

More Sokol Pie

A traditional Macedonian song

Arranged for Niibori 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>

More Sokol Pie

Macedonia

Arranged for Guitar Quartet
by Andrew Forrest

$\text{♩} = \text{c.}248$

Alto

Guitar 2 *mp*

Guitar 3 *mp*

Bass(N) *mp*

Contrabass *mp*

6

A

f(mf)

f(mf)

mf(mp)

1st. time only

f(mf)

f(mf)

11

1. 2.

16

B

f

1.

Tutti

f

22 2. C 1.

mp

mp

8

mp

8

mp

28 D 2.

p

p

p

8

mp

8

p

34 **E**

mf

mf

mf

mf

mf

1. 2.

40 **F**

mp

mp

mp

mp

mp

1. 2.

46 **G**

1.

pizz. sim.

51 **H**

2.

f *f* *f* *f*

57

1. 2. I

p lontano

p lontano

p

62

pp lontano

pp

Alto

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A

8

f(mf)

V IV

3 1 1-2 4

12

1. 2.

3 3

17

B

f

4 3 1 1-2 1 3

1. 2.

22

C

3

1. 2.

29

D IV

p

1 2

34 **E** *mf*

39 **F**

46 **G**

54 **H** *f*

57

60 **I** *p lontano*

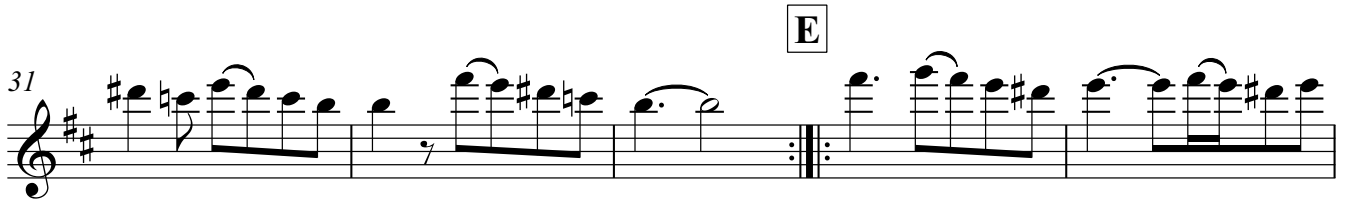
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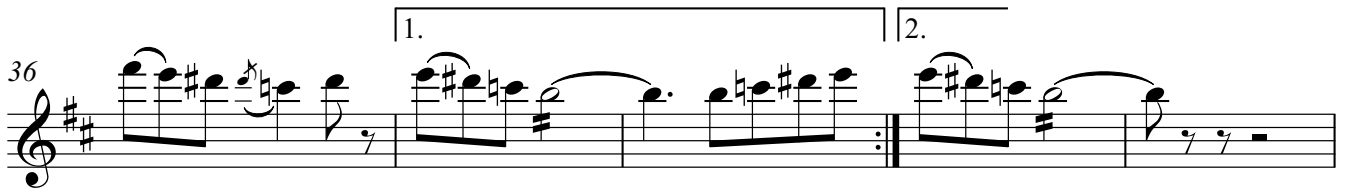
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The musical score for Guitar 1 is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 7/8. The tempo is marked as $\text{♩} = \text{c.}248$. The score is divided into four sections: Section A (measures 8-11), Section B (measures 12-15), Section C (measures 16-19), and Section D (measures 20-24). Section A begins with a whole rest for 8 measures, followed by a repeat sign and a forte (*f*) dynamic. It contains two triplet eighth notes. Section B (measures 12-15) features two first and second endings, each with a triplet eighth note. Section C (measures 16-19) also has two first and second endings. Section D (measures 20-24) starts with a triplet eighth note, followed by two first and second endings, and concludes with a mezzo-piano (*mp*) dynamic.

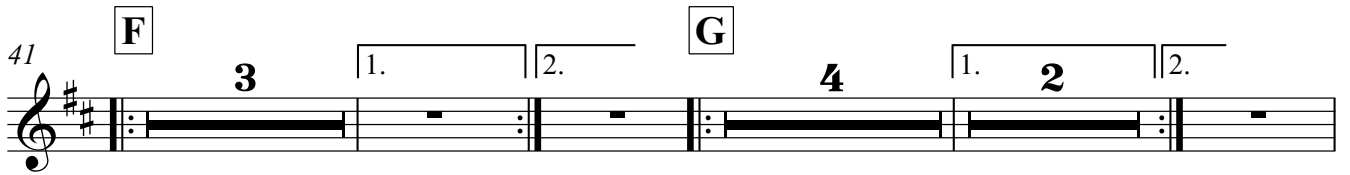
31 E



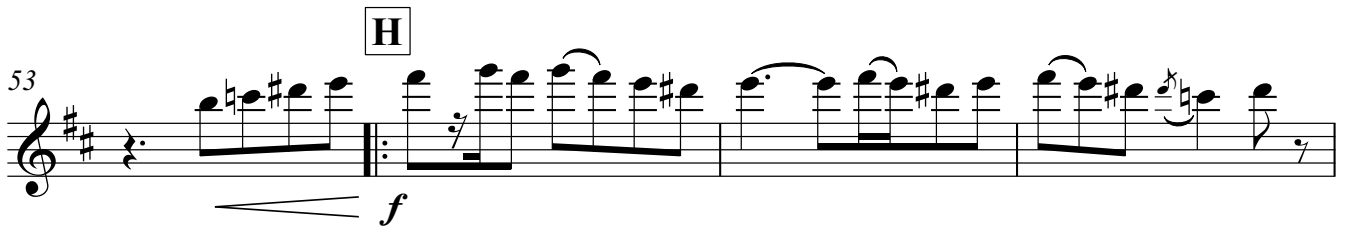
36



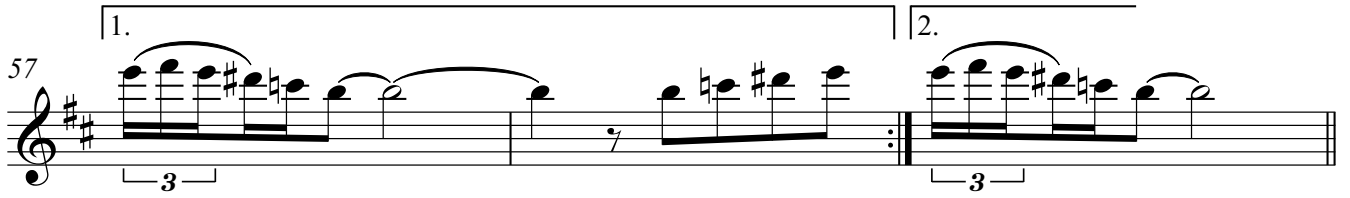
41 F **3** 1. 2. G **4** 1. **2** 2.



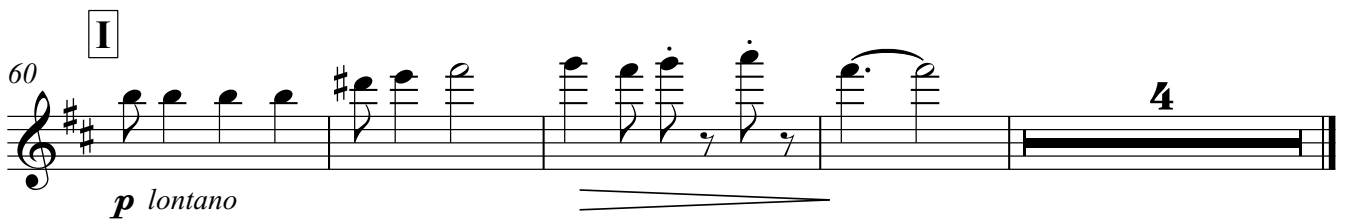
53 H



57



60 I



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Musical notation for measures 1-4. The key signature is two sharps (F# and C#). The time signature is 7/8. The piece starts with a mezzo-piano (*mp*) dynamic. Measure 1 has a fingering of 1, 3, 2, 0 and a second fingering of 1, 3, 4-4, 2. Measure 2 has a fingering of 1, 2, 1, 3, 4, 3, 1, 2, 1. Measure 3 has a fingering of 1, 3, 4, 3, 1, 2, 1. Measure 4 has a fingering of 4, 2, 1. There are slurs over measures 1-2 and 2-3. A triplet of eighth notes is marked in measure 3, and a second ending bracket is shown in measure 4.

Musical notation for measures 5-8. Measure 5 has a fingering of 1, 3, 2, 0. Measure 6 has a fingering of 1, 3, 4, 2. Measure 7 has a fingering of 1, 2, 1, 3, 4, 3, 1, 2, 1. Measure 8 has a fingering of 4, 2, 1. There are slurs over measures 5-6 and 6-7. A triplet of eighth notes is marked in measure 7.

Musical notation for measures 9-13. Measure 9 is the start of section A, marked with a box 'A' and a *f*(*mf*) dynamic. It has a fingering of 1, 4. Measure 10 has a fingering of 1, 3. Measure 11 has a fingering of 1, 4. Measure 12 has a fingering of 1, 3. Measure 13 has a first ending bracket. There are slurs over measures 9-10, 10-11, 11-12, and 12-13. Triplet markings are present in measures 10 and 12.

Musical notation for measures 14-18. Measure 14 has a first ending bracket. Measure 15 has a second ending bracket. Measure 16 is the start of section B, marked with a box 'B' and a *f* dynamic. It has a fingering of 4, 2, 2, 1. Measure 17 has a fingering of 4, 2, 2, 1. Measure 18 has a fingering of 4, 2, 2, 1. There are slurs over measures 14-15, 15-16, 16-17, and 17-18.

Musical notation for measures 19-23. Measure 19 has a first ending bracket. Measure 20 has a second ending bracket. Measure 21 has a first ending bracket. Measure 22 has a second ending bracket. Measure 23 has a first ending bracket. There are slurs over measures 19-20, 20-21, 21-22, and 22-23.

Musical notation for measures 24-28. Measure 24 is the start of section C, marked with a box 'C' and a mezzo-piano (*mp*) dynamic. It has a fingering of 1, 3, 4, 2. Measure 25 has a fingering of 1, 3, 4, 2. Measure 26 has a fingering of 1, 3, 4, 2. Measure 27 has a fingering of 1, 3, 4, 2. Measure 28 has a first ending bracket. There are slurs over measures 24-25, 25-26, 26-27, and 27-28. A triplet of eighth notes is marked in measure 27.

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I II

mp

5

9 **A**

mf(mp)

13 1. 2.

17 **B**

f

21 1. 2. **C**

mp

26 1. 2. **D**

p

30

34 **E** *mf* 1.

38 2. **F** *mp*

42 **IV** 1. **I** 2.

46 **G** *pizz.* *sim.* *p*

50 1. 2.

54 **H** *f*

57 1. 2.

60 **I** *nat.* *p* *lontano* **V**

64 *pp*

Bass(N)

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mp

5

9 **A** 1st. time only

f(mf)

13 1. 2.

17 **B** Tutti

20 1. 2.

24 **C** 1.

mp

28 **D**
8 *mp*

32 **E**

36 **F**

41 **G**
8 *mp*

45 **H**

49 **I**

54 **J**
8 *f*

58 **K**
8

Contrabass

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$\text{♩} = \text{c.}248$

mp

5

9 **A**

f(mf)

14 **B**

f

19

24 **C**

mp

28 **D**

p

33 **E**

mf

37

1. 2.

41 **F**

mp

1.

45 **G**

2.

49

1. 2.

53 **H**

f

56

1. 2.

60 **I**

p

4