

Andrew Forrest

Champagnoise

(after Claude Gervaise)

for

Niibori Guitar Orchestra

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

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

Champagnoise

(after Claude Gervaise)

$\text{♩} = 100$

Musical score for measures 1-8. The score is arranged in a grand staff with six parts: Alto 1, Alto 2, Guitar 1, Guitar 2, Guitar 3, and Bass/Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 100. The dynamic marking is *f* (forte). The Alto 1 part features a melodic line with slurs and accents. The Alto 2 part has a more rhythmic, eighth-note pattern. The three guitar parts play a complex, interlocking rhythmic pattern. The Bass and Contrabass parts provide a steady, eighth-note accompaniment.

Musical score for measures 9-16. This section continues the piece and includes a first ending bracket over measures 14-16. The instrumentation remains the same as in the previous section. The melodic lines in the Alto parts and the rhythmic patterns in the guitar parts continue to evolve. The first ending leads to a repeat of the initial material.

17 ^{2.} molto rall. . Meno mosso, ♩ = 54

p. dolce

p. dolce

p. dolce

p. dolce

p. dolce

A

24

p. dolce

p. dolce

p. dolce

p. dolce

30

dim.

dim.

dim.

dim.

B

36 **Tempo primo**, $\text{♩} = 100$

pp

pp

pp

pp

60

Musical score for measures 60-66. The score is written for four systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. There are several fermatas and accents (marked with a double wedge symbol) throughout the passage.

67

Musical score for measures 67-73. The score is written for four systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music continues with similar rhythmic patterns. Measures 69-73 feature a prominent melodic line in the upper staves with fermatas and a dynamic marking of *p* (piano). The lower staves provide harmonic support with sustained notes and some rhythmic activity.

Alto 1

Champagnoise

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$\text{♩} = 100$

f

7

13 1. 2. *molto rall.* *Meno mosso*, $\text{♩} = 54$
p. dolce

19

A

25

30 *dim.*

36 B *Tempo primo*, $\text{♩} = 100$
8
p *mf*

49 *ff*

55

62

68 *p*

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$\text{♩} = 100$

f

7

14 1. 2. *molto rall.* *Meno mosso*, $\text{♩} = 54$
p, dolce

20

27 **A**

32 **B** *Tempo primo*, $\text{♩} = 100$
dim. *pp*

41 *p*

48 *mf* *ff*

55

62

68 *p*

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$\text{♩} = 100$

f

7

13 1. 2. *molto rall. . . Meno mosso*, $\text{♩} = 54$

p, dolce

19

A

25

30 *dim.*

B *Tempo primo*, $\text{♩} = 100$

8

p *mf*

49 *ff*

55

62

68 *p*

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$\text{♩} = 100$

f

7

14 1. 2. *molto rall. - Meno mosso, ♩ = 54*

p. dolce

20

A

27

31 *dim.*

36 B *Tempo primo, ♩ = 100*

pp *p*

46 *mf* *ff*

53

60

67 *p*

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$\text{♩} = 100$

14 1. 2. molto rall. . Meno mosso, $\text{♩} = 54$

p. dolce

27 A

32 B Tempo primo, $\text{♩} = 100$

dim. *pp*

39 sim.

p

46

mf *ff*

67

p

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$\text{♩} = 100$

8

15 1. 2. *molto rall.* . . *Meno mosso*, $\text{♩} = 54$

21

27 **A**

33 **B** *Tempo primo*, $\text{♩} = 100$

40

47 *mf* *ff*

54

61

68 *p*

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$\text{♩} = 100$

f

8

15 1. 2. *molto rall. . . Meno mosso, ♩ = 54*
p, dolce

21

27 **A**

33 **B** *Tempo primo, ♩ = 100*
dim. pp

40 *p*

47 *mf ff*

54

61

68 *p*