

Andrew Forrest

Champagnoise
(after Claude Gervaise)

for

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)

Andrew Forrest

$\text{♩} = 100$

Requinto 1 *f*

Requinto 2 *f*

Guitar 1 *f*

Guitar 2 *f*

Guitar 3 *f*

Guitar 4 *f*

Bass Guitar *f*

9

1. 2. *molto rall.*

18 **Meno mosso**, $\text{♩} = 54$

Musical score for measures 18-24. The score is written for a piano and consists of five systems of staves. Each system contains two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The tempo is marked 'Meno mosso' with a quarter note equal to 54 beats per minute. The dynamics are marked 'p, dolce' throughout. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the fifth system.

A

Musical score for measures 25-31, marked with a box 'A'. The score is written for a piano and consists of five systems of staves. Each system contains two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The dynamics are marked 'p, dolce'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the fifth system.

30

dim.

dim.

dim.

dim.

dim.

36 **B** Tempo primo, ♩ = 100

pp

pp

pp

pp

44

Musical score for measures 44-51. The score is in 3/4 time and F# major. It consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (treble, middle, and bass clef). The third system has two staves (treble and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has two staves (treble and bass clef). Dynamics include *p* and *mf*. A *sim.* marking is present in the second system. The key signature has three sharps (F#, C#, G#).

52

Musical score for measures 52-59. The score is in 3/4 time and F# major. It consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has three staves (treble, middle, and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has two staves (treble and bass clef). Dynamics include *ff*. The key signature has three sharps (F#, C#, G#).

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 70-73 feature a prominent piano (*p*) dynamic marking and include fermatas and accents. The piece concludes with a final cadence in measure 73.

Requinto 1

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$\text{♩} = 100$

7

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

19

25 A

30 dim.

36 B Tempo primo, $\text{♩} = 100$

49 ff

55

62

68 p

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♩ = 100

f

7

13 1. 2. *molto rall.* *Meno mosso*, ♩ = 54

p. dolce

19

A

25

30

dim.

B *Tempo primo*, ♩ = 100

8

p *mf*

49

ff

55

62

68

p

Detailed description: This is a musical score for guitar 1, titled 'Champagnoise' (after Claude Gervaise) by Andrew Forrest. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a tempo marking of ♩ = 100 and a dynamic of *f*. The first system (measures 1-6) features a melodic line with slurs and accents. Measure 7 is the start of a second system. Measure 13 begins a section with two first endings: the first ending leads back to measure 13, and the second ending, marked *molto rall.* and *Meno mosso* (♩ = 54), leads to a 3/2 time signature change. The dynamics here are *p. dolce*. Measure 19 starts a section with various time signature changes (2/2, 3/2, 3/2, 2/2). Measure 25 is the start of section A, which includes more time signature changes. Measure 30 is the start of section B, marked *Tempo primo* (♩ = 100). It begins with an 8-measure rest followed by a melodic line with dynamics *p* and *mf*. Measure 49 is marked *ff*. Measure 55 continues the melodic line with accents. Measure 62 continues the melodic line with accents. Measure 68 is the final measure, ending with a melodic phrase and a dynamic of *p*.

Champagnoise

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$\text{♩} = 100$

f

7

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

20

27 **A**

31 *dim.*

36 **B** *Tempo primo, ♩ = 100*
pp p

46 *mf ff*

53

60

67 *p*

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8

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

21

27 **A**

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

40

47 *mf* *ff*

54

61

68 *p*

Champagnoise

(after Claude Gervaise)

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$\text{♩} = 100$

f

8

15

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

p, dolce

22

A

28

34

B *Tempo primo, ♩ = 100*

dim. pp

41

p

48

mf ff

55

62

68

p