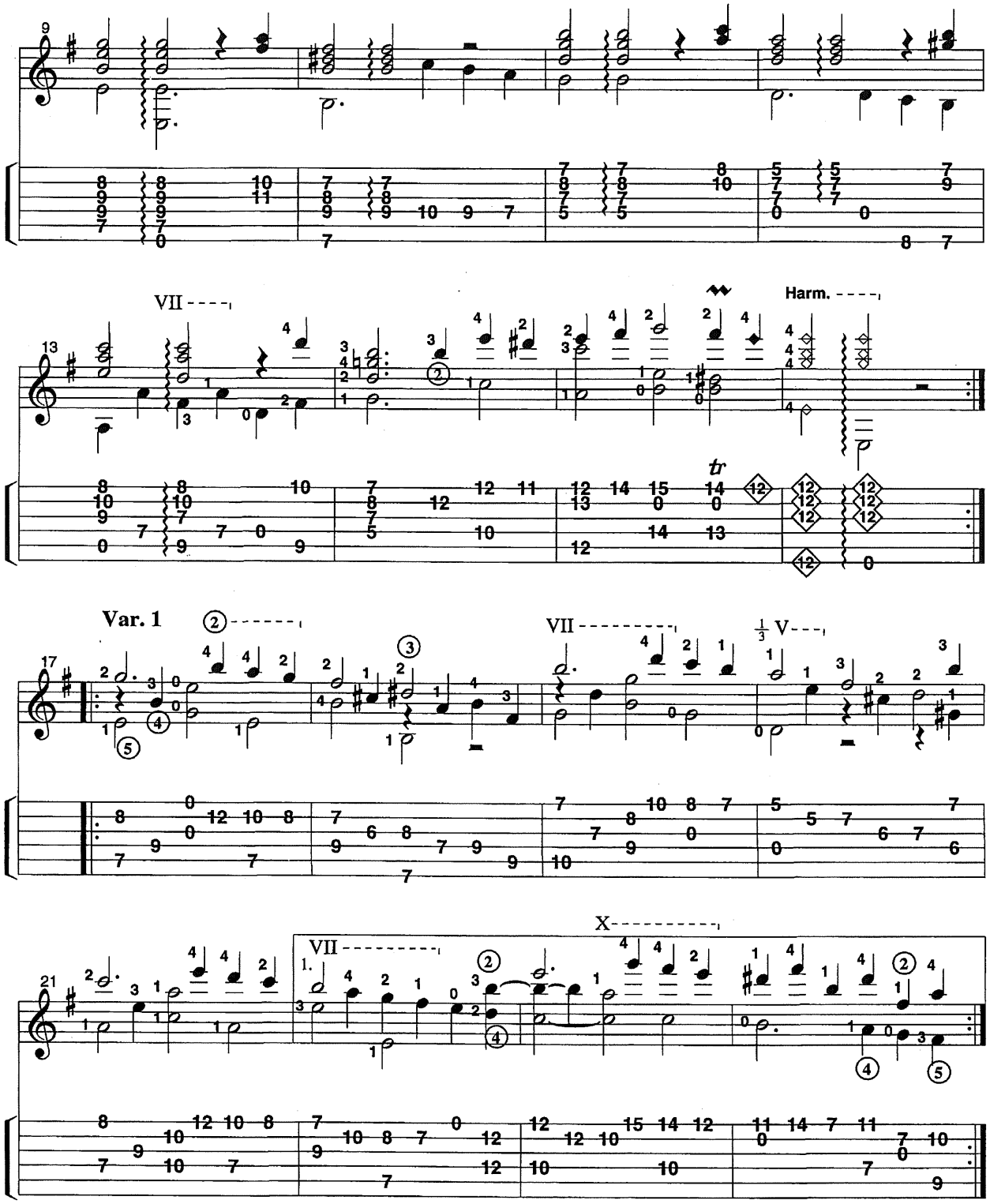


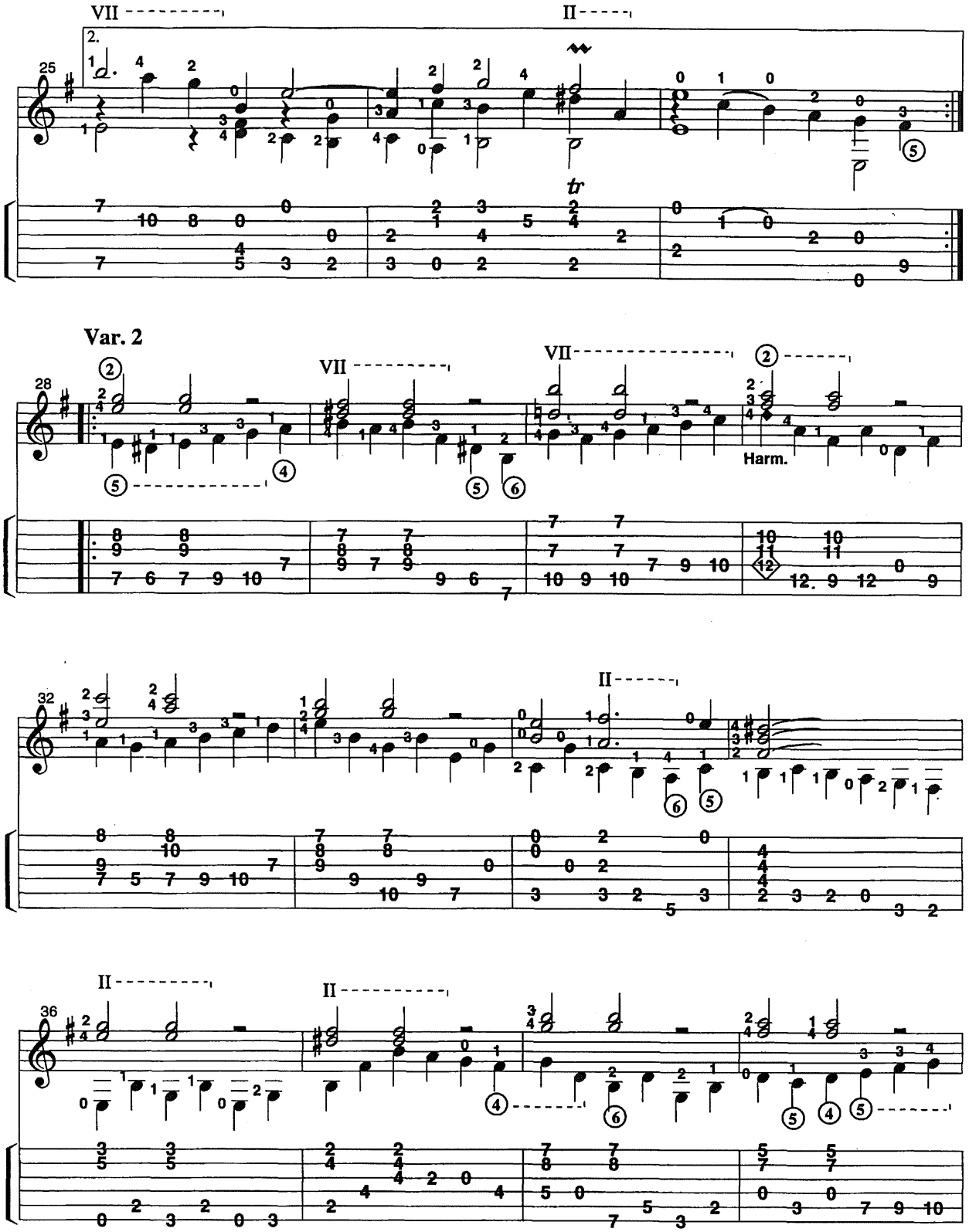


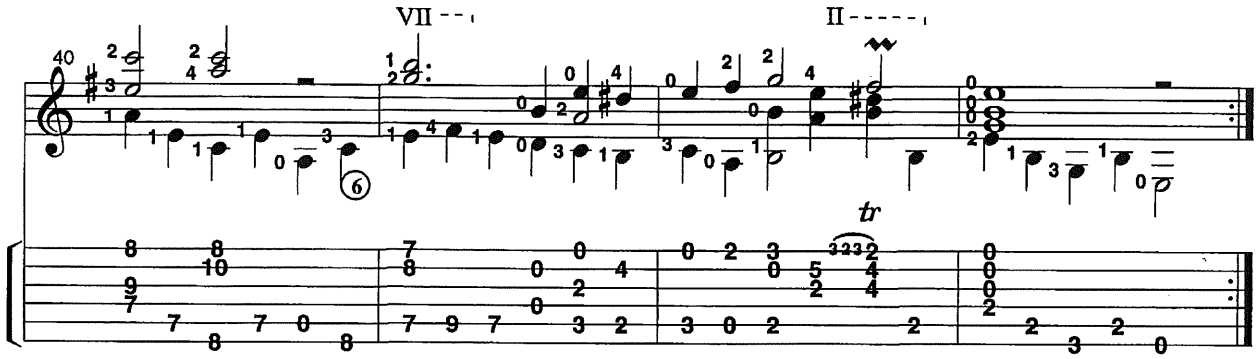
Sarabande



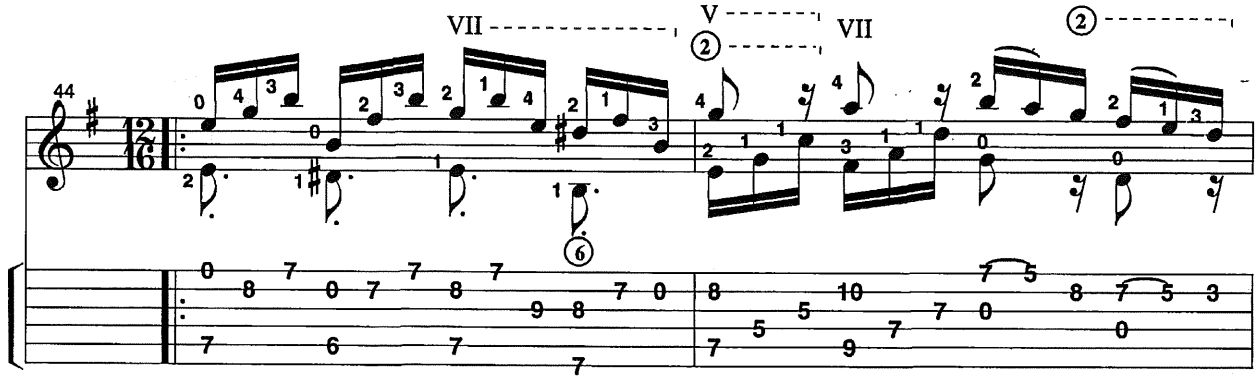


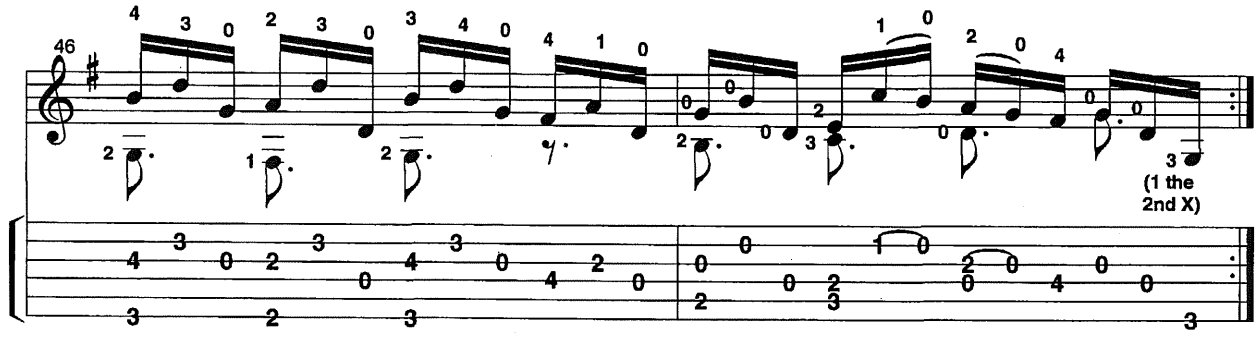

9
13
VII
Harm.
tr
Var. 1
17
VII
21
X
1.

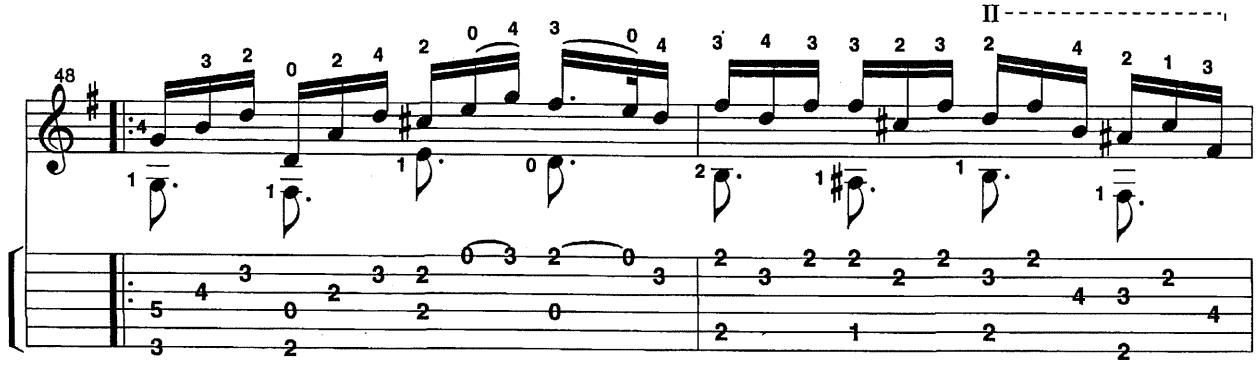

VII
II
25
2.
tr
Var. 2
28
VII
VII
Harm.
32
II
36
II
II

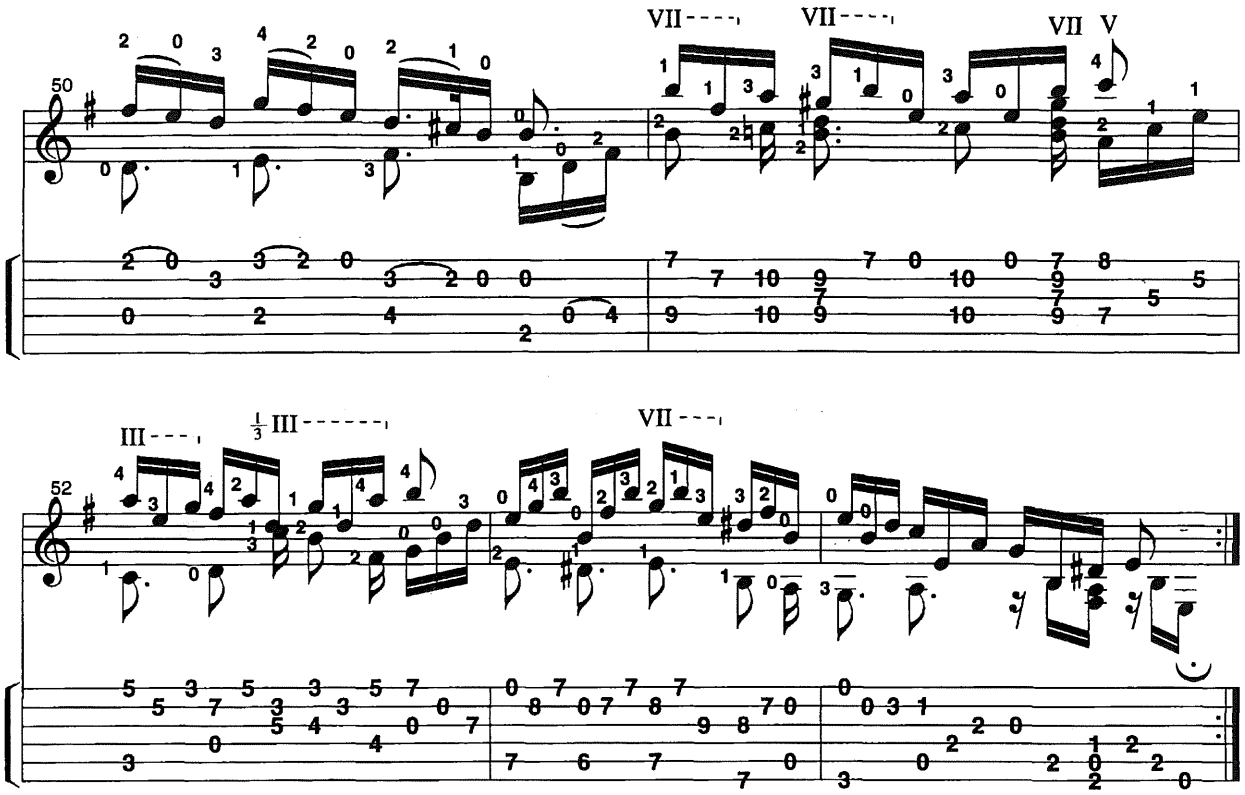


Gigue







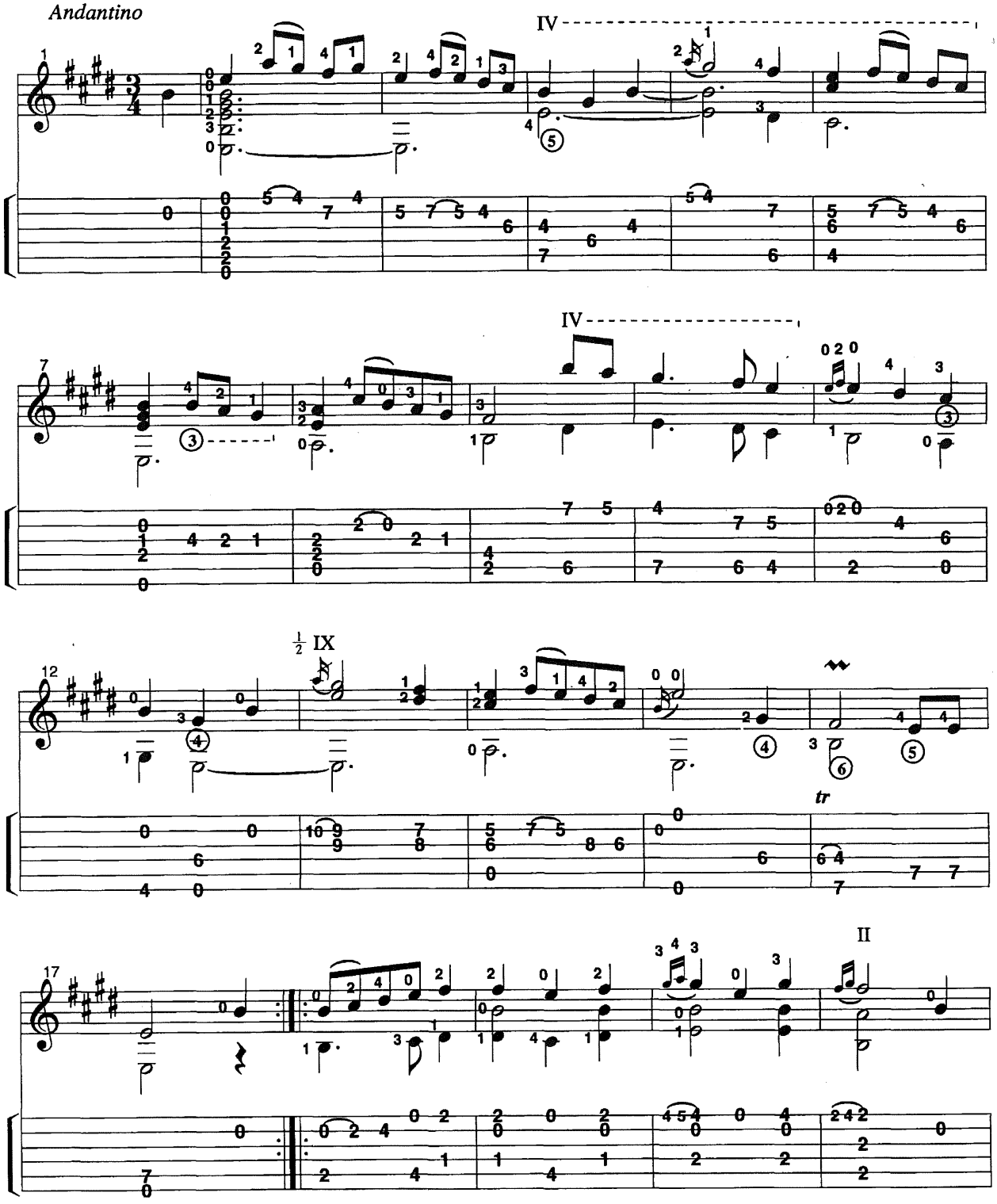

50
VII
VII
VII V
52
III
1/3 III
VII

Lord Inchiquin

Arr. J. Edwards

O'Carolan

Andantino



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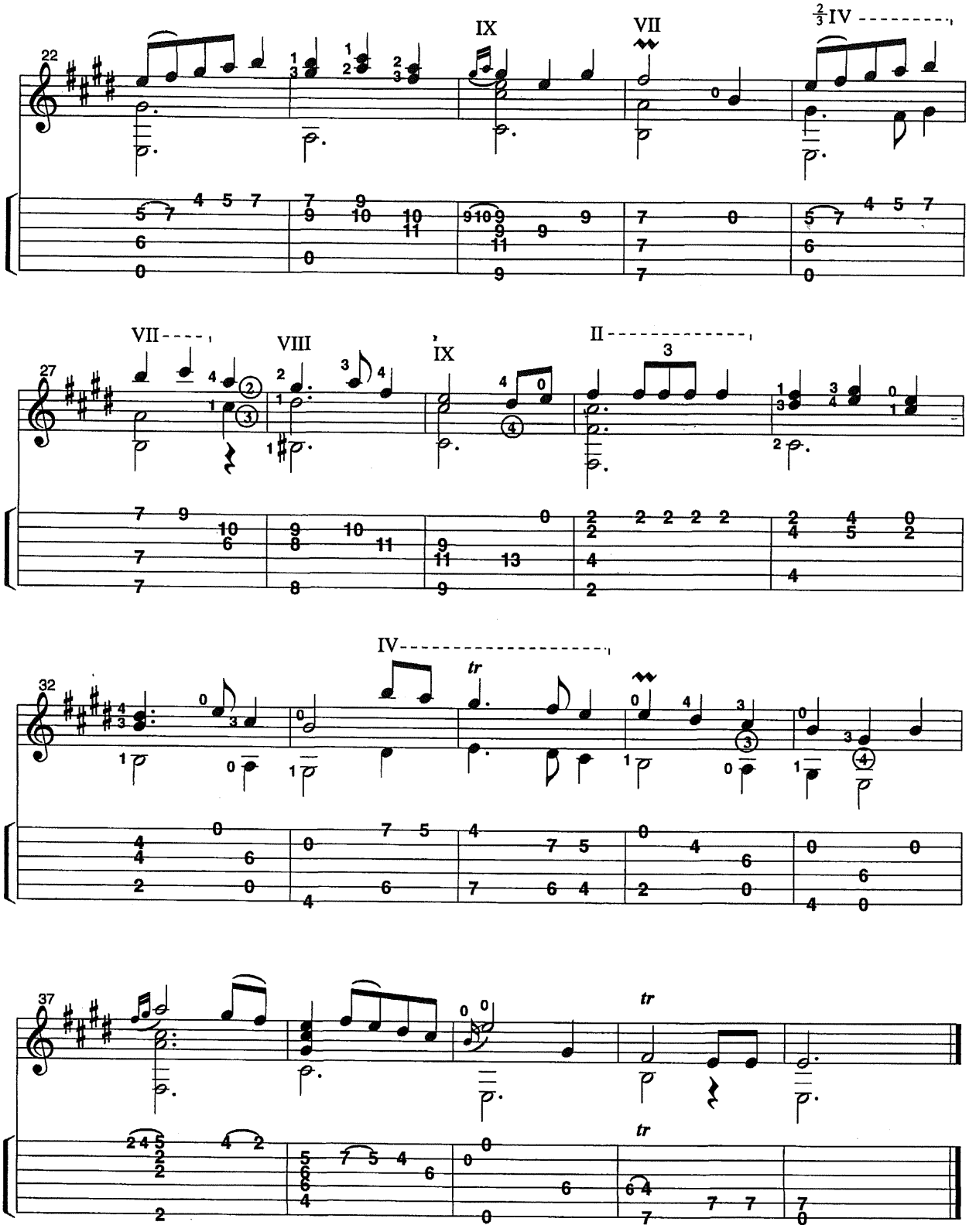
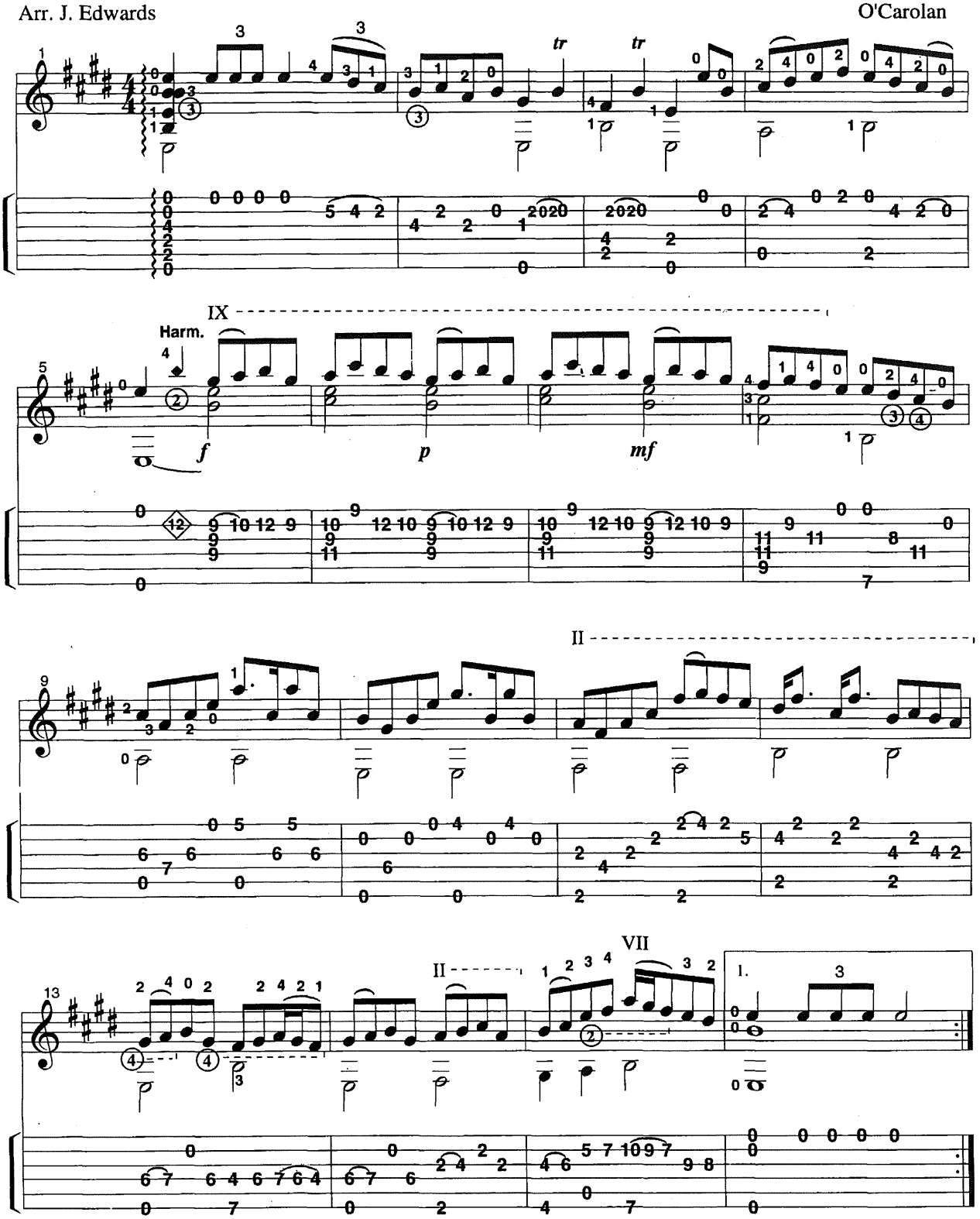

22
IX
VII
2/3 IV
27
VII
VIII
IX
II
32
IV
tr
37
tr
tr

Carolan's Concerto

Arr. J. Edwards

O'Carolan



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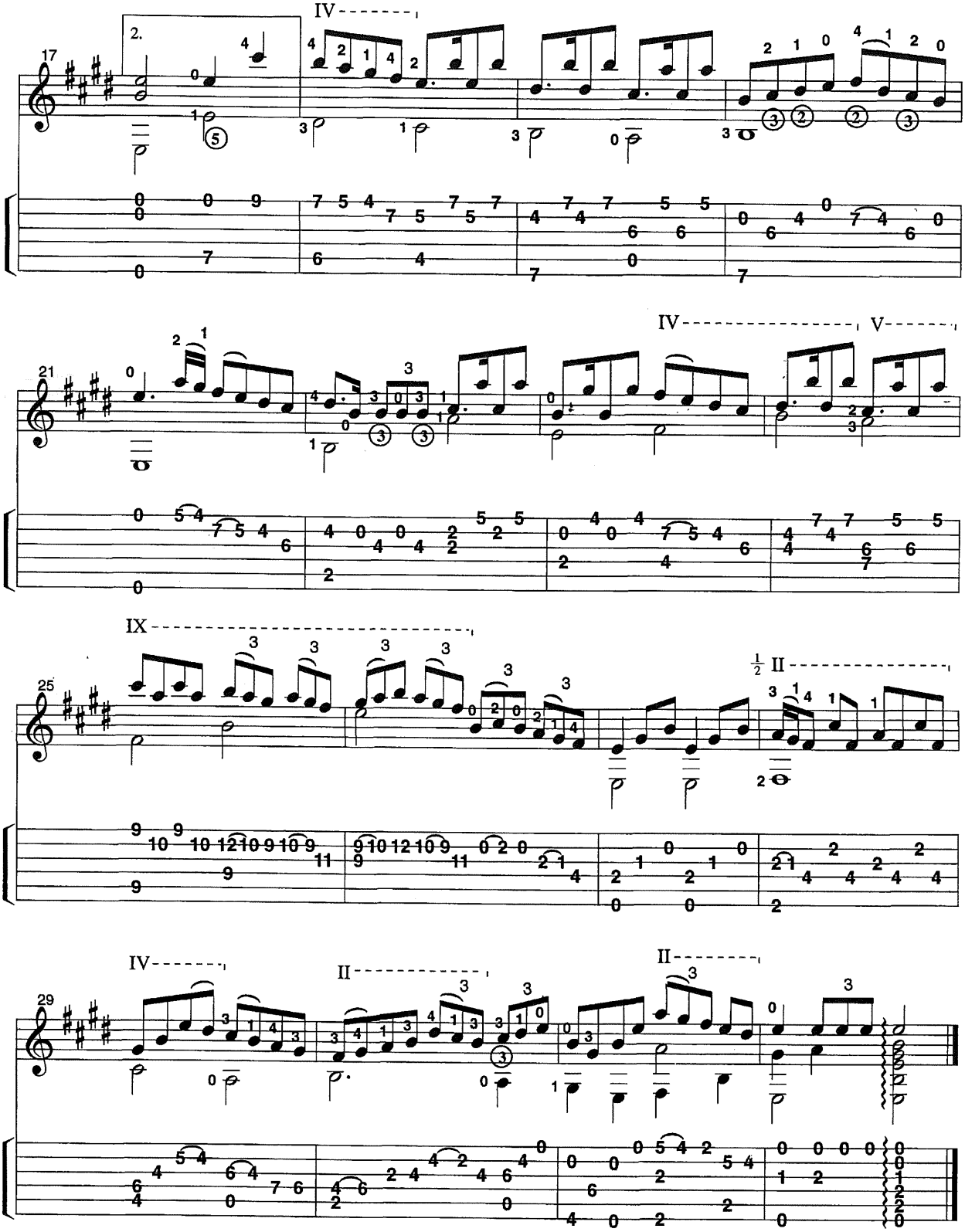
17
2.
IV
21
IV
V
25
IX
½ II
29
IV
II
II