Prism

FROM THE PIANO

music by Stravinsky, Chopin, Debussy & Bach

arranged for
guitar
by
Jeffry
Hamilton
Steele

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photo by Sharon Howard

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Les Cinq Doigts (The Five Fingers) was written in 1921 for use by piano novices. The title reflects the fact that, for sections within each movement, the fingers of the right hand are assigned to one note each. Given how Stravinsky loved to compose within limitations, he approached this piano study as seriously as his more extended works. Some forty years later, he orchestrated them into *Eight Instrumental Miniatures for Fifteen Players*.

I present them here in the order in which I perform the pieces, which differs from the original piano version but resembles the orchestrated version except for the switched positions of the *Allegro* and the *Pesante*. While the originals were in keys with no more than one accidental, I have chosen keys most idiomatic to the guitar, often calling for placement of the capo – sometimes to facilitate stretches (and in the *Vivo*, the capo is placed across four strings only to make the chords fingerable at a fast tempo) but mostly to best bring forth the character of each movement.

The Debussy I first learned in the Jack Marshall transcription, but I generated enough revisions — in an effort to bring it closer to the original piano score — that the time came to call this arrangement my own.

After a bit of coaxing, these two famous Chopin *preludes* found their way, original keys intact, onto my fingerboard. No. 4 required that the second statement of the melody be rendered an octave down. Once I had purchased a guitar with 20 frets, however, I was able to restore the second melody to its proper octave. Both versions are therefore included. For the "Raindrop Prelude", I tuned the third string up to Ab.

Chopin's companion George Sand wrote: "His composition of that night was surely filled with raindrops, resounding clearly on the tiles of the Charterhouse, but it had been transformed in his imagination and in his song into tears falling upon his heart from the sky. . . He could sum up, in ten lines that a child could play, poems of boundless exaltation, dramas of unequaled power."

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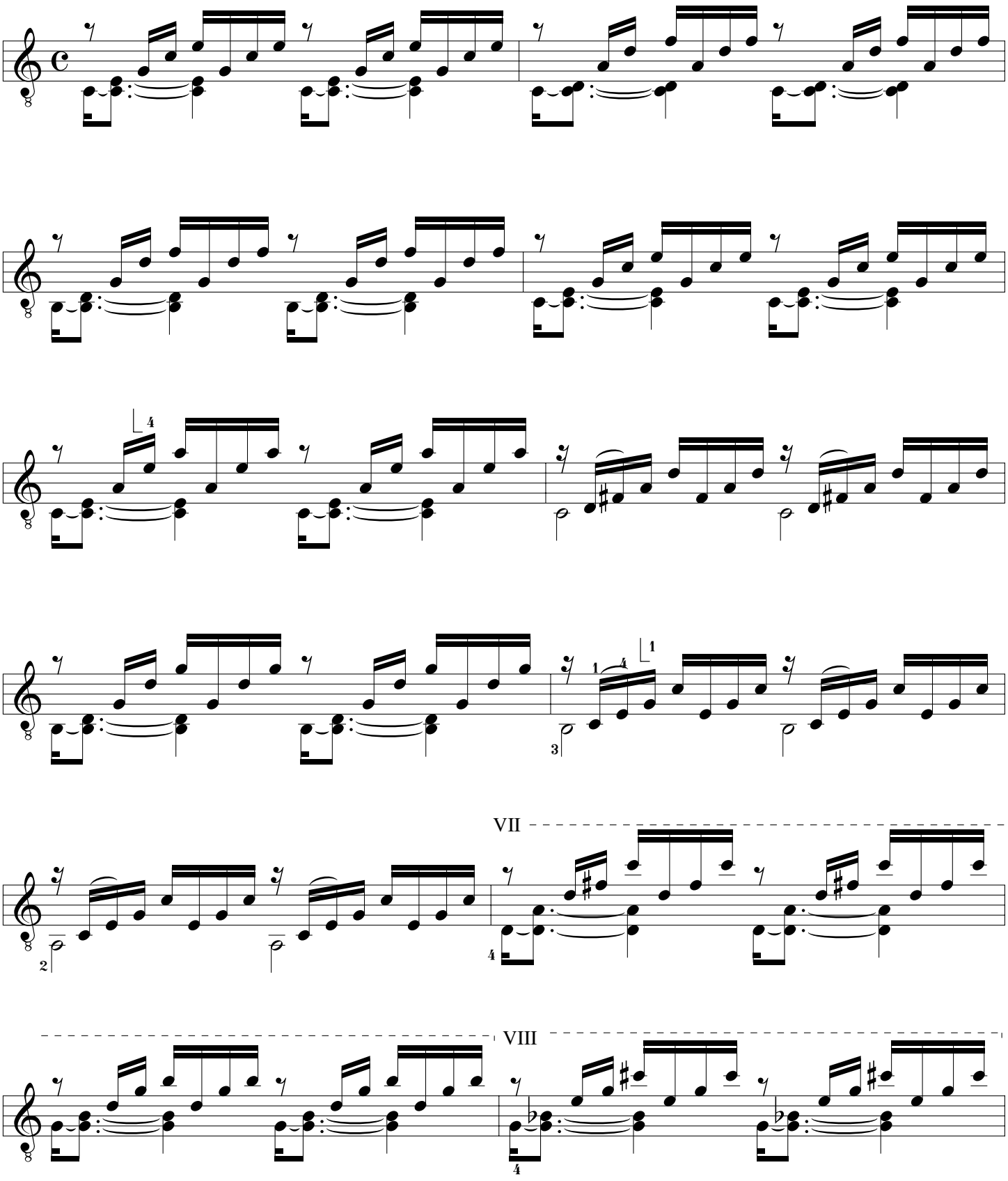
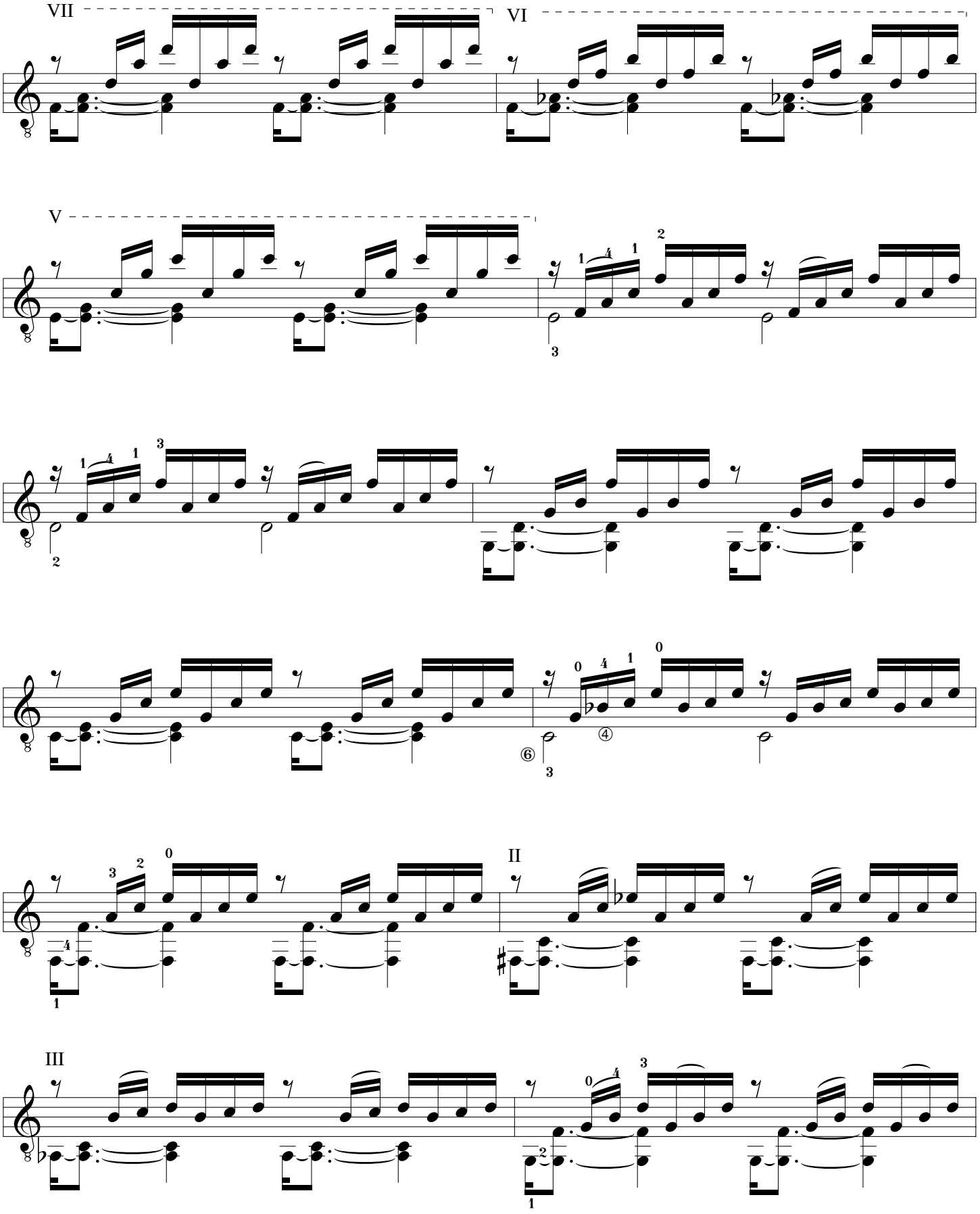
*recorded on the CD *From Dowland to Silvio* (Prism Music)

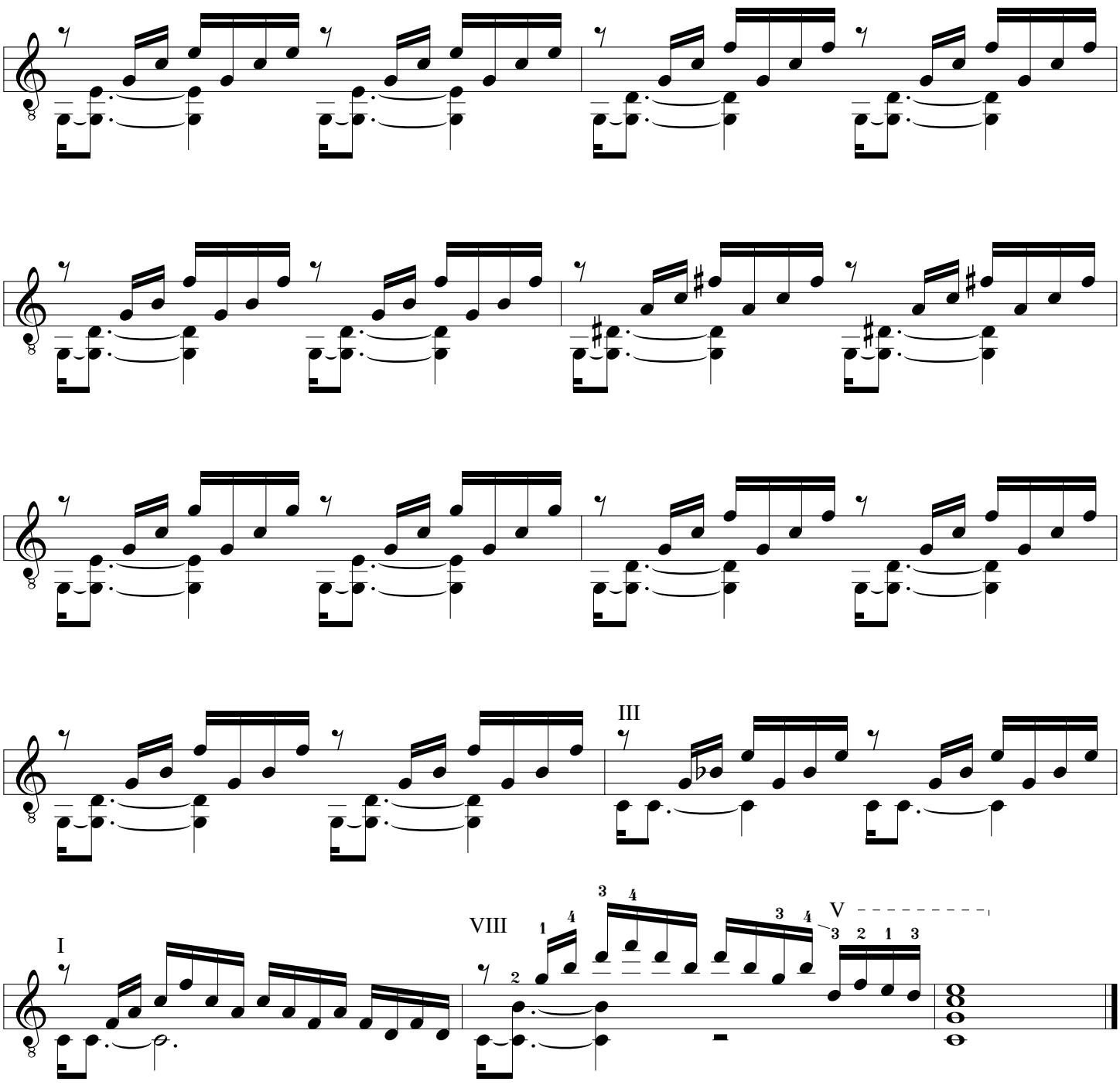
Prelude in C

J. S. BACH

from *The Well-Tempered Clavier*




VII
VI
V
II
III


III
I
VIII
V

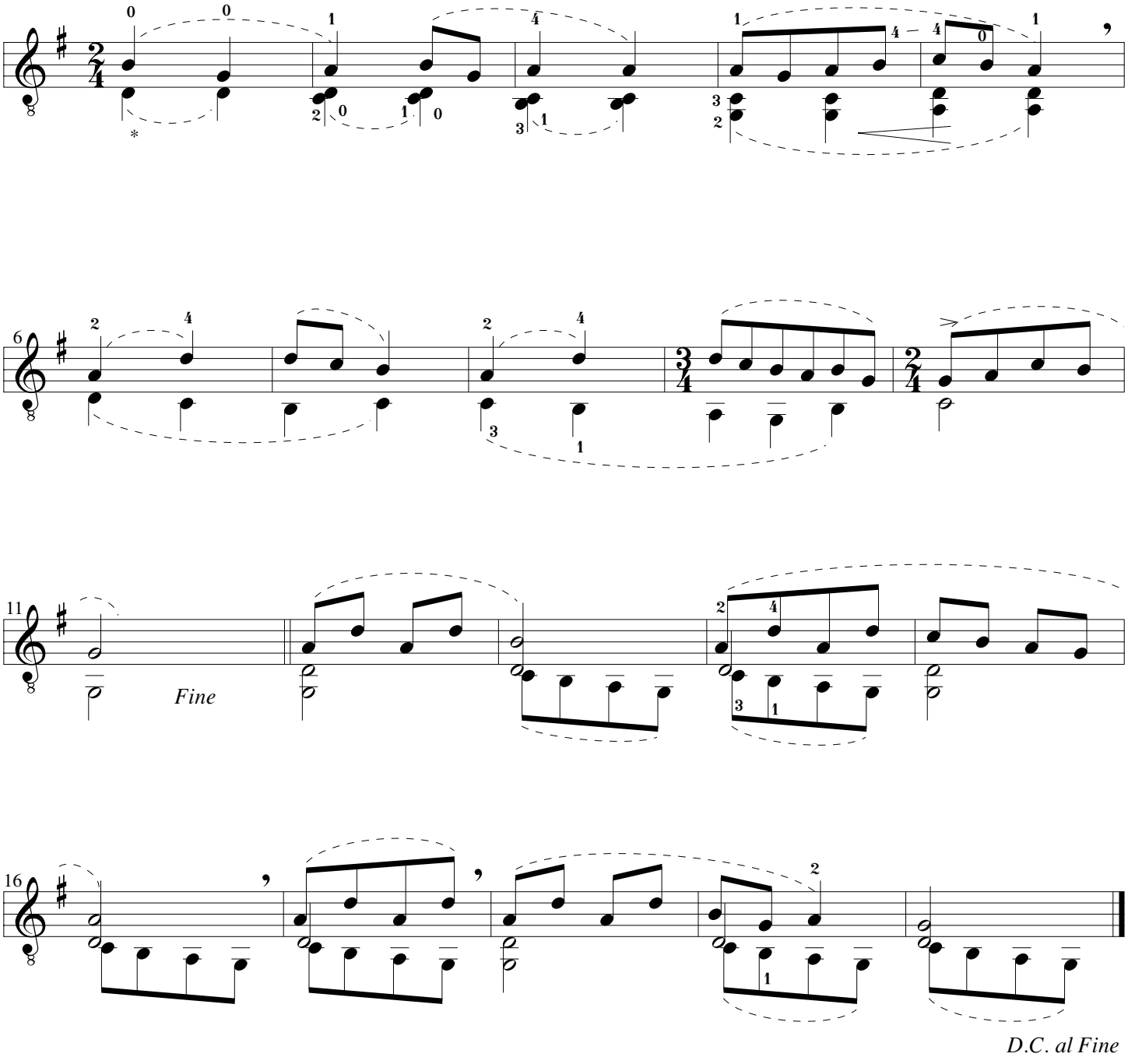
LES CINQ DOIGTS

Arrangement for guitar solo by
JEFFRY HAMILTON STEELE

Igor Stravinsky
1921

Capo IV
(sounds in B major –
originally in C)

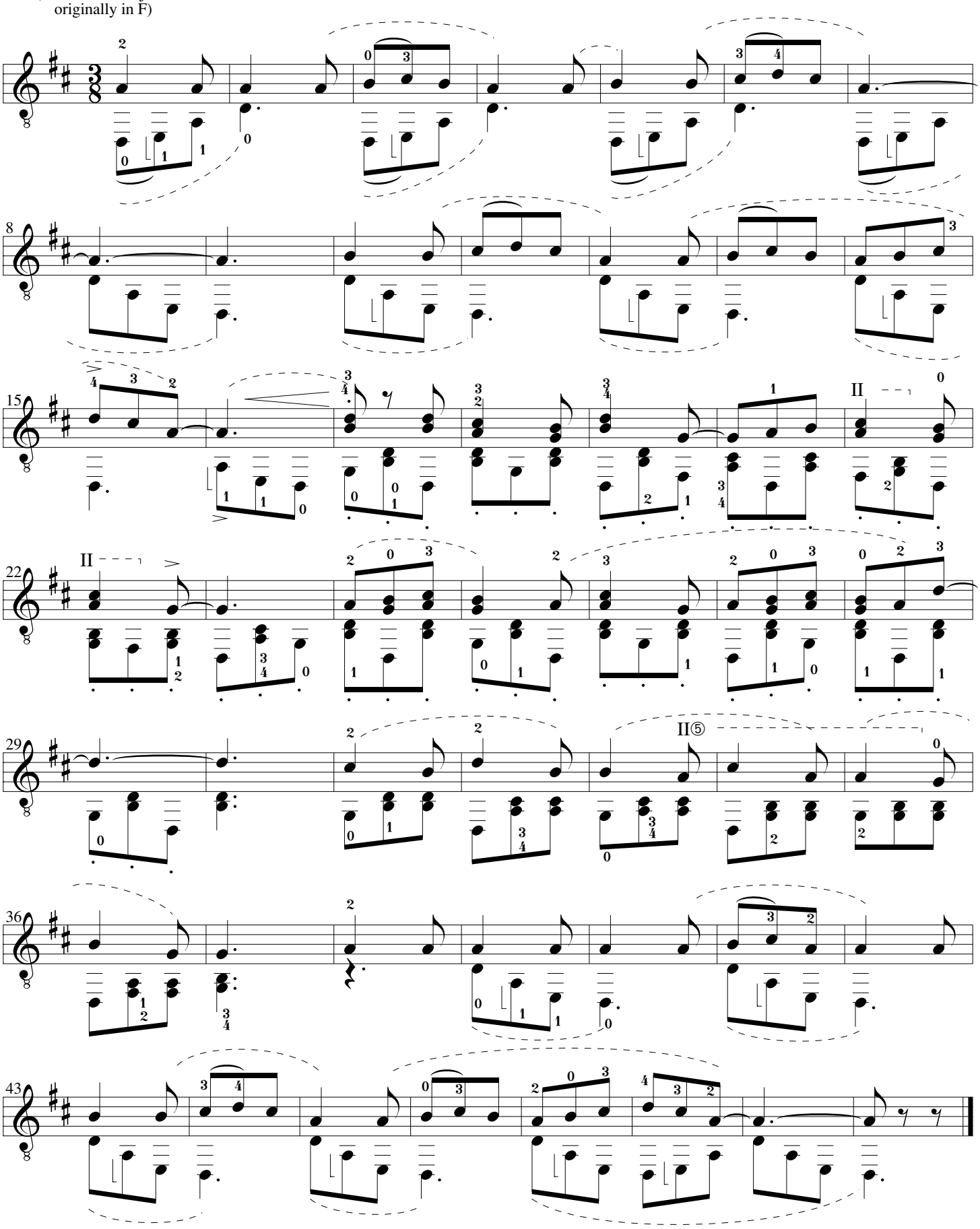
Andantino



*Dashed slurs are the original piano phrase marking and are not to be confused with guitar *legato*.

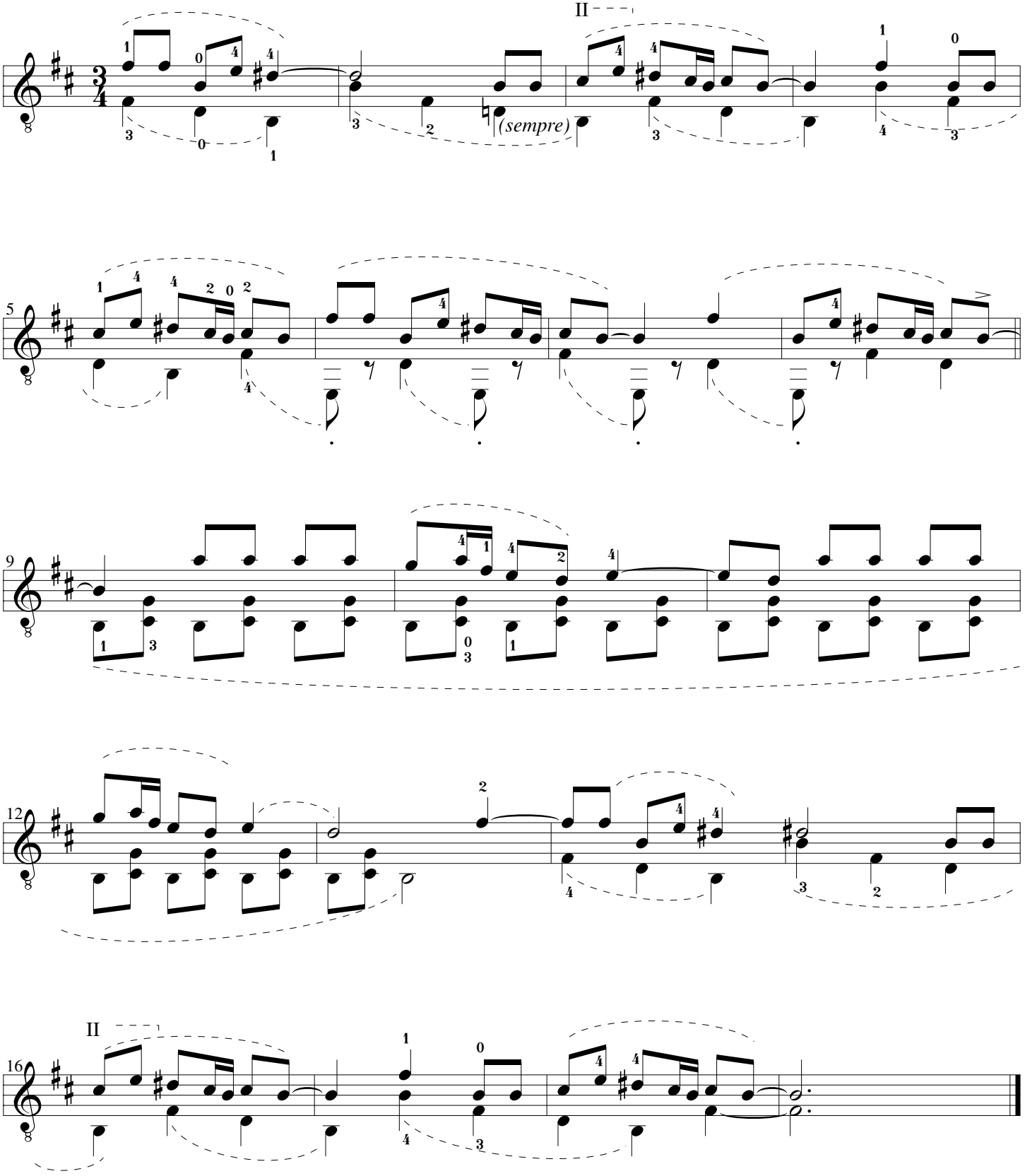
Vivo

Capo II from① to④ only
(sounds in E major –
originally in F)



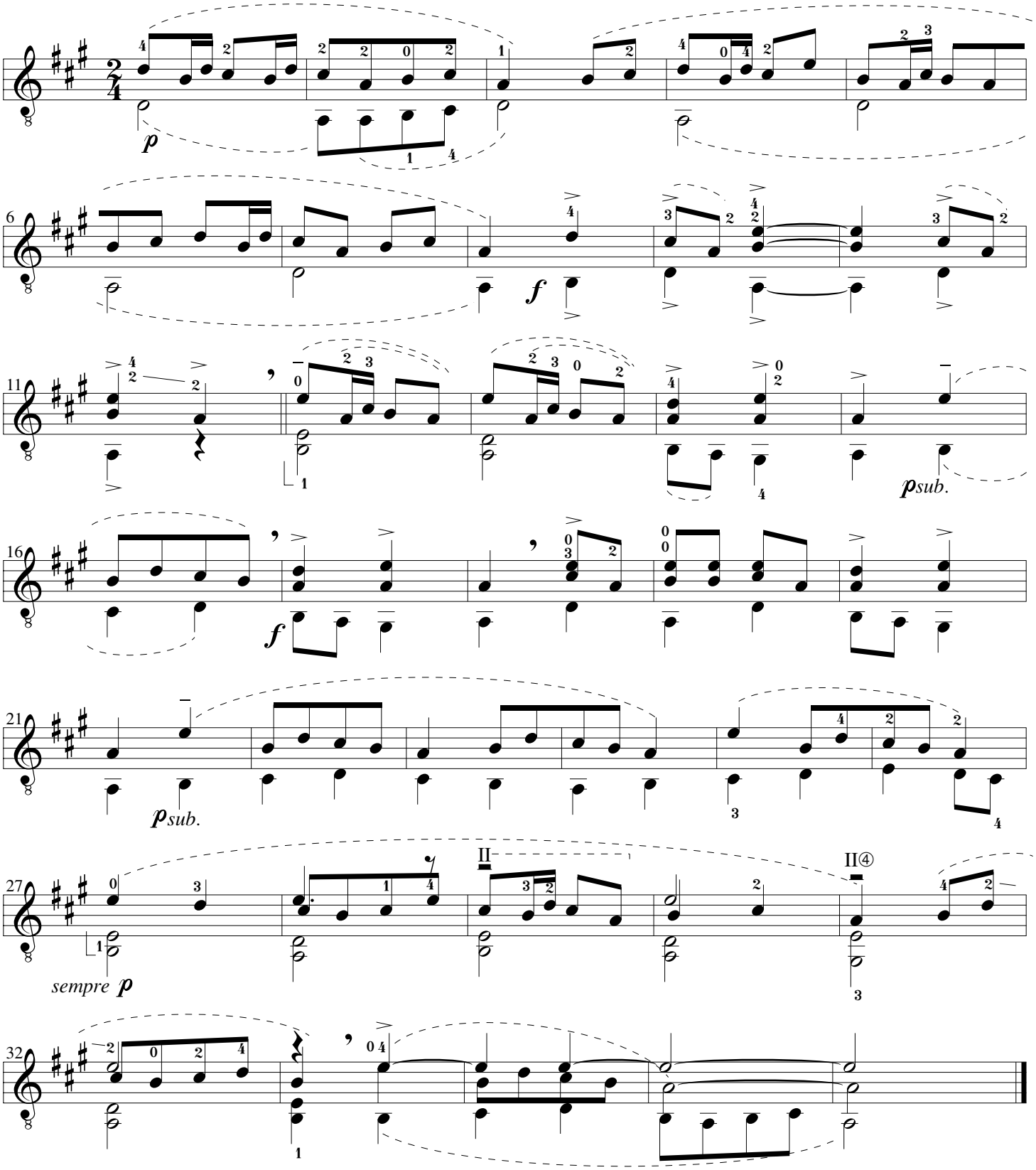
Lento

Capo III
(sounds in D major/minor –
at original pitch)



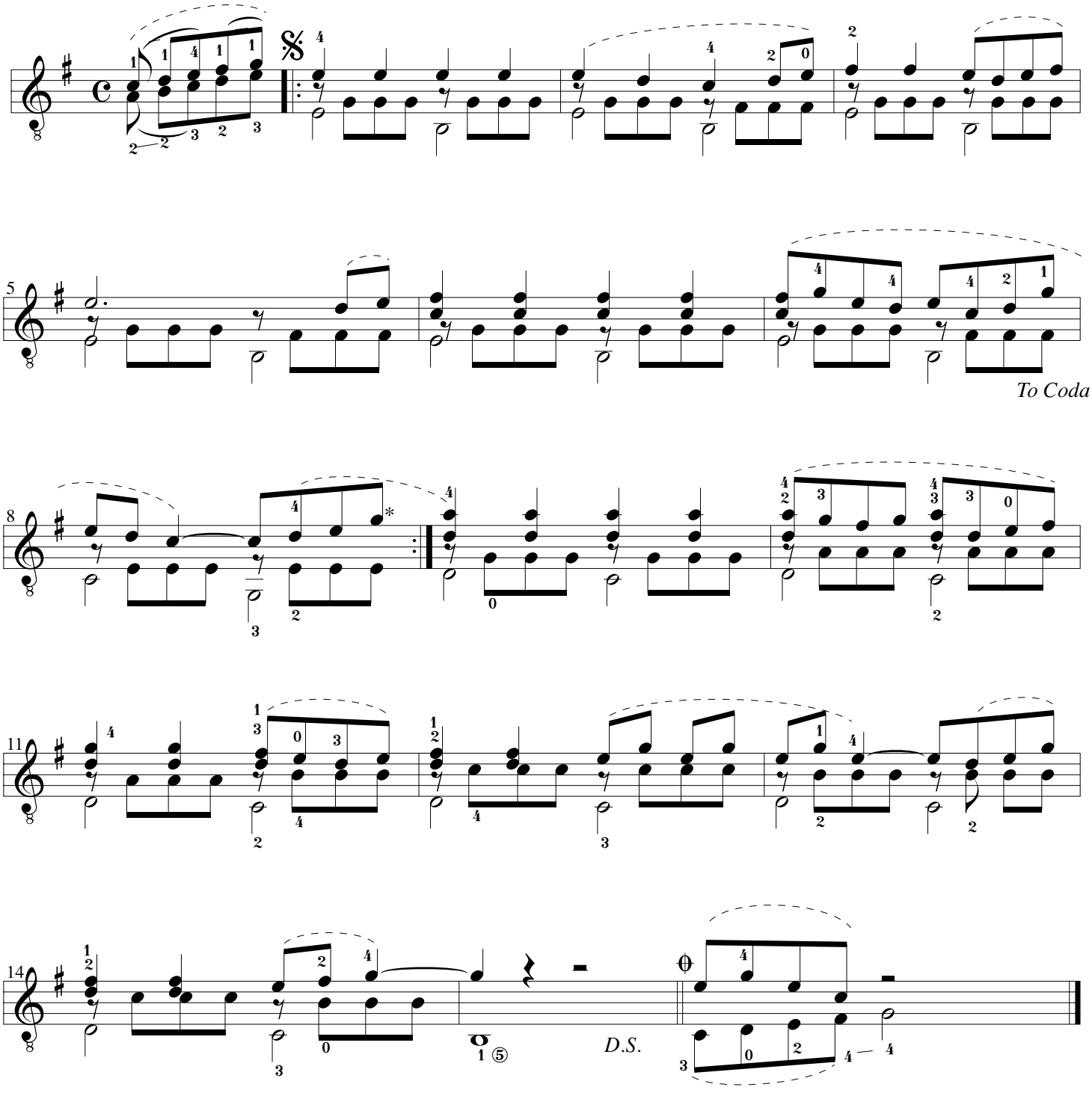
Allegretto

Capo III
(sounds in C major –
originally an octave higher)



Moderato

(Originally an octave higher)

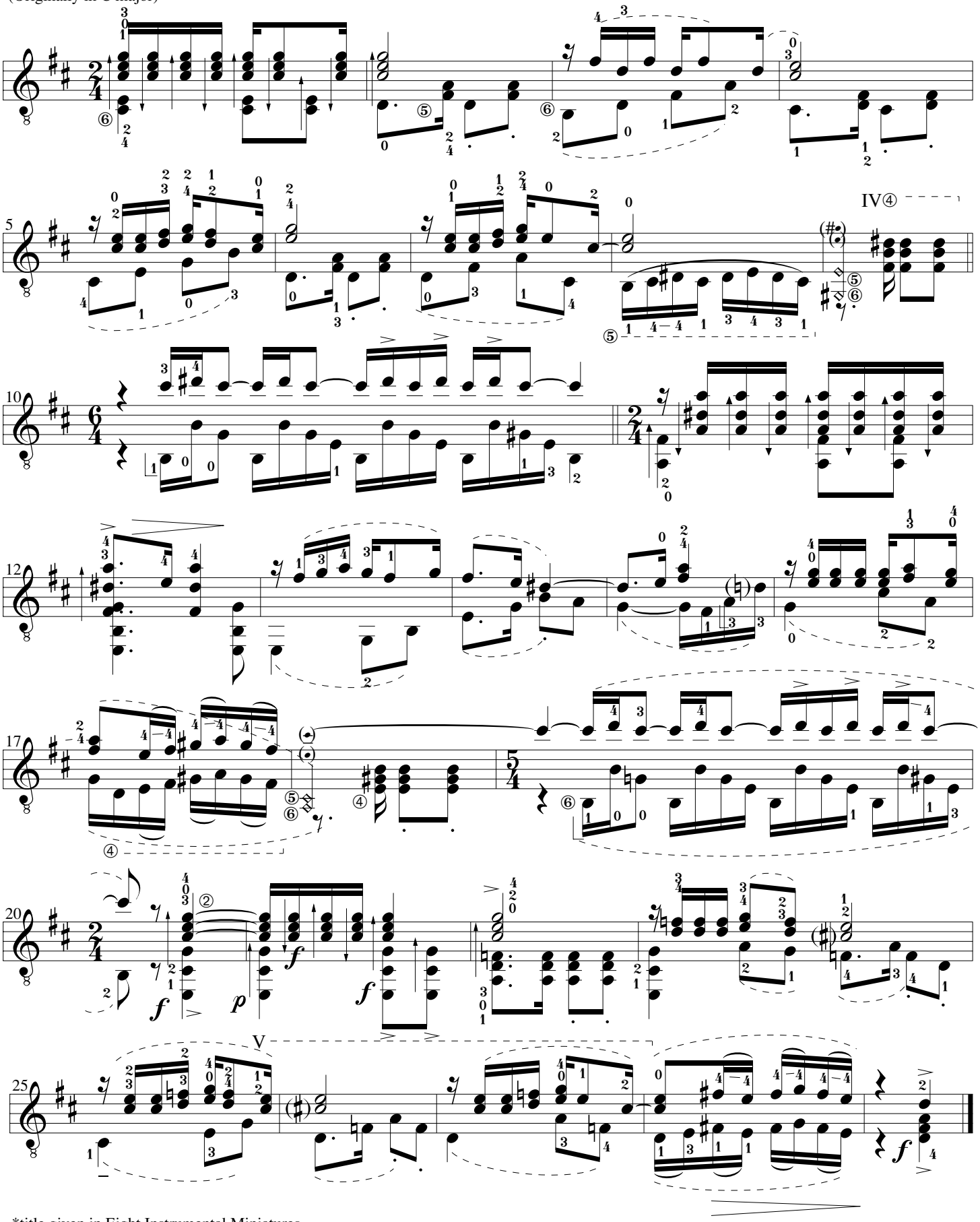


*Repeat found in Eight Instrumental Miniatures version, but not in *Les Cinq Doigts*

Pesante

(Tempo di Tango*)

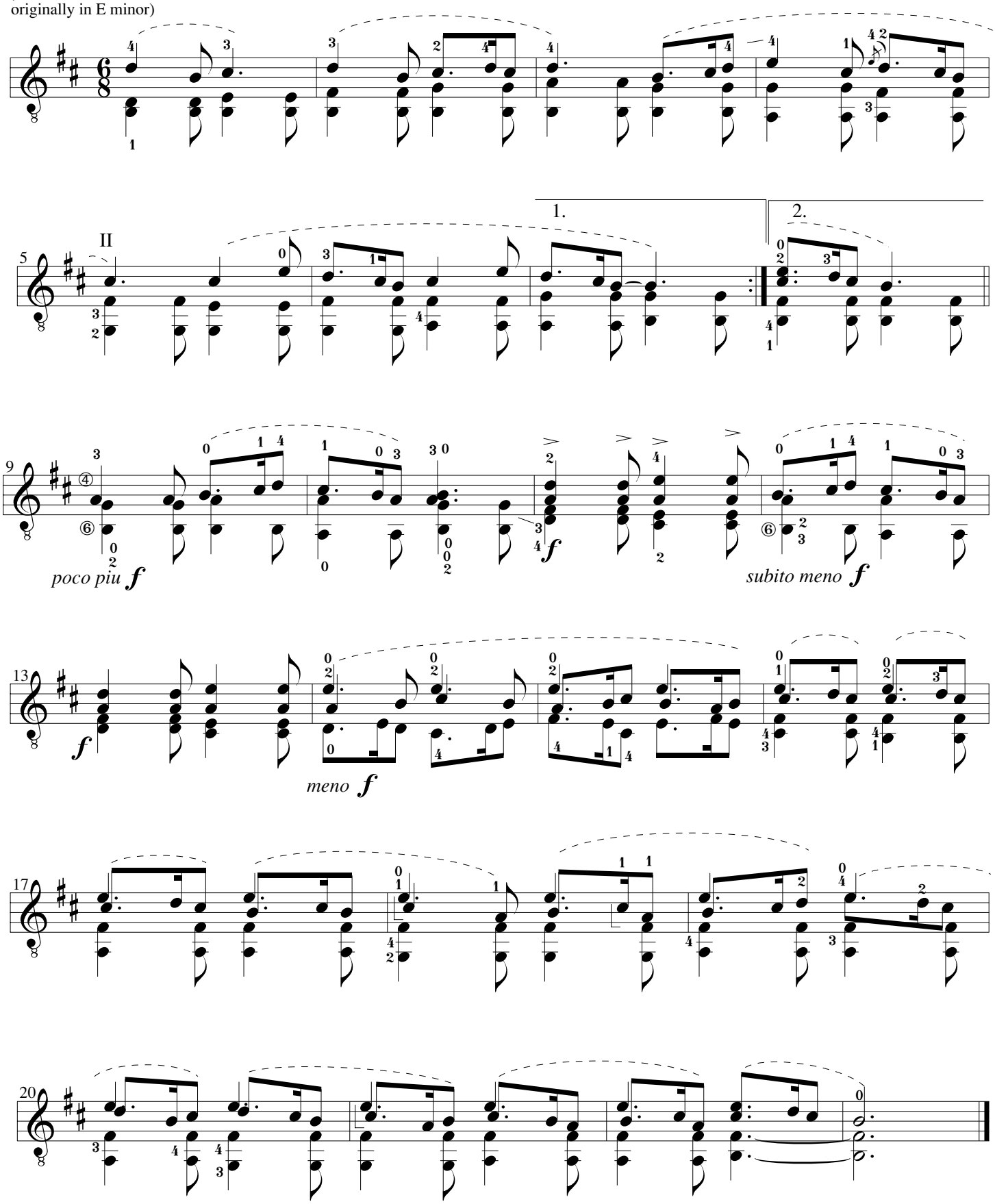
(Originally in C major)



*title given in Eight Instrumental Miniatures
(Stravinsky also referred to this movement as the "Tijuana Blues")

Larghetto

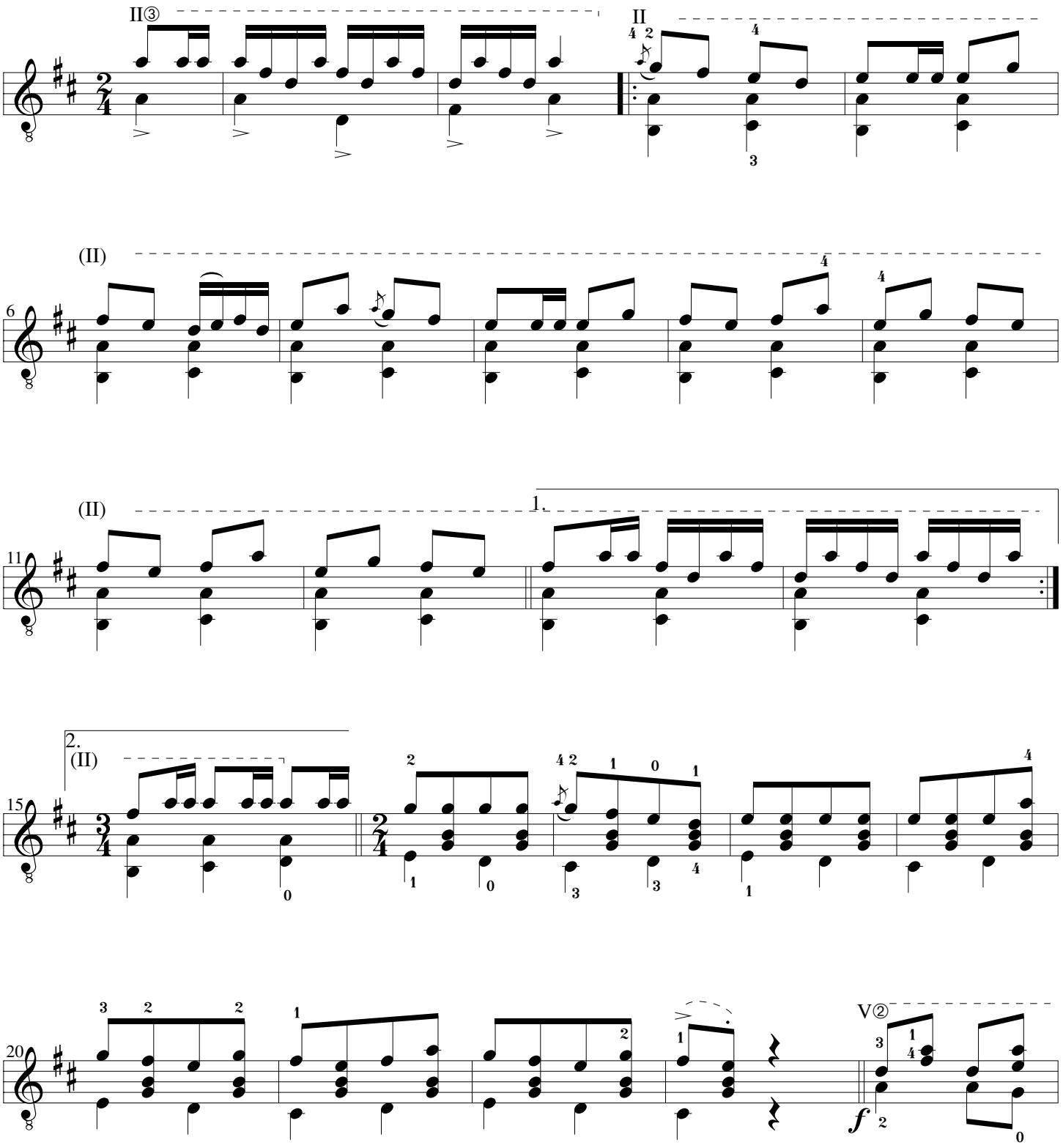
Capo II
(sounds in C# minor –
originally in E minor)



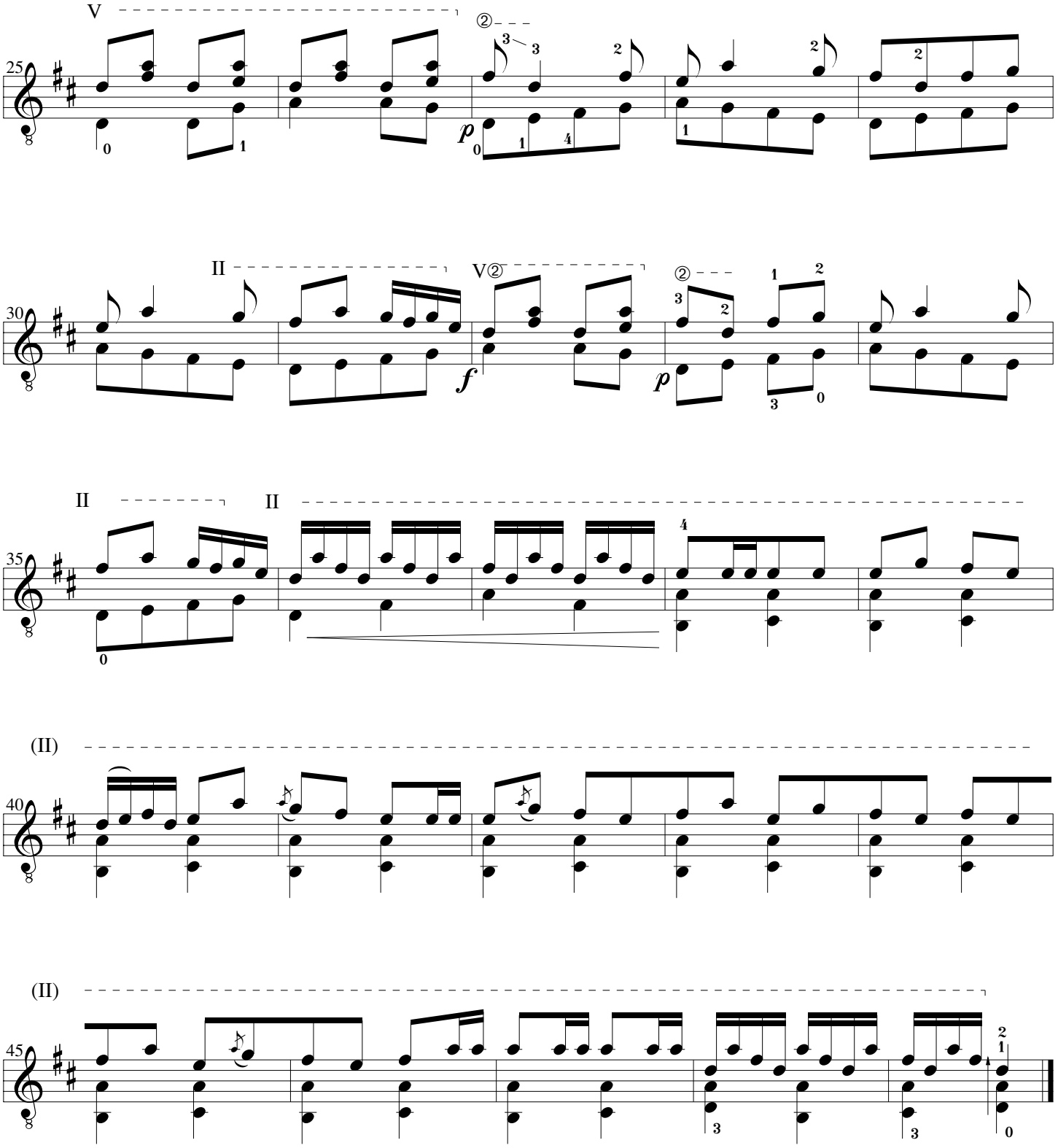
Allegro

(Tempo di Marcia*)

Capo IV
(sounds in F# major –
originally in C)



*Title given in Eight Instrumental Miniatures for Fifteen Players

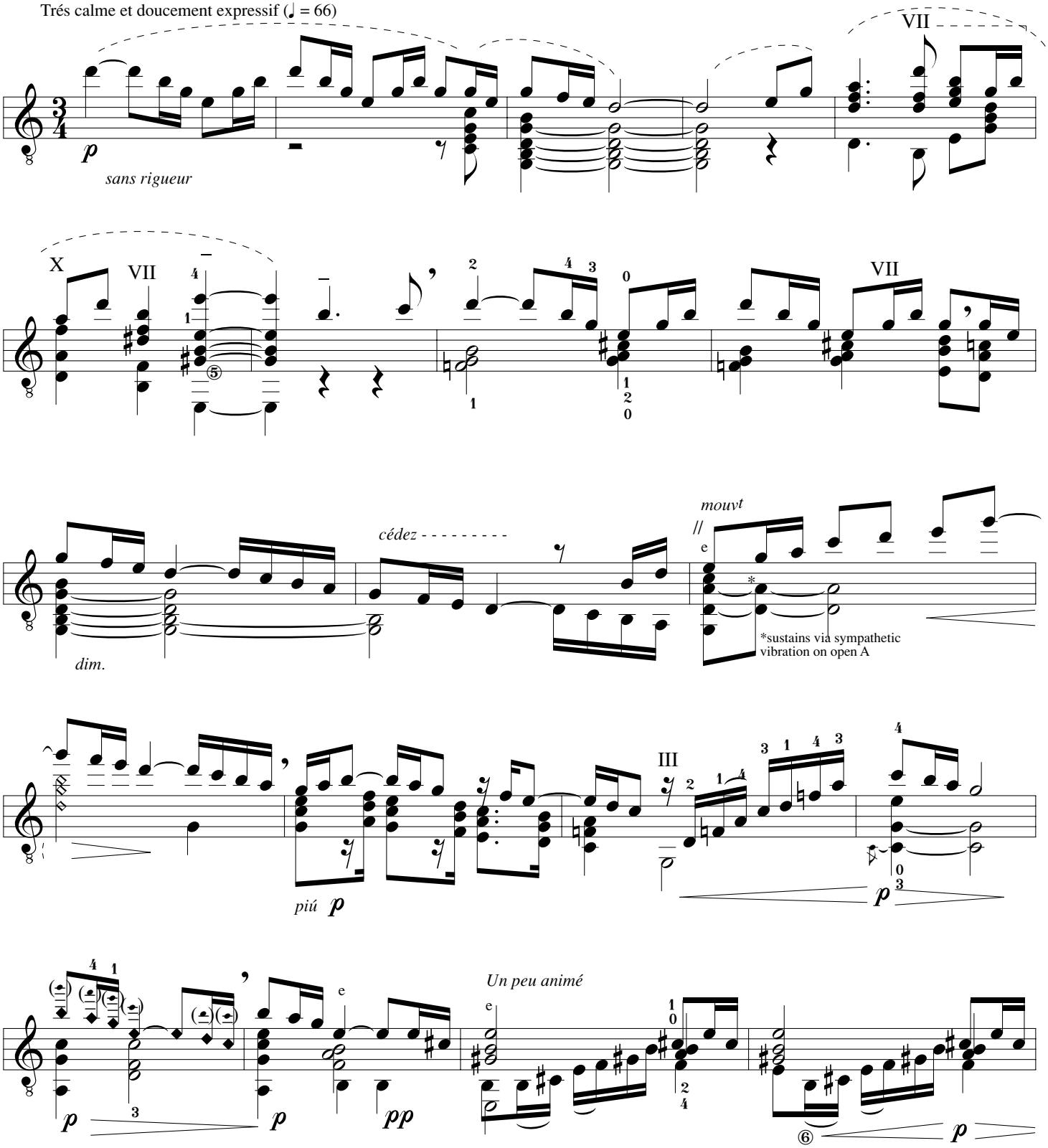

V
25
II
V
30
II
II
35
(II)
40
(II)
45

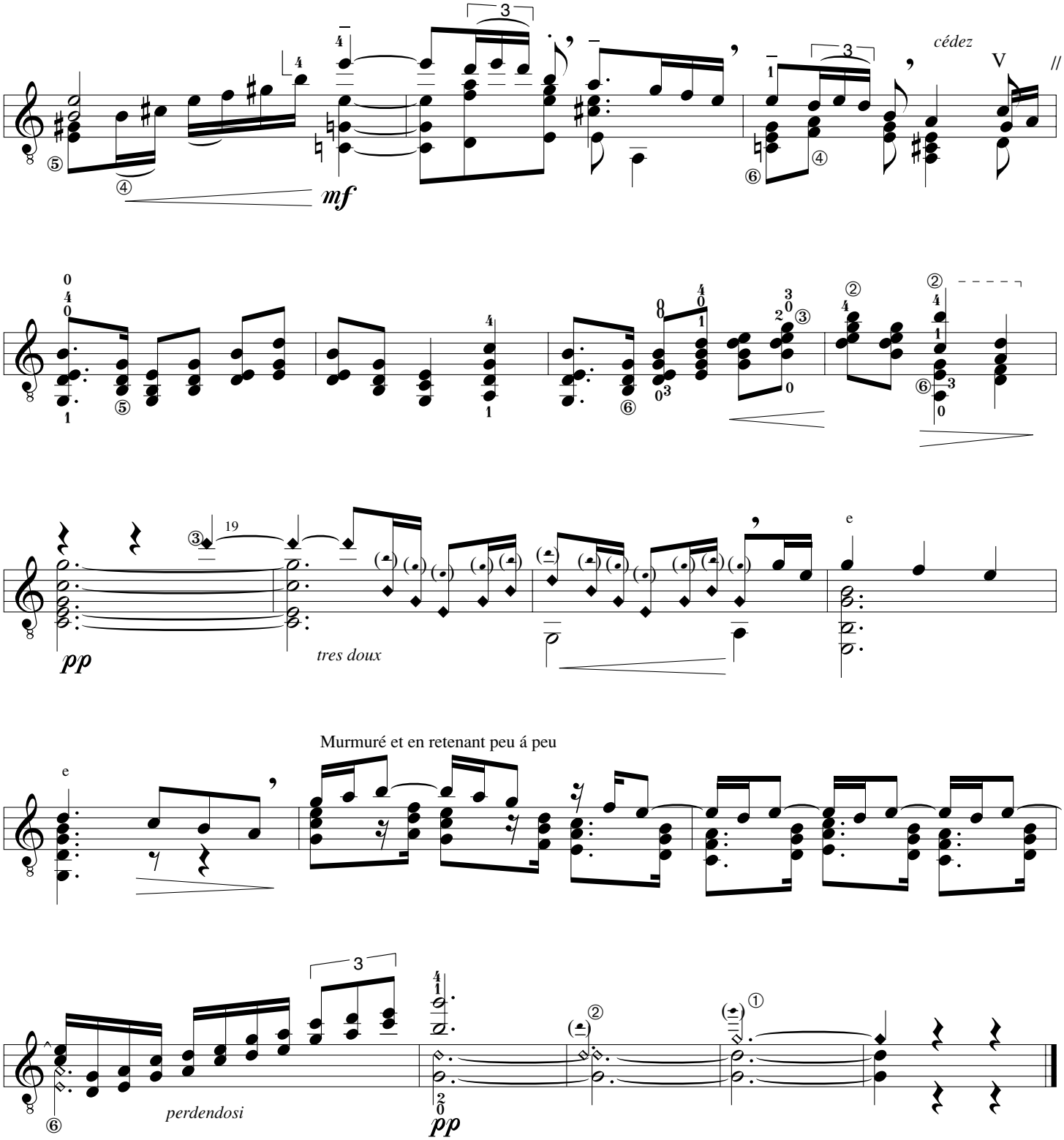
The Girl with the Flaxen Hair

CLAUDE DEBUSSY

arranged for guitar by
JEFFRY HAMILTON STEELE

Trés calme et doucement expressif (♩ = 66)

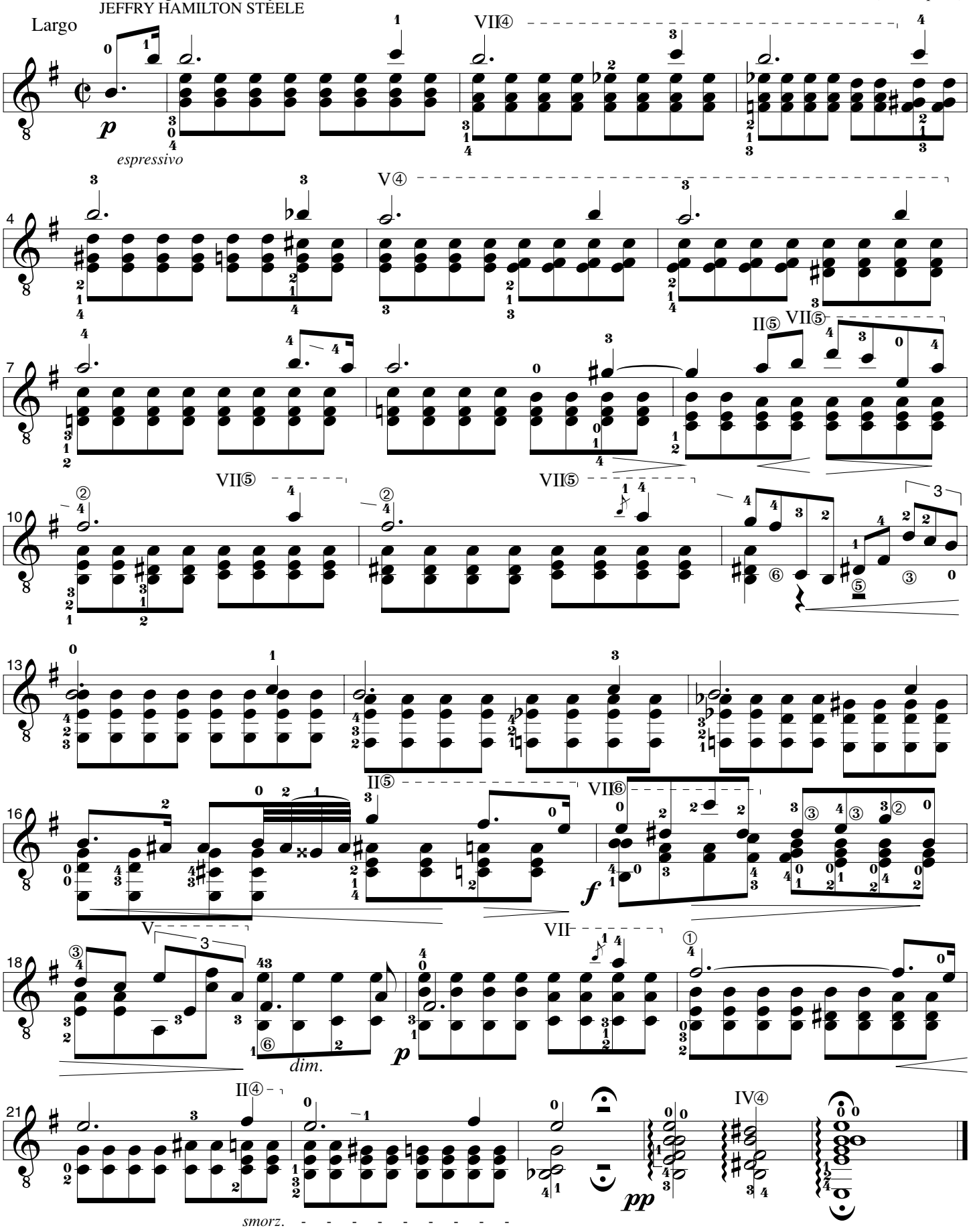



cédez
mf
tres doux
pp
Murmuré et en retenant peu á peu
perdendosi
pp

Prelude No. 4

Arranged for Guitar by
JEFFRY HAMILTON STEELE

FREDERIC CHOPIN (from Op. 28)

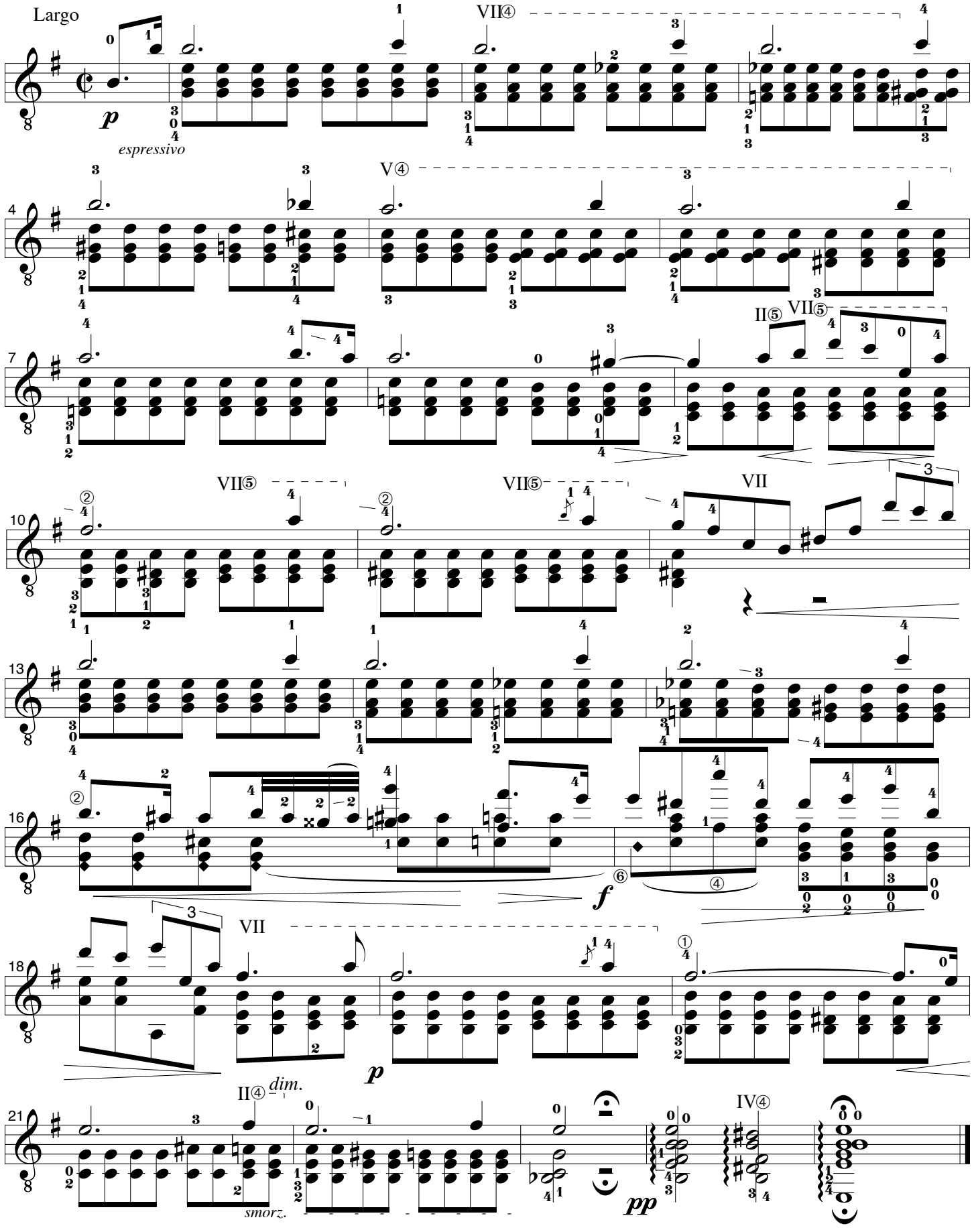


Prelude No. 4

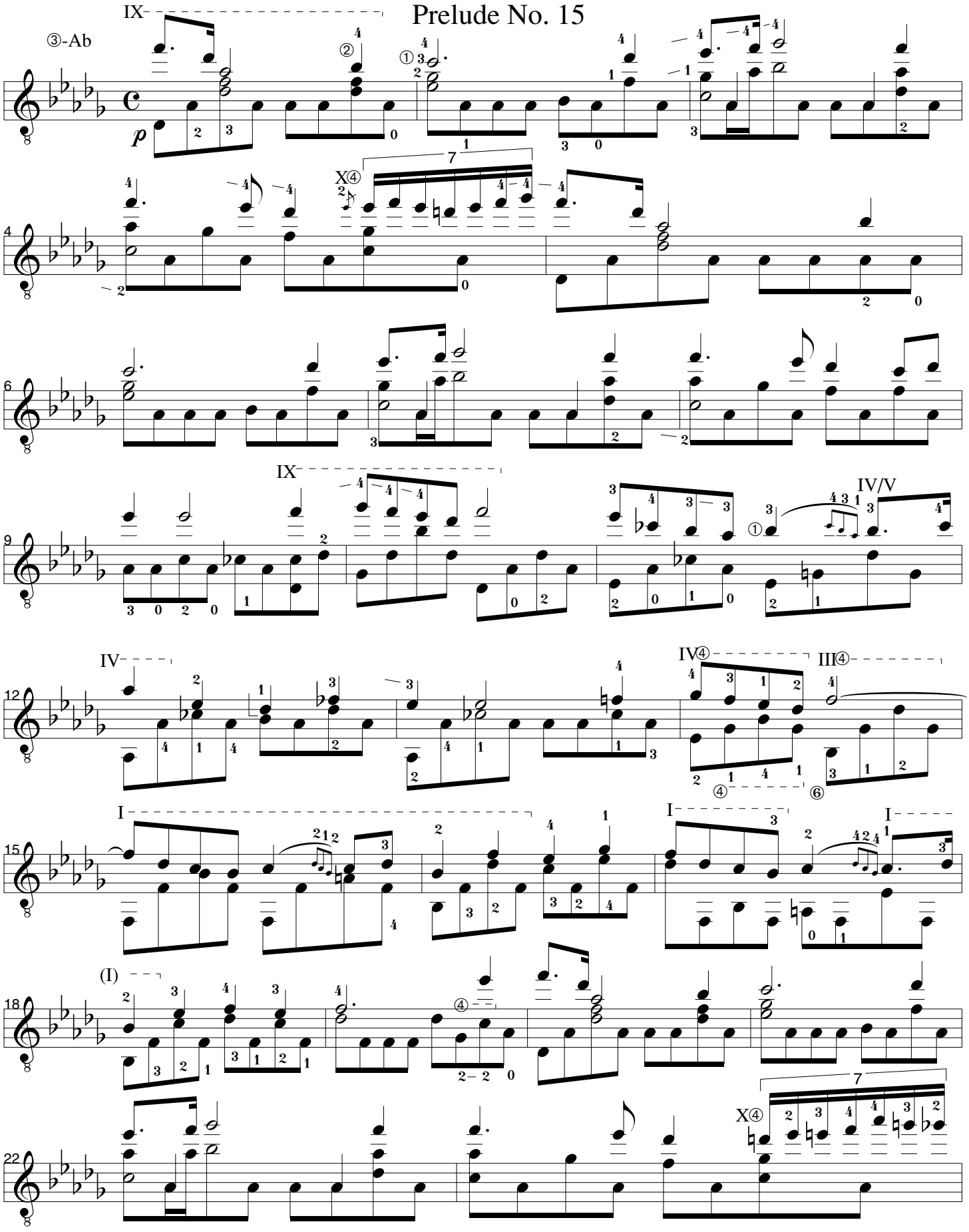
Version 2

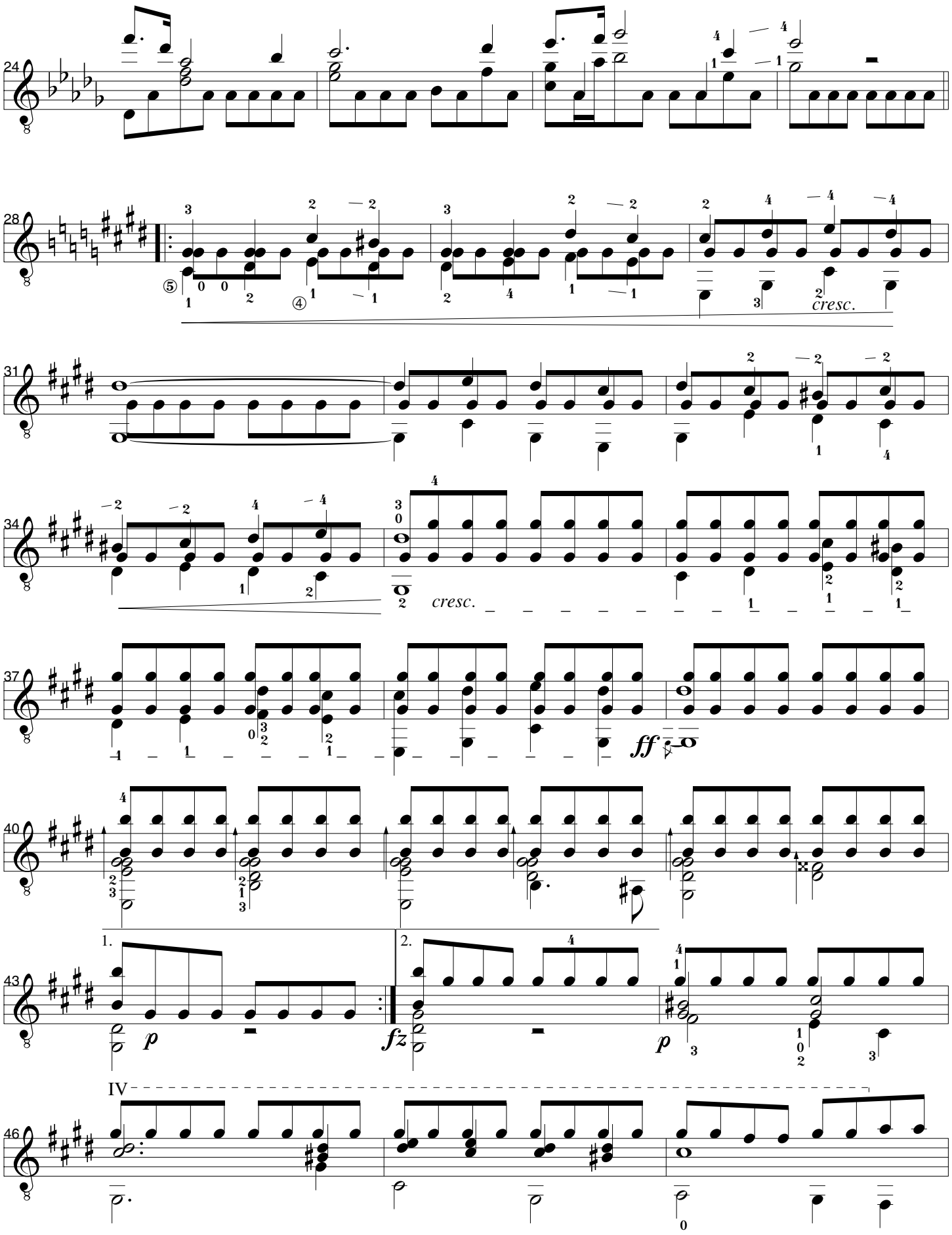
Arranged for Guitar *[of at least 20 frets]* by
JEFFRY HAMILTON STEELE

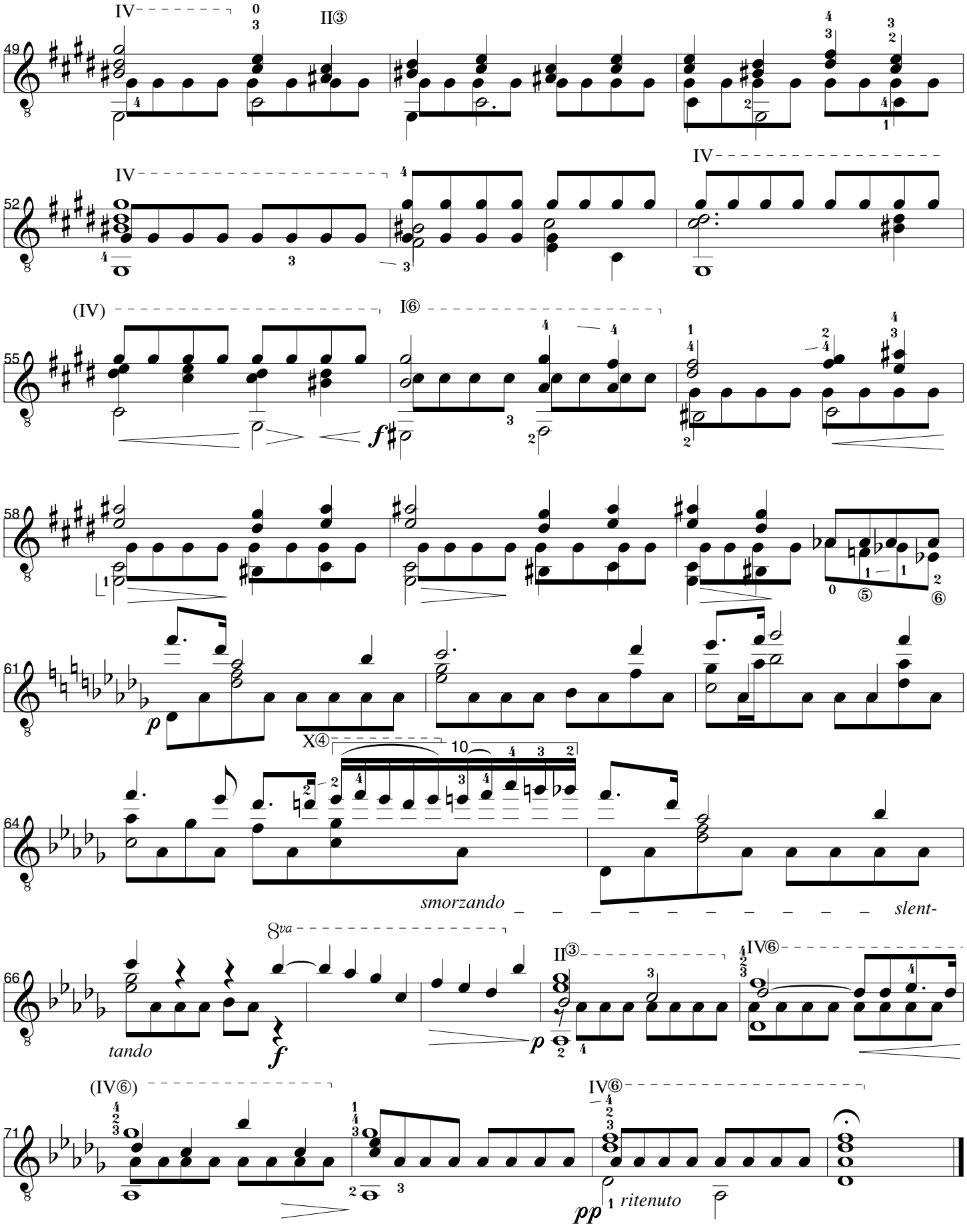
FREDERIC CHOPIN (from Op. 28)



Prelude No. 15




24
28
cresc.
31
34
cresc.
37
ff
40
1.
2.
43
p
fz
p
IV
46


49
IV
II③
52
IV
IV
55
(IV)
I⑥
f
58
⑤
⑥
61
p
X④
10
64
smorzando
slent-
66
8va
tando
f
II③
p
IV⑥
71
(IV⑥)
IV⑥
pp
ritenuto

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