

Michel Mauléart Monton

Yellow Bird

'Choukoun' 1883

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

*A nineteenth century Haitian song
based on an earlier French berceuse.*

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

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Allegro ♩ = 120

Musical score for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The instruments are Alto, Guitar 1, Guitar 2, Guitar 3, Bass(N), and Contrabass. All parts begin with a dynamic marking of *p cresc.* (piano, crescendo). The Alto part consists of half notes. Guitar 1 has a melodic line that becomes more active in the fourth measure. Guitar 2 plays half notes. Guitar 3 plays a rhythmic pattern of eighth notes with chords. Bass(N) and Contrabass play a steady eighth-note accompaniment.

Musical score for measures 5-8. The score continues from the previous page. The dynamics are marked as *f* (forte) for measures 5 and 6, *mp* (mezzo-piano) for measure 7, and *f* for measure 8. The Alto part has a melodic line with some grace notes. Guitar 1 has a melodic line with some grace notes. Guitar 2 plays half notes. Guitar 3 plays a rhythmic pattern of eighth notes with chords. Bass(N) and Contrabass play a steady eighth-note accompaniment.

11

Musical score for measures 11-16. The score is written for six staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth and sixth staves are in bass clef with the same key signature. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The bass line consists of simple chords and single notes.

17

Musical score for measures 17-22. The score continues with six staves. Measures 17-20 contain triplets in the upper staves. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The notation includes slurs, accents, and various rhythmic patterns. The bass line continues with simple accompaniment.

23

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

28

1. 2.

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

molto rall.

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Alto

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Alto

p cresc. *f*

7

mp *f* I

13

17

20

VII

mp

24

f *p*

28

molto rall

mp *pp*

Guitar 1

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Guitar 1

Guitar 2

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Guitar 2

p cresc. *f*

7

13

17

22

26

30

molto rall

Guitar 3

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Guitar 3

p cresc.

4

f

8

12

16

20

mp

25

f *p*

30

molto rall

mp *dim.* *pp*

Bass(N)

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Bass(N)

p cresc.

5

f

10

15

20

p

24

f

p

28

mp

dim.

pp

molto rall

Contrabass

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Contrabass

8 *p cresc.*

5

8 *f*

10

8 *f*

16

8 *f*

21

8 *p*

25

8 *f* *p*

29

8 *mp* *dim.* *pp*