

Entr'acte & Barcarolle

from the 'Tales of Hoffmann'

Jacques Offenbach
(1819-1880)

Arranged for Guitar Orchestra

by Andrew Forrest

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

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

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Guitar Orchestra

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Allegretto moderato

The first system of the musical score consists of five staves. The top two staves are for Requinto 1 and Requinto 2, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. They play a simple melody of quarter notes with a trill (tr) above the first measure and a *pp* dynamic marking. The three guitar staves (Guitar 1, 2, and 3) are in the same key and time. Guitar 1 and 2 play a rhythmic accompaniment of eighth notes with a *mp* dynamic. Guitar 3 and Bass Guitar play a more complex accompaniment of eighth notes, also with a *mp* dynamic. The system ends with a double bar line.

The second system of the musical score consists of five staves. The top two staves are for Requinto 1 and Requinto 2, both in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. They play a simple melody of quarter notes with a trill (tr) above the first measure. The three guitar staves (Guitar 1, 2, and 3) and the Bass Guitar staff continue the accompaniment from the first system. The system ends with a double bar line.

A

18

p

p

p

p

22

p

p

p

p

sempre arpeggiato

rit. **B** Moderato

27

Musical score for measures 27-34. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) has a rest for measures 27-30, then enters with a piano (*p*) accompaniment of eighth notes. The second staff (treble clef) has a rest for measures 27-30, then enters with a melody of eighth notes, marked *mf dolce*. The third staff (treble clef) has a piano accompaniment of eighth notes. The fourth staff (treble clef) has a melody of eighth notes, marked *dim.* and *p*. The fifth staff (bass clef) has a piano accompaniment of eighth notes, marked *dim.* and *p*. A repeat sign is present at the end of measure 34.

35

Musical score for measures 35-42. The score is in 3/4 time and consists of five staves. The key signature has three sharps (F#, C#, G#). The first staff (treble clef) has a piano accompaniment of eighth notes, marked *p*. The second staff (treble clef) has a rest for measures 35-38, then enters with a melody of eighth notes, marked *mf dolce*. The third staff (treble clef) has a piano accompaniment of eighth notes. The fourth staff (treble clef) has a piano accompaniment of eighth notes. The fifth staff (bass clef) has a piano accompaniment of eighth notes.

C

43

mf dolce

mf dolce

p

p

51

sempre arpeggiato

sempre arpeggiato

59 D

p
p
mf dolce
mf dolce

67

sf *mf* *f*
sf *mf* *f*
sf *p* *f*
sf *p* *f*
sf *p* *f*
sf *p* *f*

E

75

Musical score for measures 75-82. The score is in E major (three sharps) and 4/4 time. It consists of six staves. The first two staves are the vocal line, with dynamics *dim.* and *mp*. The next three staves are piano accompaniment, with dynamics *dim.* and *p*. The bottom staff is the bass line, with dynamics *dim.* and *p*. The music features a mix of eighth and quarter notes, with some rests and slurs.

83

Musical score for measures 83-90. The score is in E major (three sharps) and 4/4 time. It consists of six staves. The first two staves are the vocal line, with dynamics *p*. The next three staves are piano accompaniment, with dynamics *pp* and *dim.*. The bottom staff is the bass line, with dynamics *pp* and *dim.*. The music features a mix of eighth and quarter notes, with some rests and slurs.

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Requinto 1

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Allegretto moderato

tr
pp

14 (tr) **A**
p

20

24 **B** *rit.* 5 2 **Moderato**
p

35

42

49 **C**
mf dolce

58 **D**
p

66 *sf* *mf*

73 **E**
f *dim.* *mp*

82
p

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Allegretto moderato

The musical score is written for a single guitar part in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of **Allegretto moderato**. The first line (measures 1-12) consists of a series of dotted half notes, marked *pp* and *tr*. The second line (measures 13-18) continues with dotted half notes, marked *tr*, and includes a boxed section **A** with a $\frac{1}{3}$ over a $\frac{3}{4}$ time signature, marked *p*. The third line (measures 19-21) features a dense sixteenth-note texture, marked $\frac{1}{4}$. The fourth line (measures 22-29) continues with sixteenth-note patterns, marked **5**. The fifth line (measures 30-39) starts with a *rit.* marking and a **2** measure rest, followed by a **10** measure rest, then a **B** section marked **Moderato** with a *p* dynamic. The sixth line (measures 40-45) continues with sixteenth-note patterns, marked **C** and *mf dolce*. The seventh line (measures 46-52) continues with sixteenth-note patterns. The eighth line (measures 53-60) continues with sixteenth-note patterns. The ninth line (measures 61-67) continues with sixteenth-note patterns, marked **D** and *p*. The tenth line (measures 68-74) continues with sixteenth-note patterns, marked *sf*, *mf*, and *f*. The eleventh line (measures 75-82) continues with sixteenth-note patterns, marked **E**, *dim.*, and *mp*. The final line (measures 83-88) continues with sixteenth-note patterns, marked *p*.

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mp

7

18 **A** p

25 p rit. p

32 **B** Moderato mf dolce

40

48 **C** sempre arpeggiato p

55

62 **D** mf dolce

70 sf p f dim.

77 **E** p pp

84

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mp

3

10

3

A

p

19

sempre arpeggiato

p

26

rit. B Moderato

33

40

mf dolce

C

sempre arpeggiato

p

55

D

62

mf dolce

70

sf p

f dim.

E

77

p pp

84

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Allegretto moderato

6

15 *mp* A 2

22 2 *dim.*

29 rit. B Moderato *p*

39

49 C

59 D

65 *sf*

71 *p* *f* *dim.*

77 E *p* *pp* *dim.*

84

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6

15

22

28

37

47

57

64

71

78

84

mp

dim.

p

sf

p

pp

dim.

rit.

Moderato

A

B

C

D

E