

Andrew Forrest

# Green Donkey

for Niibori Guitar Ensemble

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

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

# Green Donkey

Andrew Forrest

♩=144 *Carefree*

Alto  
Guitar 1  
Guitar 2  
Bass(N)  
Contrabass

*ff* *mf* *ff* *mf* *ff* *mf*

Detailed description: This block contains the first six measures of the piece. It features five staves: Alto, Guitar 1, Guitar 2, Bass(N), and Contrabass. The tempo is marked as quarter note = 144. The mood is 'Carefree'. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The music is in a 4/4 time signature with a key signature of one flat (Bb). The Alto part begins with a rest in the first two measures, then enters with a melodic line. The guitars and bass provide a rhythmic accompaniment.

7

*f* *f*

Detailed description: This block contains measures 7 through 13. The music continues with the same instrumentation. Dynamics are marked as fortissimo (f). The melodic lines in the Alto and Guitars become more active, with some slurs and accents. The bass and contrabass continue their rhythmic support.

14

*f* *f* *f*

Detailed description: This block contains measures 14 through 19. The music continues with the same instrumentation. Dynamics are marked as fortissimo (f). The piece concludes with a final cadence in measure 19, featuring a strong rhythmic pattern in the bass and contrabass.

**A**

20

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

*poco rit.*

25

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

**B**

**A tempo, \* Rhythm of the Dango**

31

*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

Musical score for measures 36-40. It consists of five staves. The top two staves are in treble clef, the middle two in treble clef with an 8va marking, and the bottom one in bass clef. The key signature has three sharps (F#, C#, G#). Dynamics include *mf* and accents.

41

Musical score for measures 41-46. It consists of five staves. The top two staves are in treble clef, the middle two in treble clef with an 8va marking, and the bottom one in bass clef. The key signature has three sharps (F#, C#, G#). Dynamics include *mp* and accents.

47

C

Musical score for measures 47-52. It consists of five staves. The top two staves are in treble clef, the middle two in treble clef with an 8va marking, and the bottom one in bass clef. The key signature has three sharps (F#, C#, G#). Dynamics include *mp* and *mf*.

52

Musical score for measures 52-56. The score consists of five staves. The first two staves have triplets marked with a '3' and a bracket. The third staff has a slur over a group of notes. The fourth and fifth staves have dynamic markings of *f*. The key signature is three sharps (F#, C#, G#).

57

Musical score for measures 57-61. The score consists of five staves. The first two staves have slurs over notes. The third staff has a slur over notes. The fourth and fifth staves have dynamic markings of *mf*. The key signature is three sharps (F#, C#, G#).

62

**D**

Musical score for measures 62-66. The score consists of five staves. The first two staves have dynamic markings of *mp semplice*. The third staff has a dynamic marking of *mf semplice*. The fourth and fifth staves have a dynamic marking of *mp*. The key signature is three sharps (F#, C#, G#).

68

Musical score for measures 68-72. The score is in 2/4 time with a key signature of one sharp (F#). It consists of five staves. The first staff has a treble clef, the second and third have treble clefs, the fourth has a bass clef, and the fifth has a bass clef. Dynamics include *mp* and *ff*. Measure 72 ends with a double bar line.

73

Musical score for measures 73-76. The score is in 2/4 time with a key signature of one sharp (F#). It consists of five staves. The first staff has a treble clef, the second and third have treble clefs, the fourth has a bass clef, and the fifth has a bass clef. Dynamics include *mp* and *ff*. Measure 76 ends with a double bar line and a repeat sign.

77

**E**

Musical score for measures 77-81. The score is in 2/4 time with a key signature of one flat (Bb). It consists of five staves. The first staff has a treble clef, the second and third have treble clefs, the fourth has a bass clef, and the fifth has a bass clef. Dynamics include *ff* and *mf*. Measure 81 ends with a double bar line.

83

Musical score for measures 83-87. The score consists of five staves. The first staff is the vocal line, and the other four are instrumental accompaniment. The music is in a 3/4 time signature and features a mix of eighth and quarter notes. There are some accidentals, including a sharp and a flat. The piece concludes with a double bar line.

88

Musical score for measures 88-93. The score consists of five staves. The first staff is the vocal line, and the other four are instrumental accompaniment. The music is in a 3/4 time signature and features a mix of eighth and quarter notes. There are some accidentals, including a sharp and a flat. The piece concludes with a double bar line. Dynamics include *f* (forte) and *f* (forte).

94

Musical score for measures 94-98. The score consists of five staves. The first staff is the vocal line, and the other four are instrumental accompaniment. The music is in a 3/4 time signature and features a mix of eighth and quarter notes. There are some accidentals, including a sharp and a flat. The piece concludes with a double bar line. Dynamics include *rit.* (ritardando), *dim.* (diminuendo), and *p* (piano).

Alto

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♩=144

2 <sup>②</sup>  
*ff* *Carefree* *mf*

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

12 *f*

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

24 How sad! *p* *cresc.* *f* *poco rit.*

30 **B** A tempo, \* Rhythm of the Dango *p* *mp* Some say that the coats of the donkeys were intrinsically green;

38 *mf* *mp*

43 **C** *mp*

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



48 *mf*

53 *mf* *f*

58 *mf* *mp semplice*

64 *mf*

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

69 *mp*

75 *ff* *mf*

82 *mf*

87 *f*

93 *p*

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♩=144

Carefree

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

**A**

No one has seen one for a very long time.

How sad!

poco rit. . . . .

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

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

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

47 **C** *mp* ② *mf* ③

52 *mf* I

56 *f* 2 IX *mf*

62 **D** *mp* *semplice* ③

66 *mp* V Hee-haw!

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

71 *mp* *mp*

77 **E** 2 *ff* *mf*

83

88 *f*

93 *p* rit.

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♩=144

V I Carefree

*ff* *mf*

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

*mf*

11

*f*

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

*dim.* *p*

25 poco rit.

*cresc.* *f* *p*

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

*mf* *mp*

36

*mf*

40

*mp*

45 **C**

*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 Zanagaskan oaks.

*f*

57

*mf*

62 **D**

*mf, semplice*

67 Hee-haw !

*ff mp*

72

*ff mp*

76 **E**

*ff*

81 **V**

*mf*

86

*f*

95 rit.

*p*

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$\text{♩} = 144$  *Carefree*

III ④ ⑤ I

*ff* ⑥ 1 3 4 3 1 4 1 *mf*

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

13 [A] No one has seen one for a very long time.

21 How sad!  $\text{♩} = \text{♩}$

*> dim.* [B] *p* *cresc.*

27 *poco rit.*  $\text{♩} = \text{♩}$  A tempo, \* Rhythm of the Dango

*f* *p* *mf*

33 *mp*

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

*mf* *mp*

43

47 [C]

*mp* *mf*

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

51

55

60

D

65

70

I

Hee-haw!

75

III

E

80

86

4

95

rit. . . . .

dim.

p

Bass(N)

# Green Donkey

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♩=144

Carefree

*ff* *mf*

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

12 **4**

*f*

**A**

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

*dim.*

24 How sad!

*p* *cresc.* *f* *p*

*poco rit.*

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

*mf* *mp*

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

41

46 **C**

*mp* *mf*

\* 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

56

61

66

71

76

81

86

95

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**A**

No one has seen one for a very long time.

How sad!

poco rit. .

**B**

A tempo, \* Rhythm of the Dango

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

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44 XI C IX

*mp*

48 XI

*mf*

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

53

*f*

58 D 8

*mf*

70 Hee-haw!

*ff*

77 E

*mf*

82

87 4

*f*

95 rit. p

*dim.* *p*