

Green Donkey

for

Niibori Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include
the composer's name on the programme.*

<http://www.forrestguitarembles.co.uk>

Green Donkey

Niibori

Andrew Forrest

$\text{♩} = 144$ *Carefree*

The first system of the score consists of six staves. From top to bottom: Alto 1 (treble clef), Alto 2 (treble clef), Guitar 1 (treble clef), Guitar 2 (treble clef), Guitar 3 (treble clef), and Bass/Contrabass (bass clef). The Alto 1 staff has a dynamic marking of *ff* and *mf*. The Alto 2 staff has *ff* and *mf*. The Guitar 1 staff has *ff* and *mf*. The Guitar 2 staff has *ff* and *mf*. The Guitar 3 staff has *ff* and *mf*. The Bass(N) staff has *ff* and *mf*. The Contrabass staff has *ff* and *mf*. The music is in 4/4 time with a key signature of one flat (Bb).

7

The second system of the score consists of six staves. From top to bottom: Alto 1 (treble clef), Alto 2 (treble clef), Guitar 1 (treble clef), Guitar 2 (treble clef), Guitar 3 (treble clef), and Bass/Contrabass (bass clef). The Alto 1 staff has a dynamic marking of *mf*. The Alto 2 staff has *mf*. The Guitar 1 staff has *mf*. The Guitar 2 staff has *mf*. The Guitar 3 staff has *mf*. The Bass(N) staff has *mf*. The Contrabass staff has *mf*. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics "The green donkeys of Zanagascara are now thought to be extinct." are written across the Alto 1 and Alto 2 staves.

25 *poco rit.*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B 31 **A tempo, * Rhythm of the Dango**

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

36

mf *mf* *mf* *mf* *mf*

41

mp *mp* *mp* *mp* *mp*

46

mp *mf*

mp *mf*

mp *mf*

mp *mf*

51

mf

mf

mf

mf

Others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zangascan oaks.

56

f *mf*

f *mf*

f *mf*

f *mf*

f *mf*

C

62

mp *semplice*

mf, *semplice*

mp *semplice*

mf, *semplice*

mf

mp

67

Musical score for measures 67-71. The score is written for five systems of staves. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes dynamic markings: *mp* (mezzo-piano) and *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

72

Musical score for measures 72-76. The score is written for five systems of staves. The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A vocal line is present in the fourth system, with the lyrics "Hee-haw!". The score concludes with a double bar line and a repeat sign.

D

77

Musical score for measures 77-82. The score is in 2/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has two staves, and the second system has three staves. Dynamics include *ff* and *mf*. The music features a mix of eighth and quarter notes, with some rests and ties.

83

Musical score for measures 83-88. The score is in 2/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has two staves, and the second system has three staves. The music features a mix of eighth and quarter notes, with some rests and ties. There are some horizontal lines under the notes in the later measures, possibly indicating a specific performance technique or a section boundary.

88

f *f* *f* *f* *f* *f*

95

rit.

p *p* *p* *p* *p* *p*

dim. *dim.* *dim.*

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♩=144

2

②

ff

Carefree

mf

7

The green donkeys of Zanagascar are now thought to be extinct.

12

f

18

No one has seen one for a very long time. **A**

dim.

24

How sad!

p

cresc.

f

poco rit.

B A tempo, * Rhythm of the Dango

30

p

mp

Some say that the coats of the donkeys were intrinsically green;

38

mf

mp

43

mp

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

48

mf

53

VII

f

58

mf *mp semplice*

63

others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

68

Hee-haw !

mp

72

mp

77

D

ff *mf*

83

88

f

93

p

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Carefree

ff *mf*

6 The green donkeys of Zanagascgar are now thought to be extinct.

11 **4**

20 No one has seen one for a very long time. **A** How sad!

dim. *p* *cresc.*

26 *poco rit.*

f *p*

B A tempo, * Rhythm of the Dango

31 **2** Some say that the coats of the donkeys were intrinsically green;

mf *mp*

37

mf

41

mp

46

mp *mf*

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

Others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

51

55

61

66

71

76

81

86

94

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♩=144 *Carefree*

ff *mf*

7

The green donkeys of Zanagascar are now thought to be extinct.

11

f

16

No one has seen one for a very long time.

21

A

dim. *p* *cresc.*

How sad!

26

f *p* *poco rit.*

B A tempo, * Rhythm of the Dango

31

mp

Some say that the coats of the donkeys were intrinsically green:

38

mf *mp*

42

mp

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

47 *mp* *mf*

52 *mf*

56 *f* *mf*

62 *mp semplice*

66 *mp* *mp* Hee-haw!

others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagaskan oaks.

71 *mp* *mp*

77 *ff* *mf*

83

88 *f*

93 *p* rit.

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Carefree

Musical notation for measures 1-5. Includes a circled 4 and a V above the staff, and a Roman numeral I above the staff. Dynamics: *ff* and *mf*.

6 The green donkeys of Zanagascar are now thought to be extinct.

Musical notation for measures 6-10.

11 Musical notation for measures 11-18. Includes a 4-measure rest and fingerings 3, 4, 3, 2, 1. Dynamics: *f*.

19 No one has seen one for a very long time. **A** How sad!

Musical notation for measures 19-24. Includes a circled A and a 6/8 time signature. Dynamics: *dim.* and *p*.

25 Musical notation for measures 25-30. Includes a 6/8 time signature and a 5/4 time signature. Dynamics: *cresc.*, *f*, and *p*. Includes the instruction *poco rit.*

31 **B** A tempo, * Rhythm of the Dango

Musical notation for measures 31-35. Includes a circled B and a 5/4 time signature. Dynamics: *mf* and *mp*.

36 Musical notation for measures 36-39. Includes fingerings 4, 3, 1, 2 and a 2-measure rest. Dynamics: *mf*.

40 Musical notation for measures 40-44. Includes fingerings 1, 2, 3, 2, 1, 3 and a 0 below the staff. Dynamics: *mp*.

45 Musical notation for measures 45-49. Includes fingerings 1, 2, 3, 2, 1 and a 0 below the staff. Dynamics: *mp*.

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

49 Some say that the coats of the donkeys were intrinsically green;

mf

53 Others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

f

57

mf

62 C

mf, semplice

67 Hee-haw !

ff mp

72

ff mp

76 D

ff

81 V

mf

86

f

95

rit.

p

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♩=144

Carefree

III ④ ⑤ I

7 The green donkeys of Zanagascar are now thought to be extinct.

13 No one has seen one for a very long time.

21 [A] How sad!

27 poco rit. . . [B] A tempo, * Rhythm of the Dango

33

38 Some say that the coats of the donkeys were intrinsically green;

43

47

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

51 others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

51

55

60

65

70

75

80

86

95

Bass(N)

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Carefree

ff *mf*

6 The green donkeys of Zanagascar are now thought to be extinct.

12 4

f

20 No one has seen one for a very long time. A

dim.

24 How sad! poco rit.

p *cresc.* *f* *p*

31 B A tempo, * Rhythm of the Dango

mf *mp*

36 Some say that the coats of the donkeys were intrinsically green;

mf

41

mp

46

mp *mf*

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

Others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

51

56

61

C

66

71

Hee-haw !

76

D

81

86

4

95

rit.

dim. p

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♩=144

Carefree

ff *mf*

11 The green donkeys of Zanagascar are now thought to be extinct.

f

A

20 No one has seen one for a very long time.

dim.

24 How sad!

p *cresc.* *f* *poco rit.* *p*

B A tempo, * Rhythm of the Dango

31

mf *mp*

36 Some say that the coats of the donkeys were intrinsically green;

mf

41

mp

* A Dango can be considered to be either a fandango without a fan or a donkey tango.

46

mp *mf*

51

Others said that the colour was just moss on their coats left after scratching their flanks against the trunks of Zanagascan oaks.

mf

56

f *mf*

61

C

ff *ff*

8 2

Hee-haw !

74

D

ff

2

80

mf

86

f

4

95

rit. *dim.* *p*