

Forrest Guitar Ensembles

No. 4

Arranged for Guitar Orchestra
by
Andrew Forrest

Bourrée I (from Terpsichore) - Praetorius
Ballet (from Terpsichore) - Praetorius
Vals (Op. 70 No.1) - F. Chopin
Menuetto (from KV229) - W. A. Mozart
Μιλησε μου (Speak to Me) - Greek Traditional

In the event of a public performance, please include
the composer's and arranger's names on the programme.

Forrest Guitar Ensembles

No. 4

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1. Bourrée I (from *Terpsichore*)

Praetorius

Musical score for the first system of 'Bourrée I'. The score is for a guitar orchestra and includes parts for Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, Guitar 4, and Bass Guitar. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking for all parts is *f (mp)*. The music consists of six staves, each with a treble clef except for the Bass Guitar which has a bass clef. The notation includes quarter notes, eighth notes, and sixteenth notes, with some slurs and accents.

Musical score for the second system of 'Bourrée I', starting at measure 5. A box labeled 'A' is placed above the first staff. The score continues with the same instruments as the first system. The dynamic markings vary: Requinto 1, Requinto 2, Guitar 1, and Guitar 2 are marked *p*; Guitar 3 is marked *mp*; and Guitar 4 and Bass Guitar are marked *p*. The notation includes repeat signs and various note values.

9

mf *p* *mf* *p* *mf* *mp* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

14

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

Bourrée II

B

p dolce *mf*

p dolce *mf*

p dolce *mf*

p dolce *mf*

p dolce *mf*

p dolce *mf*

D.C. Bourrée I

mp

mp

mp

mp

mp

mp

2. Ballet (from *Terpsichore*) Praetorius

Requinto 1
mp

Requinto 2
mp

Guitar 1
mp

Guitar 2
mp

Guitar 3
mp

Guitar 4
mp

Bass Guitar
mp

This block contains the first four measures of the piece. It features six staves: Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The dynamic marking *mp* (mezzo-piano) is indicated at the beginning of each staff. The Requinto parts play a melodic line with eighth and quarter notes, while the guitar parts provide harmonic support with chords and single notes.

5

This block contains measures 5 through 8 of the piece. It continues the six-staff arrangement from the previous block. The melodic lines in the Requinto and Guitar 1 parts continue with eighth and quarter notes. The guitar parts (Guitar 2, 3, 4, and Bass Guitar) continue with their respective harmonic parts, including chords and single notes. The dynamic marking *mp* is maintained throughout.

C

This musical score consists of eight staves, with the top six in treble clef and the bottom two in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a 4/4 time signature. The first staff features a melodic line with eighth and sixteenth notes, often beamed together. The second and third staves provide harmonic support with chords and moving lines. The fourth staff continues the melodic development. The fifth and sixth staves show a more active bass line with eighth notes and chords. The seventh and eighth staves provide a steady bass accompaniment with quarter and eighth notes. The piece concludes with a final chord in the eighth measure.

13

This musical score consists of eight staves, with the top six in treble clef and the bottom two in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a 4/4 time signature. The first staff features a melodic line with eighth and sixteenth notes, often beamed together. The second and third staves provide harmonic support with chords and moving lines. The fourth staff continues the melodic development. The fifth and sixth staves show a more active bass line with eighth notes and chords. The seventh and eighth staves provide a steady bass accompaniment with quarter and eighth notes. The piece concludes with a final chord in the eighth measure.

3. Vals (Op. 70 No.1) F. Chopin

Requinto 1
p cantabile

Requinto 2
p cantabile

Guitar 1
p cantabile

Guitar 2
p cantabile

Guitar 3
p cantabile

Guitar 4
p

Bass Guitar
p

Detailed description: This block contains the first four measures of the musical score. It features seven staves: Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, Guitar 4, and Bass Guitar. The Requinto and Guitar 1-3 parts play a melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Requinto parts are marked *p cantabile*. The Guitar 1-3 parts play a similar melodic line. The Guitar 4 part plays a harmonic accompaniment in treble clef, marked *p*. The Bass Guitar part plays a simple bass line in bass clef, also marked *p*. The music concludes with a double bar line and repeat signs.

5

1.

Detailed description: This block contains measures 5 through 8 of the musical score. It features the same seven staves as the previous block. The Requinto and Guitar 1-3 parts continue their melodic lines. The Guitar 4 part continues its harmonic accompaniment. The Bass Guitar part continues its bass line. The music concludes with a double bar line and repeat signs. A first ending bracket labeled '1.' spans the final two measures of this section.

2. D

Fine

9

13

rit..... a tempo rit.....

D.C. al Fine

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

4. Menuetto (from KV229) W. A. Mozart

Requinto 1
Requinto 2
Guitar 1
Guitar 2
Guitar 3
Guitar 4
Bass Guitar

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

The first system of the musical score consists of seven staves. The top two staves are for flutes (Requinto 1 and Requinto 2), the next three for guitars (Guitar 1, 2, and 3), and the bottom two for guitar and bass guitar (Guitar 4 and Bass Guitar). The music is in 3/4 time with a key signature of one sharp (F#). The first four measures of each staff show a melodic line with accents and a dynamic marking of *p* (piano). The fifth measure of each staff is a whole rest, followed by a dynamic marking of *p*. The sixth and seventh measures continue the melodic lines with accents and *p* dynamics.

7

E

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

The second system of the musical score begins at measure 7. It features a repeat sign with first and second endings. Above the first ending, there is a box containing the letter 'E'. The first ending consists of measures 7, 8, and 9. The second ending consists of measures 10, 11, and 12. The dynamic marking *p* is present in the final measure of both endings. The notation includes various articulations such as accents and slurs across the seven staves.

14

mp

mp

mp

p

mp

mp

21

Trio

p

p

p

f

p

p

p

p

p

p

p

44

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

51

D.C. Menuetto

f

f

f

f

f

f

5. Μιλησε μου (Speak to Me) *Greek Traditional*

Musical score for the first system of '5. Μιλησε μου (Speak to Me) Greek Traditional'. The score is arranged for a guitar ensemble consisting of two Requintos (1 and 2), four Guitars (1, 2, 3, and 4), and a Bass Guitar. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The first measure of each part is marked *ff* (fortissimo), and the second measure is marked *f* (forte). The guitar parts feature a rhythmic pattern of eighth notes, while the Requinto and Bass Guitar parts play a steady eighth-note accompaniment. The Requinto 1 part includes a melodic line with a key signature change to two sharps (D major) in the third measure. The guitar parts include dynamic markings *ff* and *f*, and the guitar 3 and 4 parts are marked *sempre staccato*.

Musical score for the second system of '5. Μιλησε μου (Speak to Me) Greek Traditional'. The score continues from the first system, starting at measure 5. A rehearsal mark 'H' is placed above the first measure of this system. The music is in 2/4 time and begins with a key signature of two sharps (D major). The dynamic marking *mp* (mezzo-piano) is used throughout the system. The Requinto 1 part features a melodic line with a key signature change to one flat (B-flat major) in the second measure. The guitar parts continue with their rhythmic patterns, and the Bass Guitar part provides a steady accompaniment. The dynamic marking *mp* is consistently applied across all parts.

10

mf

mf

mf

mf

mf

mf

I

f

f

f

f

f

f

Requinto 1

Forrest Guitar Ensembles

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No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

IV

f (mp)

A

III

p *mf*

11

III

p

15

I

f

Bourrée II

II

p dolce

B

mf *mp*

27

D.C. Bourrée I

2. Ballet (from *Terpsichore*) Praetorius

IV

mp

5

C

12

III

3. Vals (Op. 70 No.1) F. Chopin

II

p cantabile

5

1.

2.

9

Fine

D

13

rit..... a tempo rit.....

f *p*

D.C. al Fine

4. Menuetto (from KV229)

W. A. Mozart

III I

p

6 **E**

11 III

p

16 *mp*

21 Trio

p *p*

27 *f* *p*

F

f *f* *p* *f* *p* <

40 **G**

f *p* *f* *p*

47

cresc. *f*

Detailed description: Musical staff starting at measure 47. It begins with a half note, followed by a quarter note, and then a series of eighth notes. A hairpin crescendo symbol is placed below the staff, starting under the first measure and ending under the fifth measure. The dynamic marking *f* is placed below the staff at the end of the fifth measure.

53

D.C. Menuetto

Detailed description: Musical staff starting at measure 53. It contains a sequence of eighth and quarter notes. The staff ends with a double bar line and repeat dots. A hairpin decrescendo symbol is placed below the staff, starting under the fifth measure and ending under the eighth measure.

5. Μιλησε μου (Speak to Me) *Greek Traditional*

ff *p i p i* *f*

Detailed description: Musical staff starting at measure 1. It begins with a half note, followed by a quarter note, and then a series of eighth notes. The dynamic marking *ff* is placed below the staff at the beginning. Above the staff, the letters *p i p i* are written above the notes. The dynamic marking *f* is placed below the staff at the beginning of the second measure.

4

H III *mp*

Detailed description: Musical staff starting at measure 5. It contains a sequence of eighth and quarter notes. A box containing the letter **H** and the Roman numeral III is placed above the staff. The dynamic marking *mp* is placed below the staff at the end of the staff.

8

mf **I**

Detailed description: Musical staff starting at measure 9. It contains a sequence of eighth and quarter notes. The dynamic marking *mf* is placed below the staff. A box containing the letter **I** is placed above the staff at the end of the staff.

13

I X *f*

Detailed description: Musical staff starting at measure 13. It contains a sequence of eighth and quarter notes. A box containing the letter **I** is placed above the staff. Above the staff, the letter **X** is written above the notes. The dynamic marking *f* is placed below the staff at the beginning of the second measure.

17

IX

Detailed description: Musical staff starting at measure 17. It contains a sequence of eighth and quarter notes. A box containing the Roman numeral **IX** is placed above the staff. The staff ends with a double bar line and repeat dots.

Requinto 2

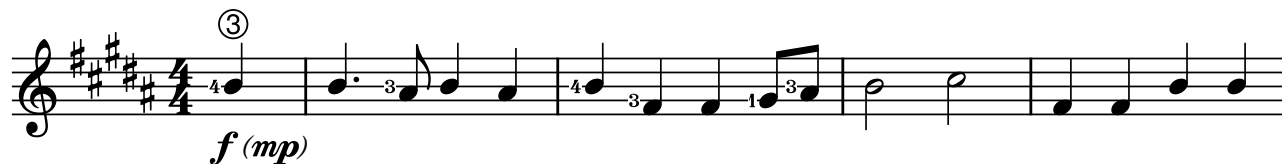
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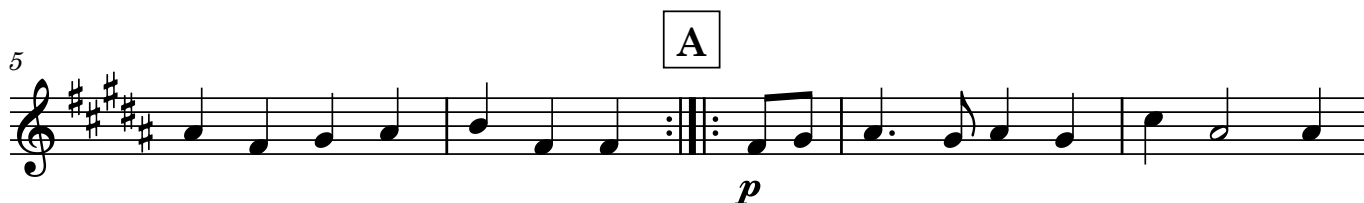
No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius



f (mp)



p



mf *p*



<f

Bourrée II



p dolce



mf



mp D.C. Bourrée I

2. Ballet (from *Terpsichore*) Praetorius

mp

6

11

3. Vals (Op. 70 No.1) F. Chopin

p cantabile

5

9

13

f *p*

rit..... a tempo rit.....

D.C. al Fine

4. Menuetto (from KV229)

W. A. Mozart

III I

p

5 **E** 4

13

17 *mp*

Trio

21 *p* *p*

26 *p*

29 *f* *p*

F

40 **G** *f* *p* *f* *p*

46

cresc. **f**

52

f D.C. Menuetto

5. Μιλησε μου (Speak to Me) *Greek Traditional*

ff *pipi* **f**

6

H *mp*

10

mf

14

f *p i p i*

17

Guitar 1

Forrest Guitar Ensembles

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No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of several staves of music with various annotations:

- Staff 1:** Labeled with Roman numeral IX. It begins with a dynamic marking of *f (mp)*. Fingerings 1, 2, 4, 1, 2, 1 are indicated above the notes.
- Staff 2:** Labeled with Roman numeral IV and a boxed letter A. It starts at measure 5. Dynamics include *mp* and *mf*. Fingerings 3, 1, 1, 2, 4, 4 are shown.
- Staff 3:** Labeled with Roman numerals IX and IV. It starts at measure 10. A dynamic marking of *mp* is present. Fingerings 1, 2, 4, 1, 1, 1, 2, 4 are shown.
- Staff 4:** Labeled with Roman numeral II. It starts at measure 14. It features a crescendo leading to a dynamic marking of *f*. Fingerings 4, 3, 1, 3, 1 are shown.
- Staff 5:** Labeled with Roman numeral VII and the title *Bourrée II*. It starts at measure 18. The dynamic marking is *p dolce*. Fingerings 2, 3, 1, 4, 1 are shown.
- Staff 6:** Labeled with a boxed letter B. It starts at measure 22. Dynamics include *mf* and *mp*.
- Staff 7:** Labeled with Roman numeral I and the title *D.C. Bourrée I*. It starts at measure 28.

2. Ballet (from *Terpsichore*) Praetorius

IV

mp

6

C

11

3. Vals (Op. 70 No.1) F. Chopin

V

p cantabile

6

1. 2. Fine VII D

12

rit..... a tempo V

f *p* D.C. al Fine rit.....

4. Menuetto (from KV229)

W. A. Mozart

III I

p

6 **E** III V

12 III

p

17 V III

mp

Trio

21 I

p

27 V

f *p*

F III

f *f* *p* *f* *p*

40 **G**

f *p* *f* *p*

46

V

cresc. *f*

52

V

D.C. Menuetto

5. Μιλησε μου (Speak to Me) Greek Traditional

VI

ff *f* *p i p i* V

5

H

mp *p i p i*

9

mf

13

I IX

p i p i *f*

17

VIII

Guitar 2

Forrest Guitar Ensembles

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No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

II

f (mp)

5

A

p

10

mf *p*

15

I

f

Bourrée II

B

p dolce *mf*

25

D.C. Bourrée I

mp

2. Ballet (from *Terpsichore*) Praetorius

II

mp

7

C

12

3. Vals (Op. 70 No.1) F. Chopin

V

p cantabile

6

1. 2. Fine D

12

rit..... a tempo rit..... D.C. al Fine

f *p*

4. Menuetto (from KV229)

W. A. Mozart

Musical notation for measures 1-5. Includes fingerings (III, I), dynamics (*p*), and accents (>).

Musical notation for measures 6-10. Includes a boxed letter 'E', a measure rest, and dynamics (*p*).

Musical notation for measures 11-14. Includes fingerings (V, III), dynamics (*p*), and slurs.

Trio

Musical notation for measures 15-20. Includes fingerings (I), dynamics (*p*), and slurs.

Musical notation for measures 21-26. Includes fingerings (V), dynamics (*p*, *f*), and slurs.

Musical notation for measures 27-33. Includes a boxed letter 'F', fingerings (III), dynamics (*p*, *f*), and slurs.

Musical notation for measures 34-39. Includes a boxed letter 'G', fingerings (III), dynamics (*f*, *p*), and slurs.

46

V

cresc.

f

52

V

D.C. Menuetto

5. Μιλησε μου (Speak to Me) *Greek Traditional*

VI

ff

p

f

V

5

H

mp

pipi

10

mf

4

121

242

I

pipi

f

Guitar 3

Forrest Guitar Ensembles

Arranged for guitar ensemble
by Andrew Forrest

No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

f (mp)

5

A

p

10

mf *p*

15

f

Bourrée II

p dolce

B

mf *mp*

27

D.C. Bourrée I

mp

2. Ballet (from *Terpsichore*) Praetorius

mp

6 C

11

3. Vals (Op. 70 No.1) F. Chopin

p cantabile

6 1. 2. D II Fine

12 rit..... a tempo D.C. al Fine rit.....

f *p*

4. Menuetto (from KV229)

W. A. Mozart

Musical staff 1-5: Treble clef, 3/4 time signature. Measures 1-5. Dynamics: *p*. Accents (>) are placed over the first and third notes of measures 2 and 3.

Musical staff 6-10: Treble clef. Measure 6 is marked with a box containing the letter 'E'. Measure 7 contains a repeat sign. Measure 8 contains a box containing the letter 'E'. Dynamics: *p*. Slurs are present under measures 8-10.

Musical staff 11-16: Treble clef. Measures 11-16. Dynamics: *p*. Accents (>) are placed over the first notes of measures 12 and 14.

Musical staff 17-20: Treble clef. Measures 17-20. Dynamics: *mp*. Slurs are present under measures 17-18 and 19-20.

Musical staff 21-27: Treble clef. Measure 21 is marked 'Trio' and contains a key signature change to one flat. Measures 21-27. Dynamics: *p*. Slurs are present under measures 22-23 and 24-25.

Musical staff 28-33: Treble clef. Measures 28-33. Dynamics: *f* and *p*. Slurs are present under measures 28-29 and 30-31.

Musical staff 34-39: Treble clef. Measure 34 is marked with a box containing the letter 'F' and contains a key signature change to two flats. Measures 34-39. Dynamics: *p* and *f*. Slurs are present under measures 35-36, 37-38, and 39.

39 G

p *f* *p* *f* *p*

46

cresc. *f*

52 D.C. Menuetto

5. Μιλησε μου (Speak to Me) *Greek Traditional*

pipi

p *ff* *f*

H

mp

10

mf

13 I V

f

17 IV V

Guitar 4

Forrest Guitar Ensembles

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No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

f (mp)

5

A

p

10

mf *p*

15

f

Bourrée II

B

p dolce *mf*

25

D.C. Bourrée I

mp

2. Ballet (from Terpsichore) Praetorius

3. Vals (Op. 70 No.1) F. Chopin

4. Menuetto (from KV229) W. A. Mozart

7 **E**

14 *mp*

21 **Trio**

27

F

40 **G**

p *f* *p* *f* *p* *f* *p*

p *f* *p*

47

cresc. *f*

53

D.C. Menuetto

5. Μιλησε μου (Speak to Me) *Greek Traditional*

p *ff* *sempre staccato* *f* ⑤

5

H

mp

11

mf

I

f

18

Bass Guitar

Forrest Guitar Ensembles

Arranged for guitar ensemble
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No. 4

1. Bourrée I (from *Terpsichore*)

Praetorius

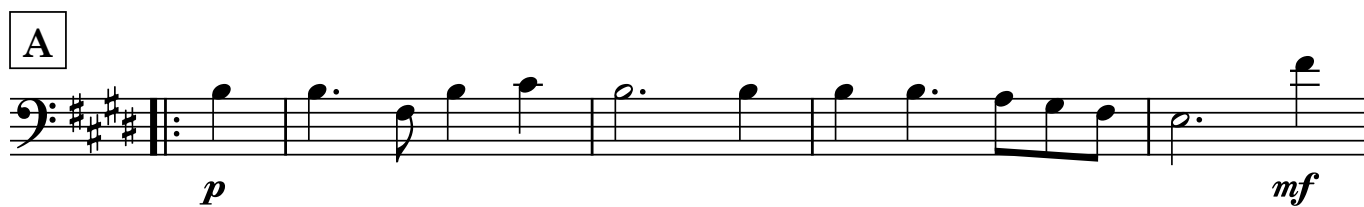


f (mp)

4

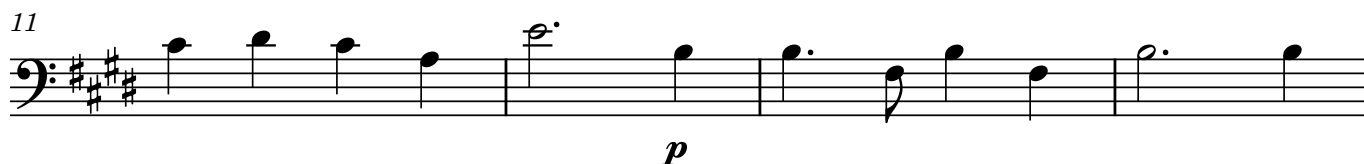


A




p *mf*

11



p

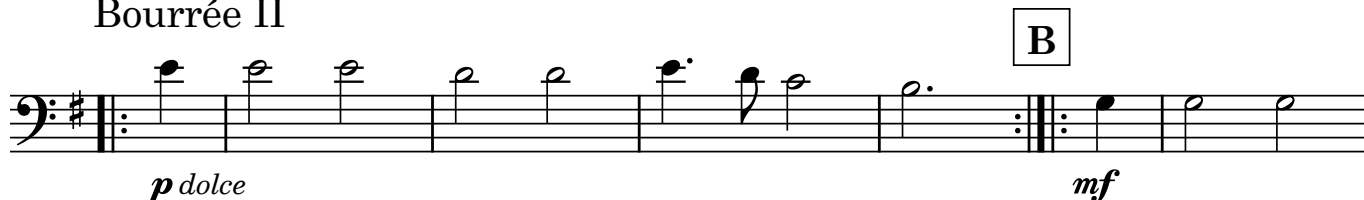
15



f

Bourrée II

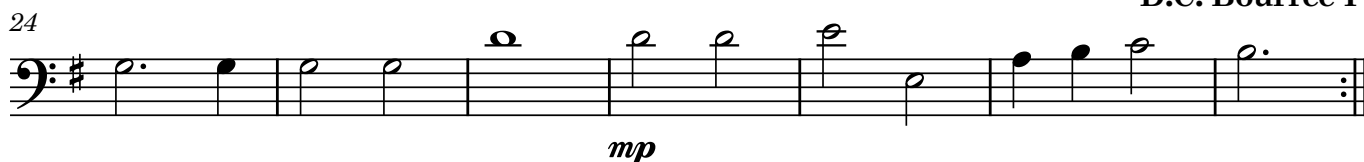
B



p dolce *mf*

D.C. Bourrée I

24



mp

2. Ballet (from *Terpsichore*)
Praetorius

mp

5

C

13

3. Vals (*Op. 70 No.1*)
F. Chopin

p

7

1. | 2. **D**

Fine

13 *rit..... a tempo* *rit.....* **D.C. al Fine**

f *p*

4. Menuetto (from KV229)

W. A. Mozart

IX

3 4 1 2 -2 3 2 4 1 3 -1 2

p *p*

6

2 4 2 -1 3 4 1

III

E

12

p

16

mp

Trio

21

p *p*

27

p *f* *p*

F

p *f* *p* *f* *p*

38

f *p*

G

p *f* *p*

48

cresc. *f*

52 D.C. Menuetto

5. Μιλησε μου (Speak to Me) Greek Traditional

sempre staccato

ff *f*

5 **H**

mp

9

mf

13 **I**

f

17