

FROM THE PIANO

music by Stravinsky, Chopin, Debussy & Bach



arranged for
guitar
by
Jeffrey
Hamilton
Steele

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1111R Washington St.
Gloucester MA 01930
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www.jeffrysteele.com

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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 unequalled power.”

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

Prelude in C

J. S. BACH

from *The Well-Tempered Clavier*

First system of musical notation for the Prelude in C, featuring a treble clef, a common time signature, and a series of eighth-note patterns in the right hand and a simple bass line in the left hand.

Second system of musical notation for the Prelude in C, continuing the eighth-note patterns in the right hand and the bass line in the left hand.

Third system of musical notation for the Prelude in C, including a first ending bracket and a sharp sign in the right hand.

Fourth system of musical notation for the Prelude in C, featuring a first ending bracket, a sharp sign, and a triplet in the right hand.

VII

Fifth system of musical notation for the Prelude in C, marked with a Roman numeral VII, including a sharp sign and a first ending bracket.

VIII

Sixth system of musical notation for the Prelude in C, marked with a Roman numeral VIII, including a sharp sign and a first ending bracket.

VII VI

V

II

III

First musical staff showing a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth-note patterns with slurs and accents. The bass line features a steady accompaniment of eighth-note chords.

Second musical staff, continuing the piece. The melody and bass line maintain their rhythmic patterns, with some chromatic movement in the upper voice.

Third musical staff, showing further development of the musical themes.

Fourth musical staff, featuring a section marked with the Roman numeral III. The melody and bass line continue with their characteristic eighth-note accompaniment.

Fifth musical staff, concluding the piece. It includes sections marked with Roman numerals I, VIII, and V. The final measure shows a full chord in the bass line. Fingerings are indicated with numbers 1-4 above the notes.

LES CINQ DOIGTS

Arrangement for guitar solo by
JEFFRY HAMILTON STEELE

Igor Stravinsky
1921

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

Andantino

8

6

11

16

Fine

D.C. al Fine

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

Capo II from ① to ④ only
(sounds in E major –
originally in F)

Vivo

The musical score is arranged in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is E major (two sharps). The tempo is marked 'Vivo'. The score includes various musical notations such as eighth notes, quarter notes, and chords. Fingering numbers (0, 1, 2, 3, 4) are placed above or below notes to indicate fingerings. Capo positions are indicated by 'II' and circled numbers (①, ②, ③, ④, ⑤) above the staff. Dashed lines connect corresponding notes between the two staves to show the relationship between the treble and bass clef parts. The systems are numbered 2, 8, 15, 22, 29, 36, and 43 at the beginning of the treble staff.

Lento

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

The musical score is written on five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked 'Lento'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-4). A 'sempre' instruction is present in the first system. A second ending bracket labeled 'II' spans the first and fourth systems. The piece concludes with a double bar line at the end of the fifth system.

Allegretto

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

1 *p*

6 *f*

11 *p sub.*

16 *f*

21 *p sub.*

27 *sempre p*

32

Moderato

(Originally an octave higher)

8

5

8

11

14

To Coda

D.S.

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

Pesante

(Tempo di Tango*)

(Originally in C major)

The musical score for 'Pesante' is written for piano in 2/4 time. It consists of eight staves of music, numbered 1 through 25. The key signature is two sharps (D major). The score includes various musical notations such as triplets, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4 and 5. Dynamic markings include *f* (forte) and *p* (piano). Roman numerals IV and V are used to indicate chord changes. The piece concludes with a final chord marked *f*.

*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)

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of six systems of music, each with a system number (1-6) in the top left corner. The music features a variety of techniques including triplets, slurs, and dynamic markings. The first system (measures 1-4) includes a triplet of eighth notes and a slur over a group of notes. The second system (measures 5-8) features a double bar line with first and second endings. The third system (measures 9-12) includes dynamic markings *poco piu f* and *subito meno f*. The fourth system (measures 13-16) includes the dynamic marking *meno f*. The fifth system (measures 17-19) continues the melodic and harmonic development. The sixth system (measures 20-23) concludes the piece with a final chord and a double bar line.

Allegro

(Tempo di Marcia*)

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

II③

II

4 2

4

3

(II)

4

4

(II)

1

1

2. (II)

2

4 2 1 0 1

3 3 4 1

4

3 2 2 1

2

1

1

V②

3 1 4

f 2

0

*Title given in Eight Instrumental Miniatures for Fifteen Players

Allegro (cont'd)

25

V

2

3

3

2

2

2

p

0

1

4

1

30

II

V

2

3

2

1

2

f

p

3

0

35

II

II

4

0

(II)

40

40

(II)

45

2

1

0

3

3

The Girl with the Flaxen Hair

CLAUDE DEBUSSY

arranged for guitar by
JEFFRY HAMILTON STEELE

Très calme et doucement expressif (♩ = 66)

Musical staff 1: Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The melody is marked *sans rigueur*. The bass line consists of sustained chords. A dashed line above the staff indicates a slur over the first two measures.

Musical staff 2: Treble clef. Includes guitar-specific notation such as fret numbers (X, VII, 4, 1, 2, 4, 3, 0) and fingering (1, 2, 0). A dashed line above the staff indicates a slur over the first two measures.

Musical staff 3: Treble clef. Includes the instruction *cédez* with a dashed line. A double bar line is followed by *mouv't*. A note is marked with an asterisk and the instruction **sustains via sympathetic vibration on open A*. The dynamic *dim.* is present.

Musical staff 4: Treble clef. Includes guitar-specific notation such as fret numbers (III, 2, 1, 4, 3, 1, 4, 3, 4) and fingering (2, 1, 4, 3, 4). The dynamic *più p* is present.

Musical staff 5: Treble clef. Includes the instruction *Un peu animé*. The dynamic *pp* is present. A circled number 6 is at the end of the staff.

5 4 4 3 6 4 cédez V //

mf

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

3 19 e

pp *tres doux*

1 2

Murmuré et en retenant peu à peu

6 2 1

pp

perendosi

Prelude No. 4

FREDERIC CHOPIN (from Op. 28)

Arranged for Guitar by
JEFFRY HAMILTON STEELE

Largo

p
espressivo

VII⁴

V⁴

II⁵ VII⁵

VII⁵

VII⁵

VII⁶

VII

II⁴ IV⁴

pp
smorz.

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

Prelude No. 4

Version 2

FREDERIC CHOPIN (from Op. 28)

Largo

p
espressivo

VII(4)

V(4)

VII(5)

VII

f

VII

p
dim.

smorz.
pp

IV(4)

Prelude No. 15

③-Ab

p

IX

X(4)

IX

IV/V

IV

IV(4)

III(4)

I

I

I

(I)

X(4)

The musical score is written for guitar in 8/8 time, featuring six systems of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as chords, melodic lines, and fingerings. Key annotations include 'IX' (measure 1), 'IX' (measure 9), 'IV/V' (measure 10), 'IV' (measure 12), 'IV(4)' (measure 13), 'III(4)' (measure 14), 'I' (measures 15, 16, 17), '(I)' (measure 18), and 'X(4)' (measures 20-21). The piece begins with a piano (*p*) dynamic. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some measures contain complex chords or extended techniques, such as the 'X(4)' marking in measures 20-21.

24

28

31

34

37

40

43

46

IV- 0 3 II③ 4 3 2 1

IV- 4 3 3 0

(IV) I⑥ 4 4 1 4 2 4 3

58 1 1 0 5 6

61 *p* X④ 10 4 3 2

64 *smorzando* *slent-*

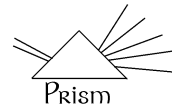
8va II③ 4 IV⑥ 3 4

66 *tando* *f* *p* 2 4

(IV⑥) IV⑥ 4 3 2 3 1 2 3

71 *pp* 1 *ritenuto*

Prism Music



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