

CHAMPAGNE PROBLEMS

SATB (divisi) choral,
a cappella

Words and music by Taylor Swift and William Bowery
Arranged by **KIRSTEN DUNCAN**

An arrangement for
intermediate unaccompanied
mixed choirs of Taylor Swift's
'Champagne problems' from
her 2020 album *Evermore*.

Dedicated to Tom, Matilda
and Cassandra.

Item 2023-02
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AU \$5.00



Champagne problems

This choral work by Kirsten Duncan is an arrangement of 'Champagne problems', a critically acclaimed single from Taylor Swift's 9th studio album *Evermore*, released in December 2020.¹

It is a melancholy ballad about a young woman who finds herself not ready for her lover's public marriage proposal. Swift describes the song as "the one where longtime college sweethearts had very different plans for the same night, one to end it and one who brought a ring."² The jilted boyfriend nurses his hurt on the night train while his now ex-girlfriend is condemned by hometown skeptics although she wishes him love with someone new.

We know not to take it all too seriously – the breakup and reasons for it, although a shock, are "champagne problems", not ones affecting safety and survival.³

Why choose this arrangement? Unlike most versions, this arrangement is composed for intermediate to advanced mixed adult choirs (SATB divisi) without any instrumental accompaniment. Tenors and altos lead the gentle verses and choruses, shifting into densifying harmonic structure as the tale builds through the bridge to its dramatic peak, then gently resolves.

1 Wikipedia, 'Champagne problems (Taylor Swift song)', [https://en.wikipedia.org/wiki/Champagne_Problems_\(Taylor_Swift_song\)](https://en.wikipedia.org/wiki/Champagne_Problems_(Taylor_Swift_song))

2 Swift, T, 2020, Twitter, <https://twitter.com/taylorswift13/status/1337263259469164545/photo/2>

3 Pearson, 2022, Champagne problems – meaning, origin and usage, <https://english-grammar-lessons.com/champagne-problems-meaning/>

Champagne Problems

For mixed a cappella voices (SATB multi-divisi)

Words and music by
TAYLOR SWIFT and WILLIAM BOWERY

Arranged by KIRSTEN DUNCAN

Andantino ♩ = 80

Gently

Musical score for the first system of 'Champagne Problems'. It features five staves: Soprano 1, Soprano 2 & 3, Alto 1, Alto 2, and Tenor, and Bass 1 & 2. The key signature is one flat (B-flat major) and the time signature is 4/4. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The dynamics are marked 'p' (piano) for most parts. The Soprano 1 part is mostly rests. The Soprano 2 & 3 part has a long note with a slur. The Alto 1 and Alto 2 parts have a melodic line with lyrics 'Noo noo noo noo'. The Tenor part has a similar melodic line with lyrics 'Noo noo noo noo'. The Bass 1 & 2 part has a long note with a slur.

Musical score for the second system of 'Champagne Problems'. It features six staves. The first two staves are Soprano 1 and Soprano 2 & 3, both with long notes and lyrics 'ha'. The next two staves are Alto 1 and Alto 2, both with melodic lines and lyrics 'Noo noo noo noo'. The fifth staff is Tenor, with a melodic line and lyrics 'noo noo noo noo'. The sixth staff is Bass 1 & 2, with a long note and lyrics 'ha'. The dynamics are marked 'p' (piano) for most parts.

17

dropped your hand, left you there on the lan - ding,

dropped your hand while dan - cing, left you out_ there stan - ding, crest fa - llen on_ the lan - ding,

dropped your hand while dan - cing, left you out_ there stan - ding, crest fa - llen on_ the lan - ding,

dropped your hand, left you there on the lan - ding,

PREVIEW ONLY

cham - pagne pro - blems. Ring in po - cket, pic - ture, wa - llet,

mf Your mom's ring in_ your pock - et, my pic - ture in_ your wa - llet,

mf cham - pagne pro - blems. Your mom's ring in_ your pock - et, my pic - ture in_ your wa - llet,

mf cham - pagne pro - blems. Your mom's ring in_ your pock - et, my pic - ture in_ your wa - llet,

mp cham - pagne pro - blems. Ring in po - cket, pic - ture, wa - llet,

p Ha _____

p Noo noo noo noo noo noo noo noo noo noo noo noo noo noo noo noo

p Noo noo noo noo noo noo noo noo noo noo noo noo noo noo noo noo

mf You told your fam - ily for a rea - son, you could-n't keep it in.____

mf You told your fam - ily for a rea - son, you could-n't keep it in.____

p Ha _____

PREVIEW ONLY

mp Chorus 2
ha _____ Dom Pe-ri-

Noo noo noo noo noo noo noo noo noo noo noo noo noo noo

Noo noo noo noo noo noo noo noo noo noo noo noo noo noo

Your sis-ter splashed out on the bo - ttle, now no-one's ce - le - bra - ting.~

Your sis-ter splashed out on the bo - ttle, now no-one's ce - le - bra - ting.~

mp Ha _____ bo - ttle Ha _____ Dom Pe-ri-

43

for no rea - son, cham-pagne pro - blems. *p* hoo ha - ah ha -

for no rea - son, cham-pagne pro - blems. *mp* ah

I could-n't give_ a rea-son, cham-pagne prob - lems... *mf* No-one

I could-n't give_ a rea-son, cham-pagne prob - lems... *mf* No-one's ce - le-brat - ing, no ce - le-bra - ting

I could-n't give_ a rea-son, cham-pagne prob - lems... *mp* hoo ha - ah ha -

for no rea - son, cham-pagne pro - blems. *mp* hoo ha - ah ha -

PREVIEW ONLY

40

oo ha - ah ha - oo ha - ah ha -

No - one No - thing, no - thing

No-one's ce - le-brat - ing, no ce - le-bra - ting No-thing to app-laud, no-thing to app-laud,

oo ha - ah ha - oo ha - ah ha -

oo ha - oo ha -

oo ha - oo

mf
Your Mi-das touch on the Che-vy door.

rea - son Could-n't give a rea - son, a rea - son

mf
Could-n't give a rea - son, a rea - son, rea - son. Your Mi-das touch on the Che-vy door.

oo

oo ha - oo Your Mi-das touch on the Che-vy door

PREVIEW ONLY

mf
No - vem-ber flush and your flan-nel cure.

"This dorm was once a mad - house".

mf
No - vem-ber flush and your flan-nel cure.

"This dorm was once a mad - house".

mf
No - vem-ber flush and your flan-nel cure.

"This dorm was once a mad - house".

E ♩ = 80
a tempo

61

mp

Rubato

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go.

mp

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go.

mp

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go. Some

mp

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go. Some

mp

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go. Some

mp

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go. Some

One for the mo-ney, two for the show. I ne-ver was rea-dy so I watch you go. Some

PREVIEW ONLY

4

Gently

some-one's on their knees and asks you.

some-one's on their knees and asks you.

times you just don't know the an - swer 'til some-one's on their knees and asks you. She would have

times you just don't know the an - swer 'til some-one's on their knees and asks you. She would have

times you just don't know the an - swer 'til some-one's on their knees and asks you.

times you just don't know the an - swer 'til some-one's on their knees and asks you. She would have

times you just don't know the an - swer 'til some-one's on their knees and asks you. She would have

G Outro (Interlude 2)

82

p oo ha - ah ha - oo ha - ah ha -

p ah

mp hoo No-one's ce-le-brat - ing, no ce-le-brat - ing No-one's ce-le-brat - ing, no ce-le-brat -

mp No-one's ce-le-brat - ing, no ce-le-brat - ing No-one's ce-le-brat - ing, no ce-le-brat - ing

p hoo ha - oo ha -

PREVIEW ONLY

4

oo ha - ah ha - oo ha -

ting, your heart was glass, I dropped it.

No-thing to ap-plaud, no-thing to ap-plaud, No-thing to ap-plaud, no-thing to ap-plaud,

mp you won't re - mem - ber all my cham - pagne prob - lems.

oo ha - oo ha ha -

90

oomm

mp

your heart was glass, I dropped it.

mmm

mmm

8 mmm

oomm

Detailed description: This is a musical score for a vocal line and piano accompaniment. The page is numbered 90 in the top left and 17 in the top right. The vocal line is on a treble clef staff with lyrics: "your heart was glass, I dropped it." The piano accompaniment consists of five staves: four treble clef staves and one bass clef staff. The first piano staff has a dynamic marking of *mp*. The lyrics are aligned with the vocal line. There are various musical notations including slurs, accents, and dynamic markings like *mp* and *mmm*.

PREVIEW ONLY

Kirsten Duncan

Kirsten has had a lifelong passion for choral singing. Her first memorable event was a combined primary schools performance of *Joseph and the Amazing Technicolour Dreamcoat* at the Sydney Opera House where she also played in a recorder ensemble. As an early teen, she donned medieval costume for Judith Clingan's Canberra youth choir Gaudeamus's tour of New Zealand that included a spontaneous double-choir performance in a glowworm cave. With the Hamburg International School (ISH) choir Kirsten performed in Frankfurt, Vienna, London and Bonn and also sang in the auditioned semi-professional ensemble ISH Singers. Kirsten honed her sight-singing skills and sacred repertoire during three years of evensong and festival services with the choirs of Christ Church St Laurence, which, according to Geoffrey Moorhouse in *Sydney: the story of a city* (1999), 'may well be the finest choir in the entire Anglican Communion', under the direction of Dr Neil McEwan.

Returning to Canberra in 2002, Kirsten auditioned for The Resonants, directed by Helen Swan, after hearing the choir on ArtSound FM radio. She has now been singing with the award-winning group for two thirds of its 30+-year history, including recording two albums and performing in dozens of the choir's own concerts plus collaborations with the Canberra Symphony Orchestra, the Canberra International Music Festival, The Idea of North and others. She has been an active member of The Resonants committee and designer of the choir's promotional material for most of that time.

Kirsten feels privileged to now be writing choral music, contributing to the community that has been a stabilising thread through a life spanning many cities, military service, graphic design, climate activism and more. She dedicates it as a gift to every singer that she has entwined voices with, and particularly her husband and daughters who play Taylor's music incessantly!

kirstenduncan.com.au

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