

Greek Dance

(traditional)

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>

Greek Dance

traditional

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$\text{♩} = \text{c. } 144$

This system contains six staves: Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The time signature is 2+2+2+3/8. The key signature has one flat (B-flat). The Requinto 1, 2, and Guitar 1 parts begin with a *mf* dynamic and a *sempre cresc.* instruction. The Requinto 2 and Guitar 2 parts begin with a *f* dynamic. The Guitar 3 part begins with a *f* dynamic. The Bass Guitar part begins with a *mp* dynamic and a *sempre cresc.* instruction. All parts end with a *f* dynamic and a *simile* instruction. The Requinto 1 and 2 parts have a repeat sign with first and second endings. The Guitar 1 and 2 parts have a repeat sign with a first ending. The Bass Guitar part has a repeat sign with a first ending.

A

This system contains six staves: Requinto 1, Requinto 2, Guitar 1, Guitar 2, Guitar 3, and Bass Guitar. The time signature is 2+2+2+3/8. The key signature has one flat (B-flat). The Requinto 1 and 2 parts begin with a *mf* dynamic and a *simile* instruction. The Guitar 1, 2, and 3 parts begin with a *mf* dynamic and a *simile* instruction. The Bass Guitar part begins with a *mf* dynamic. The Requinto 1 and 2 parts have a repeat sign with first and second endings. The Guitar 1 and 2 parts have a repeat sign with a first ending. The Bass Guitar part has a repeat sign with a first ending.

12 **B**

f *pp* *sempre cresc.*

f *pp* *sempre cresc.*

f *p* *sempre cresc.*

f *pp* *sempre cresc.*

f *pp* *sempre cresc.*

f *pp* *sempre cresc.*

f *pp* *sempre cresc.*

17 1. 2. 1. 2.

ff *ff* *ff* *ff* *ff* *ff* *ff*

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Requinto 1

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2

mf *sempre cresc.*

5

simile

A

f *mf*

8

1. 2.

1. 2.

12

B

f *pp* *sempre cresc.*

16

1. 2.

1. 2.

20

1. 2.

ff

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Requinto 2

f

7

A simile

mf

1. 2.

12

B

f *pp* *sempre cresc.*

16

1. 2.

20

ff

1. 2.

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Guitar 1

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2

VII $\overset{4}{>}$ $\overset{4}{>}$ V $\overset{1}{>}$ $\overset{2}{>}$ $\overset{4}{>}$ $\overset{3}{>}$ $\overset{4}{>}$

mf *sempre cresc.*

5 simile

A V $\overset{2}{>}$ $\overset{4}{>}$ $\overset{1}{>}$ $\overset{4}{>}$ $\overset{2}{>}$

f *mf*

8

1. 2.

12

B VII $\overset{4}{>}$ $\overset{2}{>}$ V $\overset{4}{>}$ $\overset{2}{>}$

f *p* *sempre cresc.*

16

1. 2.

20

1. 2.

ff

The musical score is written for a single guitar part in a 6/8 time signature. It begins with a tempo marking of approximately 144 beats per minute. The first measure contains a rhythmic pattern of 2+2+2+3 eighth notes, followed by a whole rest. The melody starts on the fifth measure with a forte (f) dynamic. It features several first and second endings. Chords VII and V are indicated above the staff, with specific fingering and accents. The dynamics range from forte (f) to fortissimo (ff), with a section marked 'sempre cresc.' (sempre crescendo) and another marked 'p' (piano). The piece concludes with a fortissimo (ff) dynamic.

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Guitar 2

f

A III

7

mf simile

12 I **B**

f *pp sempre cresc.*

16

1. 2.

20

1. 2.

ff

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Guitar 3

f

7

A simile

mf

1. 2.

12

B

f *pp* *sempre cresc.*

16

1. 2.

19

ff

1. 2.

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Guitar 4

$\text{♩} = \text{c. } 144$

mp *sempre cresc.* *simile*

5

A

f *mf*

10

1. 2.

f

14

B

pp *sempre cresc.*

1.

18

2. 1. 2.

ff

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Bass Guitar

2

mp *sempre cresc.*

5 simile

f *mf*

A

10

1. 2.

f

14 **B**

pp *sempre cresc.*

1.

18

2. 1. 2.

ff