

University of Arkansas, Fayetteville
ScholarWorks@UARK

Graduate Theses and Dissertations

5-2022

Plains Minimalism

Matthew Magerkurth
University of Arkansas, Fayetteville

Follow this and additional works at: <https://scholarworks.uark.edu/etd>



Part of the [Composition Commons](#)

Citation

Magerkurth, M. (2022). Plains Minimalism. *Graduate Theses and Dissertations* Retrieved from <https://scholarworks.uark.edu/etd/4441>

This Thesis is brought to you for free and open access by ScholarWorks@UARK. It has been accepted for inclusion in Graduate Theses and Dissertations by an authorized administrator of ScholarWorks@UARK. For more information, please contact scholar@uark.edu, uarepos@uark.edu.

Plains Minimalism

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Music in Music with a concentration in Composition

by

Matthew Magerkurth

University of Tulsa
Bachelor of Music with a concentration in Composition, 2017

May 2022
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Robert Mueller, DMA
Committee Chair

Er-Gene Kahng, DMA
Committee Member

Jacob Hertzog, PhD
Committee Member

Abstract

Plains Minimalism is a set of four musical scores that seeks to reconcile classical and folk music styles in a semi-improvisatory style. In each piece, the musicians are asked to interact with each other in different ways, alternating between a specifically-notated classical score and esoteric text descriptions. Additionally, this body of work includes instruments traditionally associated with American folk music, including banjo, manolin, and acoustic guitar. Through both the textural and notational fusion, these pieces are designed to be performed by musicians with variable degrees of reading ability, thus widening access to traditional classical music spaces.

Table of Contents

Introduction.....	1
<i>Blurry Canons</i>	4
<i>Plane of Water/Sea of Grass</i>	36
<i>Congregation</i>	72
<i>Empty in Full</i>	89

Introduction

In the years since my finishing my undergraduate degree, the trajectory of both of my performance and composition lives has been moving away from classical music. As a cellist and bass player, I found myself learning music almost exclusively orally, and only rarely would a staff of notation appear in my working life. My friends and colleagues in the Tulsa music community pushed me to improve at some of the bedrock abilities that I didn't learn in music school; thinking about rhythm on a grid, bass playing that holds down the groove, deeply listening to mixes and the content of recorded music, and beginning to grasp the feeling of tension and release in group improvisation. All in all, my participation in classical music decreased as my involvement with folk music and other non-classical music increased.

As I entered my graduate study at the University of Arkansas, I felt a pull back to classical music while making weekend jaunts back to Tulsa for gigs, rehearsals, and recording sessions. This hectic schedule resulted in my being immersed in both classical and non-classical modes of learning at the same time, and I wanted to find some way to bridge these two ways of thinking in my eventual thesis.

During this time I've also been thinking about my family and upbringing on the plains. All of my family comes from central Kansas, and over the course of innumerable drives through the heart of the state, the imagery of flatness and lovely mundanity wormed its way into my head, and I wanted to channel that landscape into music that gently unfurls over time. The overall sound and texture is influenced by artists like Kalyn Fay, Adrienne Lenker, Gilian Welch, John Adams, and Tigran Hamasyan.

With these pieces, I wanted to make music that is intensely collaborative and prioritizes the ability of the performers to make decisions within a semi-prescribed form. Furthermore, I'm explicitly writing these pieces with specific players in mind; all folks that I've worked with in Tulsa. I also intend to perform in all of the ensembles here as a cellist or guitarist, and from the position as composer/performer I hope to be available to shape the pieces as needed while also allowing the pieces freedom to move in directions I didn't anticipate. I fully expect these pieces will change in the rehearsal process, but these scores are roadmaps with which to begin.

The resulting music should be able to live in a concert hall, gallery space, or any listening room, but it is primarily intended to be recorded. That project may not be able to come to fruition for a while, but I'm hopeful to be able to rehearse, record, and collaborate with the necessary players as more folks are able to get vaccinated.

Blurry Canons is the introduction to this body of work, as it features the folk band texture and the type of rhythmic development that exists later in the work as well. Essentially, this movement uses a consistent 9-beat time signature, in which each individual part creates their own repeating subdivisions, thereby blurring the entry before them. This movement also introduces the "flocking" gesture amongst the plucked instruments (in this movement, acoustic guitar, electric guitar, and banjo) in which each player rapidly and freely plays arpeggios to make a large, cloudy chord texture.

Following *Blurry Canons* is *Plane of Water/Sea of Grass*, the most traditionally "classical" of the set. This piece is a piano trio, an instrumentation forged in the

European classical tradition, but it is a comfortable medium I've written in many times, and I have trusted colleagues who would be excellent to perform this with. This piece is inspired by a certain swath of Kansas Turnpike which once was an ocean floor. This piece imagines the process of drying up as the ocean recedes, and then flips it around and conjures a deluge of water entering and flooding it all again with the ocean.

Third in the set is *Congregation*, a piece for four acoustic guitars in different tunings. The notation in this piece is the least prescribed than any of the pieces, as this piece is intended to be the most improvisatory. This piece includes a climactic moment that features the instruments being detuned and improvised on wildly and noisily. All in all, this piece should be the most dynamic of the set - from the most delicate to the most intense and noisy.

The final piece in the set is *Empty in Full*, which features the return of the folk band instrumentation. This piece is mostly defined by the flocking gesture, and as a conclusion, it moves gently and slowly. The plucked instruments are asked to bow their instruments at the end, and the sound is intended to be stretched out and crusty as the piece fades out freely.

The impetus for this set of pieces is both a genuine personal interest in the landscape of the plains region and a desire to share the artistry of people who live here. The finished, recorded product will likely include elements of spoken word and folk songs written and performed by plains-based artists, and will aim to show that these places are a destination, and not merely a flyover.

Blurry Canons
for seven string instruments

Matt Magerkurth

2021

Performance Notes

This piece is part of a series of folk-music-related chamber pieces in part prompted by the prairie landscapes I associate with my family in rural Kansas and my life as a young adult in Tulsa, Oklahoma. This piece, for seven string instruments, is intended to be performable by players who are less-experienced music readers via its semi-graphic nature. A demo recording will be provided to ensembles hoping to perform this piece in order to accommodate players wishing to perform this piece more so by ear than by score. In addition to specific rhythms and timings, this piece uses both a system of numbered cues inside standard lettered rehearsal marks and boxed ostinatos inside of a regular time signature. For instances where numbered cues are used, the ensemble is not required to follow any sort of regular time, and arpeggiated gestures should be loose, cloudy, and almost like flocks of birds. For instances of boxed ostinatos within a time signature, musicians should maintain the rhythmic integrity of their patterns while feeling free to change notes as fit. Each ensemble may designate a leader to issue cues, or they may decide cues as a group. Unless otherwise notated, boxed material should dovetail in and out, so if a cue occurs, finish your thought and move on.

In all circumstances, boxed musical material is to be repeated in any rhythm or sequence. Sections involving dotted bar lines should not be treated metrically.

Approximate Duration: 9'

BLURRY CANONS

for seven string instruments

Matt Magerkurth

meditative, but gently driving (♩=120)

To A. Gtr.

after initial iterations, continue playing in given pattern lengths.
consider changing notes in patterns, react to fellow players

Acoustic Guitar

Banjo

5

A. Gtr.

E. Gtr.

Ban.

Vln.

pizz.

9

A. Gtr.

E. Gtr.


Ban.


Vln.


Vc.

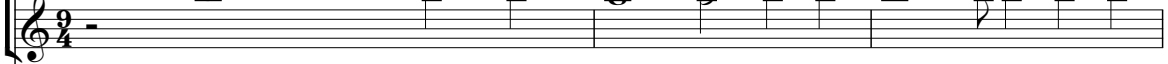
pizz.

11 **A**

A. Gtr. 

E. Gtr. 

Ban. 

P. S. Gtr. 

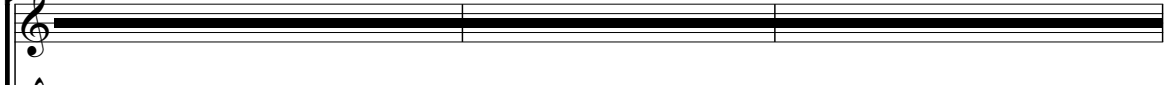
A

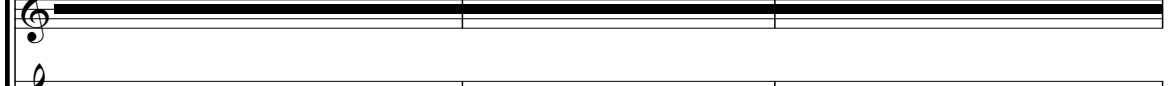
Vln. 


Vc. 

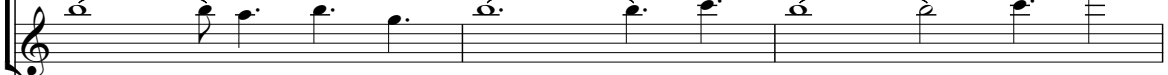
Db. 

14

A. Gtr. 

E. Gtr. 

Ban. 

P. S. Gtr. 

Vln. 

Vc. 

Db. 

17

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

The musical score for page 17, measures 17-18, is as follows:

- A. Gtr. (Acoustic Guitar):** Treble clef, two whole rests.
- E. Gtr. (Electric Guitar):** Treble clef, two whole rests.
- Ban. (Banjo):** Treble clef, two whole rests.
- P. S. Gtr. (Percussion Steel Guitar):** Treble clef, measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; measure 18: quarter note G4.
- Vln. (Violin):** Treble clef, measure 17: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4; measure 18: quarter note G4.
- Vc. (Violoncello):** Bass clef, measure 17: quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3; measure 18: quarter note G3.
- Db. (Double Bass):** Bass clef, two whole rests.

19 **B** very slowly building

A. Gtr. *mf*

E. Gtr.

Ban.

P. S. Gtr.

B very slowly building

Vln.

Vc.

Db. *mf*

22

A. Gtr. *mp*

E. Gtr. *mf*

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

24

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

pizz.

26

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

arco

sim.

pizz.

28

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

arco, choppy

30

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

31

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

32

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

C

33

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

arco, sul tasto

mp

35

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

sim.

arco, crossfade with violin

mf

sim.

37 **with a subtle swagger**

A. Gtr. *f*

E. Gtr.

Ban.

P. S. Gtr.

Vln. **with a subtle swagger**

Vc.

Db. *f*

39

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln. *arco*

Vc.

Db.

sim.

41

A. Gtr. 

E. Gtr. 

Ban. 


P. S. Gtr. 


Vln. 


Vc. 


Db. 


43


A. Gtr. 


E. Gtr. 

Ban. 

P. S. Gtr. 

Vln. 

Vc. 

Db. 

44

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

45 **D** suddenly gentle and graceful (♩=99.55, ♩+♩=♩)

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mf

D suddenly gentle and graceful (♩=99.55, ♩+♩=♩)

mf

49

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

53

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

57

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

arco

Db.

60

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

62

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

E **1** **2**

65

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

3 **4**

68

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

5 6 7

70

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

73

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

78 **F** driving again (♩=120)

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln. **F** driving again (♩=120)

Vc.

Db. *pizz.*
mf

80

A. Gtr. *mf*

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

82

A. Gtr.

E. Gtr. *mf*

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

84

A. Gtr.

E. Gtr.

Ban. *mf*

P. S. Gtr.

Vln.

Vc.

Db.

86

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mf

mf

88

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mf

89

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

90

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

91

A. Gtr.
E. Gtr.
Ban.
P. S. Gtr.
Vln.
Vc.
Db.

This system of musical notation covers measures 91 and 92. It features seven staves: Acoustic Guitar (A. Gtr.), Electric Guitar (E. Gtr.), Banjo (Ban.), Pedal Steel Guitar (P. S. Gtr.), Violin (Vln.), Violoncello (Vc.), and Double Bass (Db.). The A. Gtr. and E. Gtr. parts are in treble clef, while the Vc. and Db. parts are in bass clef. The Banjo part is in treble clef with a 4/4 time signature. The P. S. Gtr. part is in treble clef and features a long, sustained note in measure 91. The Vln. part is in treble clef and plays a steady eighth-note melody. The Vc. part is in bass clef and plays a complex, rhythmic pattern with many sixteenth notes. The Db. part is in bass clef and plays a steady eighth-note melody.

92

A. Gtr.
E. Gtr.
Ban.
P. S. Gtr.
Vln.
Vc.
Db.

This system of musical notation covers measures 93 and 94. It features the same seven staves as the previous system. The A. Gtr. and E. Gtr. parts continue their melodic lines. The Banjo part continues its rhythmic pattern. The P. S. Gtr. part continues its sustained note. The Vln. part continues its eighth-note melody. The Vc. part continues its complex rhythmic pattern. The Db. part continues its eighth-note melody.

93

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

94

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.


Vln.


Vc.

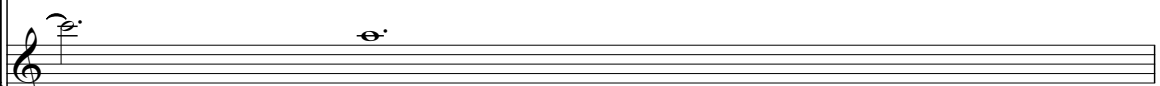
Db.

95

A. Gtr. 

E. Gtr. 

Ban. 

P. S. Gtr. 


Vln. 


Vc. 

Db. 

96


A. Gtr. 

E. Gtr. 

Ban. 

P. S. Gtr. 
p, hiding in the texture

Vln. 

Vc. 

Db. 

97

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

98

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

99

A. Gtr.
E. Gtr.
Ban.
P. S. Gtr.
Vln.
Vc.
Db.

Detailed description: This block contains the musical notation for measures 99 and 100. It features seven staves: Acoustic Guitar (A. Gtr.), Electric Guitar (E. Gtr.), Banjo (Ban.), Pedal Steel Guitar (P. S. Gtr.), Violin (Vln.), Violoncello (Vc.), and Double Bass (Db.). The P. S. Gtr. staff is filled with a thick black bar, indicating it is silent. The other instruments play various rhythmic and melodic patterns.

100

A. Gtr.
E. Gtr.
Ban.
P. S. Gtr.
Vln.
Vc.
Db.

Detailed description: This block contains the musical notation for measures 101 and 102. It features the same seven staves as the previous block. The P. S. Gtr. staff remains silent, indicated by a thick black bar. The other instruments continue their respective parts.

101

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

102

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

103

A. Gtr. E. Gtr. Ban. P. S. Gtr. Vln. Vc. Db.

This musical system covers measures 103 and 104. It features six staves: Acoustic Guitar (A. Gtr.), Electric Guitar (E. Gtr.), Banjo (Ban.), Pedal Steel Guitar (P. S. Gtr.), Violin (Vln.), and Double Bass (Db.). The Acoustic Guitar part consists of a series of chords. The Electric Guitar part has a melodic line with some bends. The Banjo part plays a rhythmic pattern with grace notes. The Pedal Steel Guitar part is a solid black bar. The Violin part has a steady eighth-note accompaniment. The Double Bass part has a simple bass line. The Double Bass part has a simple bass line.

104

A. Gtr. E. Gtr. Ban. P. S. Gtr. Vln. Vc. Db.

This musical system covers measures 104 and 105. It features six staves: Acoustic Guitar (A. Gtr.), Electric Guitar (E. Gtr.), Banjo (Ban.), Pedal Steel Guitar (P. S. Gtr.), Violin (Vln.), and Double Bass (Db.). The Acoustic Guitar part continues with chords. The Electric Guitar part has a melodic line with a sharp sign. The Banjo part continues with its rhythmic pattern. The Pedal Steel Guitar part is a solid black bar. The Violin part continues with its eighth-note accompaniment. The Double Bass part continues with its bass line.

G all parts slowly decrescendo

106

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

G

Vln.

Vc.

Db.

1 begin game with bass
they will maintain their sense of time,
allowing you to ebb and flow

108

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

1

Vln.

Vc.

begin game with acoustic gtr.
maintain your sense of time while allowing
theirs to ebb and flow

Db.

110 **2**

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln. *sul pont., airy*

Vc.

Db.

112 **3**

A. Gtr.

E. Gtr.

Ban.

P. S. Gtr.

Vln. **3**

Vc.

Db.

114 **4**

A. Gtr. *pp* *f*

E. Gtr.

Ban.

P. S. Gtr. *p* *f*

Vln. *pp* *f*

Vc. *pp* *f*

Db.

Plane of Water/Sea of Grass

for piano trio

Matt Magerkurth

2020-2021

Performance Notes

This piece is part of a series of folk-music-related chamber pieces in part prompted by the prairie landscapes I associate with my family in rural Kansas and my life as a young adult in Tulsa, Oklahoma. This piece, for piano trio, is the most traditional classical piece of the set in both notation and medium, but should feel alternatively classical, folky, and even free and jammy at different intervals.

When there are continuous stretches of sixteenth notes, the piece should feel driving and very metric, as though it was being played with a drummer. The second half of the piece, beginning at letter G, has an optional violin improvised solo from H-J. Players who require a composed part may contact the composer to send one.

In all circumstances, boxed musical material is to be repeated in any rhythm or sequence.

Approximate Duration: 10'

PLANE OF WATER/SEA OF GRASS

for piano trio

Matt Magerkurth

swirling, turbulent ($\text{♩} = 100-105$)

Violin

Violoncello

Piano

swirling, turbulent ($\text{♩} = 100-105$)

Vln.

Vc.

Pno.

A patient but charismatic

Vln.

Vc.

p
sul pont, freely let overtones in

A patient but charismatic

Vln.

Pno.

p
sul pont, freely let overtones in

11
Vln. *mf*
Vc. *p*
Pno. *mf* *mp* *mf* *mp* *3*
15
Vln. *mf*
Vc. *mf*
Pno. *mf* *mp* *mf* *mp* *3*
18
Vln. *sub.p* *f* *mf*
Vc. *p* *f* *mf* *p* *f*
Pno. *f* *mp* *3* *3* *3*
21
Vln. *f*
Vc. *mf* *p* *f* *pp* *ff*
Pno. *f* *mp* *3* *f*

Detailed description of the musical score: The score is for Violin (Vln.), Viola (Vc.), and Piano (Pno.). It consists of six systems of music, each with three staves. The first system (measures 11-14) features a Violin line with a melodic line and a Viola line with a sustained low note. The Piano part is mostly silent. The second system (measures 15-17) has a Violin line with a melodic line and a Viola line with a rhythmic accompaniment. The Piano part has a complex texture with triplets and chords. The third system (measures 18-20) continues the Violin and Viola lines with dynamic changes. The Piano part features a dense texture with triplets and chords. The fourth system (measures 21-24) shows the Violin line with a melodic line and a Viola line with a rhythmic accompaniment. The Piano part has a complex texture with triplets and chords. The score ends with a double bar line and a 7/4 time signature.

B

Vln. 24 *sub. mp*

Vc. *sub. mp*

Pno. *f* *mf* *sim.*

B

Vln. 27 *p* *mf*

Vc. *p* *mf*

Pno. *f* *mp*

C

Vln. 30 *sul pont.* *mp* *f* *norm.* *p* *f*

Vc. *sub. pp* *f* *sub. mp*

Pno. *mp* *f*

32

Vln. *p* *f* *p* *f*

Vc. *p* *f*

Pno.

34

Vln.

Vc. *cresc.*

Pno. *mf* *cresc.*

36

Vln. *mf*

Vc. *mf* *pp*

Pno.

37

Vln.

Vc. *f* *pp* *f* *pp* *f*

Pno.

D

38

Vln. *sub. mp*

Vc. *sub. mp*

Pno. *mf*

40

Vln. *fp* *f*

Vc. *mf* *mf*

Pno. *mf*

42

Vln. *p* *p* *p*

Vc. *p* *p* *p*

Pno. *p*

45 **E**

Vln. *mp*

Vc. *mp*

Pno. *mp*

ff

47

Vln.

Vc. *mf, with charisma*

Pno.

50

Vln.

Vc.

Pno.

52

Vln. *mf*

Vc.

Pno.

54

Vln.

Vc.

Pno. *mf, cresc.*

55

Vln.

Vc.

Pno. *f*

56

Vln. *pp* *f* **F** stopped *mf* with a groove, keeping to a strict grid

Vc. *pp* *f*

Pno. *f* *mf* **F** with a groove, keeping to a strict grid

58

Vln. *pp* *mp*

Vc. *pp* *mp*

Pno.

60

Vln.

Vc.

Pno.

61

Vln.

Vc.

Pno.

Violin: Treble clef, starting with a slur over measures 61-62. Notes include G4, A4, B4, C5, B4, A4, G4.

Viola: Bass clef, steady eighth-note pattern. Notes include G3, A3, B3, C4, B3, A3, G3.

Piano: Treble and Bass clefs. Treble has chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. Bass has notes: G2, F3, G3, A3, B3, C4, B3, A3, G3.

62

Vln.

Vc.

Pno.

Violin: Treble clef, starting with a slur over measures 62-63. Notes include G4, A4, B4, C5, B4, A4, G4.

Viola: Bass clef, steady eighth-note pattern. Notes include G3, A3, B3, C4, B3, A3, G3.

Piano: Treble and Bass clefs. Treble has chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. Bass has notes: G2, F3, G3, A3, B3, C4, B3, A3, G3, followed by a triplet of G3, A3, B3.

63

Vln.

Vc.

Pno.

Violin: Treble clef, starting with a slur over measures 63-64. Notes include G4, A4, B4, C5, B4, A4, G4.

Viola: Bass clef, steady eighth-note pattern. Notes include G3, A3, B3, C4, B3, A3, G3.

Piano: Treble and Bass clefs. Treble has chords: G4-B4, A4-C5, G4-B4, A4-C5, G4-B4, A4-C5. Bass has notes: G2, F3, G3, A3, B3, C4, B3, A3, G3, followed by a triplet of G3, A3, B3.

64

Vln.

Vc.

Pno.

3

65

Vln.

Vc.

Pno.

3

66

Vln.

Vc.

Pno.

3

67

Vln.

Vc.

Pno.

Violin: Treble clef, long slur over measures 67-71.

Viola: Bass clef, rhythmic pattern with accents (v) on notes.

Piano: Treble and Bass clefs. Treble has chords with slurs. Bass has a triplet (3) starting at measure 68.

68

Vln.

Vc.

Pno.

Violin: Treble clef, long slur over measures 68-72.

Viola: Bass clef, rhythmic pattern with accents (v) on notes.

Piano: Treble and Bass clefs. Treble has chords with slurs. Bass has triplets (3) at measures 68 and 70.

69

Vln.

Vc.

Pno.

Violin: Treble clef, long slur over measures 69-73.

Viola: Bass clef, rhythmic pattern with accents (v) on notes and a 'sim.' marking at measure 69.

Piano: Treble and Bass clefs. Treble has chords with slurs. Bass has a steady rhythmic pattern.

70

Vln.

Vc.

Pno.

Musical score for measures 70-71. The Violin (Vln.) part features a long slur over the first two measures. The Viola (Vc.) part has a steady eighth-note accompaniment. The Piano (Pno.) part features chords in the right hand and a triplet in the left hand.

71

Vln.

Vc.

Pno.

Musical score for measures 71-72. The Violin (Vln.) part features a long slur over the first two measures. The Viola (Vc.) part has a steady eighth-note accompaniment. The Piano (Pno.) part features chords in the right hand and a triplet in the left hand.

72

Vln.

Vc.

Pno.

Musical score for measures 72-73. The Violin (Vln.) part features a long slur over the first two measures. The Viola (Vc.) part has a steady eighth-note accompaniment. The Piano (Pno.) part features chords in the right hand and a triplet in the left hand.

73

Vln.

Vc.

Pno.

Musical score for measures 73-74. The Violin (Vln.) part features a long slur over a series of notes. The Viola (Vc.) part has a rhythmic pattern of eighth notes. The Piano (Pno.) part consists of chords in the right hand and a triplet in the left hand.

74

Vln.

Vc.

Pno.

Musical score for measures 74-75. The Violin (Vln.) part features a long slur over a series of notes. The Viola (Vc.) part is silent. The Piano (Pno.) part consists of chords in the right hand and triplets in the left hand.

76

Vln.

Vc.

Pno.

decresc.

78

Vln.

Vc.

Pno.

decresc.

80

Vln.

Vc.

Pno.

82

Vln.

Vc.

Pno.

mp

ppp

84

Vln.

Vc.

Pno.

86

Vln.

Vc.

Pno.

cresc.

88

Vln.

Vc.

Pno.

90

Vln.

Vc.

Pno.

ppp

91

Vln. *p*

Vc. *p*

Pno.

92

Vln. *p*

Vc. *p*

Pno.

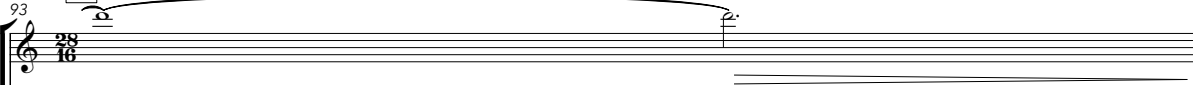
28
16

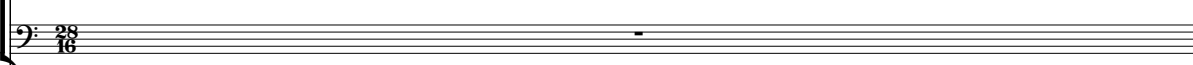
28
16

28
16

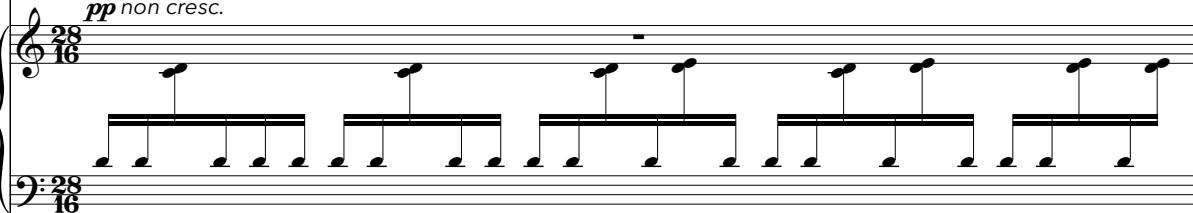
brisk, building slowly (♩=100-105)


G


Vln. 

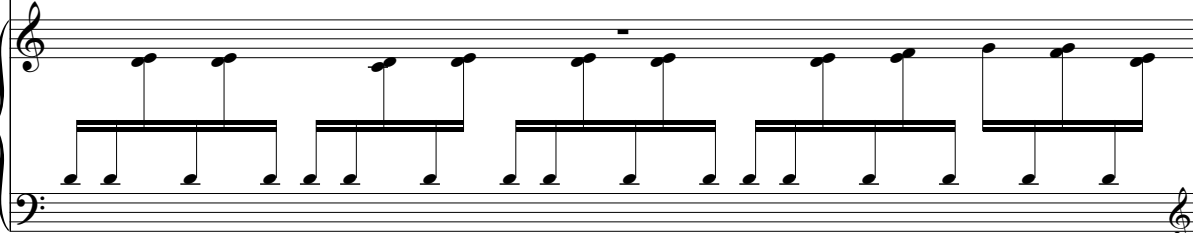
Vc. 


Pno. **G** **brisk, building slowly** (♩=100-105)
pp non cresc.




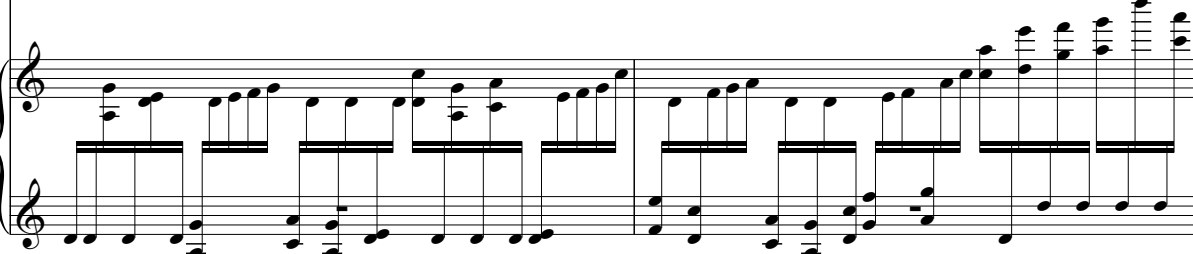
Vln. 

Vc. 

Pno. 

Vln. 

Vc. 

Pno. 

sul pont. *pp* *p*

97

Vln.

Vc.

Pno.

pp

98

Vln.

Vc.

Pno.

ppp light finger pressure, let overtones in

100

Vln.

Vc.

Pno.

101 **H** Dm⁹

Vln.

Vc.

Pno.

103

Vln.

Vc.

Pno.

105 Am⁷/D Am⁹/D

Vln.

Vc.

Pno.

107

Vln.

Vc.

Pno.

109 G⁶/D

Vln.

Vc.

Pno.

cresc.

111

Vln.

Vc.

Pno.

112

Vln.

Vc.

Pno.

113 Dm⁹

Vln.

Vc. pizz. *mf*

Pno. *mf* *f*

114

Vln.

Vc.

Pno.

115 Am⁹/D

Vln.

Vc.

Pno.

116 G^{major}/D

Vln.

Vc.

Pno.

Detailed description: This system covers measures 116. The Violin part consists of six measures of rests. The Viola part features a rhythmic pattern of eighth notes with slurs and accents. The Piano part has a complex texture with sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand.

117 Dm⁹

Vln.

Vc.

Pno.

Detailed description: This system covers measures 117. The Violin part consists of six measures of rests. The Viola part continues with eighth-note patterns, including some beamed eighth notes. The Piano part maintains its intricate texture with sixteenth-note runs and eighth-note accompaniment.

118

Vln.

Vc.

Pno.

Detailed description: This system covers measures 118. The Violin part consists of six measures of rests. The Viola part continues with eighth-note patterns. The Piano part maintains its intricate texture with sixteenth-note runs and eighth-note accompaniment.

119 Am⁹/D

Vln.

Vc.

Pno.

120 Gmaj⁷/D

Vln.

Vc.

Pno.

121 Dm⁹

Vln.

Vc. arco, choppy

Pno.

122

Vln.

Vc.

Pno.

123 Am⁹/D

Vln.

Vc.

Pno.

124 Gmaj⁷/D

Vln.

Vc.

Pno.

125 Dm⁹

Vln.

Vc.

Pno.

Detailed description: This system covers measures 125 and 126. The Violin (Vln.) part consists of five measures of rests. The Viola (Vc.) part features a rhythmic pattern of eighth notes with a slash indicating a repeat, followed by a melodic line of eighth notes. The Piano (Pno.) part has a right-hand line of eighth notes with a sharp sign on the second measure and a natural sign on the fifth measure, and a left-hand line of eighth notes.

126

Vln.

Vc.

Pno.

Detailed description: This system covers measures 126 and 127. The Violin (Vln.) part consists of five measures of rests. The Viola (Vc.) part continues the rhythmic pattern from measure 125, with a melodic line of eighth notes. The Piano (Pno.) part continues the eighth-note accompaniment from the previous system.

127 Am⁹/D

Vln.

Vc.

Pno.

Detailed description: This system covers measures 127 and 128. The Violin (Vln.) part consists of five measures of rests. The Viola (Vc.) part continues the rhythmic pattern, with a melodic line of eighth notes. The Piano (Pno.) part continues the eighth-note accompaniment. The key signature changes to A minor (Am) for measure 127 and back to D minor (Dm) for measure 128.

128 G^{maj}/D

Vln. 

Vc. 

Pno. 

J

129

Vln. 

Vc. 

J

Pno. 

130

Vln. 

Vc. 

Pno. 

131

Vln.

Vc.

Pno.

Detailed description: This system covers measures 131 to 135. The Violin (Vln.) part features a melodic line of sixteenth notes, grouped in pairs and slurred across measures. The Viola (Vc.) part provides a harmonic accompaniment with quarter notes. The Piano (Pno.) part consists of a steady sixteenth-note pattern in both the right and left hands.

132

Vln.

Vc.

Pno.

Detailed description: This system covers measures 136 to 140. The Violin (Vln.) part continues with sixteenth-note runs, including a sharp sign in the fifth measure. The Viola (Vc.) part has quarter notes, also featuring a sharp sign in the fifth measure. The Piano (Pno.) part maintains the sixteenth-note pattern, with a sharp sign appearing in the right hand in the fifth measure.

133

Vln.

Vc.

Pno.

134

Vln.

Vc.

Pno.

135

Vln.

Vc.

Pno.

136

Vln.

Vc.

Pno.

K

137

Vln.

Vc.

K

Pno.

f

138

Vln.

Vc.

Pno.

139

Vln.

Vc.

Pno.

140

Vln.

Vc.

Pno.

141 **L**

Vln. *f*

Vc.

Pno.

142

Vln.

Vc.

Pno.

143

Vln.

Vc.

Pno.

144

Vln.

Vc.

Pno.

145

Vln.

Vc.

Pno.

begin riffing on repeated material at L, ensemble may begin to fall out of sync. for now, maintain consistent rhythmic patterns

decrease finger pressure

sul pont.

decrease finger pressure

sul pont.

begin to ascend in range

147

Vln. decrease all pitch information to noise

Vc. decrease all pitch information to noise

Pno. *p*

149

Vln. start to dissolve rhythmic pattern

Vc. start to dissolve rhythmic pattern

Pno.

151

Vln. shuffle between gentle air sounds (bow over bridge, muted strings) and wispy patterns

Vc. *p* shuffle between gentle air sounds (bow over bridge, muted strings) and wispy patterns

Pno.

Congregation
for four acoustic guitars

Matt Magerkurth

2021

Performance Notes

This piece is part of a series of folk-music-related chamber pieces in part prompted by the prairie landscapes I associate with my family in rural Kansas and my life as a young adult in Tulsa, Oklahoma. This piece, for four acoustic guitars, is intended to be performable by players who are less-experienced music readers via its semi-graphic nature. A demo recording will be provided to ensembles hoping to perform this piece in order to accommodate players wishing to perform this piece more so by ear than by score.

In lieu of specific rhythms and timings, this piece uses a system of numbered cues inside standard lettered rehearsal marks. Each ensemble may designate a leader to issue cues, or they may decide cues as a group. Unless otherwise notated, each cue should dovetail into the next, so if a cue occurs, finish your thought and move on.

With the exception of the sections involving de-tuning the guitars, performers' note choices should generally stay diatonic to G Ionian, but bearing in mind that it is an improvisatory piece - any well-justified choice is permissible.

In all circumstances, boxed musical material is to be repeated in any rhythm or sequence.

Approximate Duration: 8'

CONGREGATION

for four acoustic guitars

melodic parts should be played on highest string possible to maximize sympathetic vibrations. Always let vibrate.

Matt Magerkurth

very slowly unfolding

Musical score for the first system of 'CONGREGATION' for four acoustic guitars. The score is in 4/4 time and features four staves labeled Gtr 1 (DADF#AD), Gtr 2 (EADGBE), Gtr 3 (DGDGBD), and Gtr 4 (DADGAD). Gtr 1, 2, and 3 have whole rests. Gtr 4 plays a melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and finally a half note G4. The first measure is marked with a fermata and the dynamic *mf* gently proclaiming.

Musical score for the second system of 'CONGREGATION' for four acoustic guitars. The score is in 4/4 time. Gtr 1 has a triplet of three notes (G4, A4, B4) marked with a fermata and the dynamic *ppp*. A large number '1' is placed above the first measure of Gtr 1. Gtr 2, 3, and 4 continue with their respective parts from the first system.

Musical score for the third system of 'CONGREGATION' for four acoustic guitars. The score is in 4/4 time. Gtr 1 has a whole rest. Gtr 2 plays a melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and finally a half note G4. The first measure is marked with a fermata and the dynamic *ppp*. A large letter 'A' is placed above the first measure of Gtr 2. Gtr 3 has a whole rest. Gtr 4 has a melodic line starting with a half note G4, followed by a half note A4, then a half note B4, and finally a half note G4. The first measure is marked with a fermata and the dynamic *ppp*.

7 **1**

Gtr 1 *mp*

Gtr 2

Gtr 3

Gtr 4

9 **2**

Gtr 1

Gtr 2 *mf*

Gtr 3 *more sure of yourself than your peers*

Gtr 4

11

Gtr 1 *mf*

Gtr 2

Gtr 3

Gtr 4

12 **3**

Gtr 1

Gtr 2

Gtr 3

Gtr 4

13

Gtr 1

Gtr 2

Gtr 3

Gtr 4

mp

mp

responding to gtr 3

14 **4**

Gtr 1

Gtr 2

Gtr 3

Gtr 4

mp

p

The musical score is for four guitars, labeled Gtr 1 through Gtr 4. The piece is in 4/4 time, indicated by the '4' in a large font at the top left. Measure 14 is the starting point. Gtr 1 is silent throughout. Gtr 2 and Gtr 4 play a tremolo pattern of eighth notes, starting with a mezzo-piano (*mp*) dynamic and ending with a piano (*p*) dynamic. Gtr 3 is silent until the end of the piece, where it plays three chords: a D major chord, an E minor chord, and a D major chord. The score uses treble clefs for all staves.

B excitedly, ♩=72

Fast hammer-ons on strings 1-3, notes and rhythms approximate

15

Gtr 1 *mf* 6 6

Gtr 2 *mf*

Gtr 3 *mf* 6 6

Gtr 4 *p*

1

17

Gtr 1 *mf simile* 6 6

Gtr 2 *mf simile*

Gtr 3 *mf simile* 6 6

Gtr 4

18

Gtr 1 *mf* 6 6

Gtr 2

Gtr 3 *mf* 6 6 6

Gtr 4

2
19

Gtr 1

Gtr 2

Gtr 3

Gtr 4

3
20

Gtr 1

Gtr 2

Gtr 3

Gtr 4

begin game with gtr 3
you lead them with a repeated triadic chord
they respond with a triadic punctuation, cutting
you off

begin pick scrapes on open strings

begin game with gtr 1
they play repeated triadic chords
you respond with a triadic punctuation,
cutting them off

4
23

Gtr 1

Gtr 2

Gtr 3

Gtr 4

begin game with gtr 4
exchange and communicate with repeated notes
gradually become more insistent

begin game with gtr 2
exchange and communicate with repeated notes
gradually become more insistent

5

start to merge your texture with gtr 2 and 4
begin to ignore gtr 3

25

Gtr 1

Gtr 2

Gtr 3

Gtr 4

gtr 1 is no longer listening to you
but keep trying to punctuate what you feel as phrases
try to get swept up in what everyone else is doing

6

all players start to play repeated notes,
continuing to adapt to surrounding texture
begin to decentralize rhythm

27

Gtr 1

Gtr 2

Gtr 3

Gtr 4

7

all players should have irregular rhythms
slowly reduce volume and become shimmery

29

Gtr 1

Gtr 2

Gtr 3

Gtr 4

ff

ff

ff

ff

1

31 **C**

Gtr 1

Gtr 2

Gtr 3

Gtr 4

mp an echo of earlier

ppp

ppp

34

Gtr 1

Gtr 2

Gtr 3

Gtr 4

mp

mp

an earnest proclamation with a small voice

2

35

Gtr 1

Gtr 2

Gtr 3

Gtr 4

mp

3

3

3

36

Gtr 1

Gtr 2

Gtr 3

Gtr 4

37

Gtr 1

Gtr 2

Gtr 3

Gtr 4

38

Gtr 1

Gtr 2

Gtr 3

Gtr 4

39 **4**

Gtr 1

Gtr 2
mp gentle, but earnest

Gtr 3

Gtr 4

40 **5**

Gtr 1
fast hammer-ons on strings 1-3, notes are not precise
subito mf

Gtr 2
in unison with gtr 3
p

Gtr 3
in unison with gtr 2 with slide
p

Gtr 4
fast hammer-ons on strings 1-3, notes are not precise
subito mf
6

41 D becoming more ecstatic

Gtr 1

Gtr 2

Gtr 3

Gtr 4

without slide

mp, with anticipation

begin game with gtr 4
converse with each other with hammer-ons
begin sparsely, gradually become denser
get competitive - gradually speed up and
expand range with patterns in response

begin pick scrapes on open strings

begin game with gtr 1
converse with each other with hammer-ons
begin sparsely, gradually become denser
get competitive - gradually speed up and
expand range with patterns in response

1

43

Gtr 1

Gtr 2

Gtr 3

Gtr 4

get swept up in game with gtr 1 + 4
continue to be rhythmically driving
but get competitive with gtr 1 + 4 with speed of hammer-ons

start to detune strings
get noisier

2

45

Gtr 1

Gtr 2

Gtr 3

Gtr 4

start to detune strings while imitating gtr 3
low D should target C
low A should target G

start to detune strings while imitating gtr 3
low D should target C
low A should target G

gliss.

46

Gtr 1

Gtr 2

Gtr 3

Gtr 4

3 wildly ecstatic group improvisation

all players begin to shuffle the following motifs
-detuning open strings
-busy hammer-ons
-dense, noisy tremolos
-high tremoloed notes, hinting at a melody
notes should be generally diatonic to G,
but some straying is accepted and expected

47

Gtr 1

gliss.

ff

Gtr 2

gliss.

ff

Gtr 3

gliss.

ff

Gtr 4

gliss.

ff

4

all players begin to shuffle the following motifs
-dense, noisy tremolos on low strings,
which will roughly be tuned CGD
-high tremoloed notes, hinting at a melody

48

Gtr 1

Gtr 2

Gtr 3

Gtr 4

all players engage in intense strumming, barely listening to one another

5

6 like a crash in slow motion

all players begin to reign it back in

49

Gtr 1

Gtr 2

Gtr 3

Gtr 4

as if you're all trying really hard to agree but have too much pride

7

all parts attempt to return to original tuning it's okay if it's not perfectly in tune

E

all with slide

become soft again

51

Gtr 1

Gtr 2

Gtr 3

Gtr 4

f

p

mp

repeat in any order and in any rhythm

mp

repeat in any order and in any rhythm

mp

1 resign, but do not resolve

begin dialogue with gtr 3
drift in and out of sync with length of your chords
change chords if desired, but two chord pattern should maintain a "sighing" gesture

54

Gtr 1 *mp*
long vamp of these two repeated measures
only move to final measure when ready

Gtr 2

Gtr 3 *mp*
begin dialogue with gtr 1
drift in and out of sync with length of your chords
change chords if desired, but two chord pattern should maintain a "sighing" gesture

Gtr 4

long, slow fade out
repeat in any order and in any rhythm

2

55

Gtr 1

Gtr 2

Gtr 3

Gtr 4

Empty in Full
for seven string instruments

Matt Magerkurth

2021

Performance Notes

This piece is part of a series of folk-music-related chamber pieces in part prompted by the prairie landscapes I associate with my family in rural Kansas and my life as a young adult in Tulsa, Oklahoma. This piece, for seven string instruments, is intended to be performable by players who are less-experienced music readers via its semi-graphic nature. A demo recording will be provided to ensembles hoping to perform this piece in order to accommodate players wishing to perform this piece more so by ear than by score. Empty in Full is intended to be the closing piece of this series, and the textures of this piece move from chattery and fluttery to rich and elongated, and the plucked instruments are called to be bowed at the end. If the sound is crusty or inconsistent, more power to it! This texture should be as intimate as possible, and inconsistencies are welcome within that.

In all cases of dense rhythmic material in this movement, there is no need to try for any rhythmic unison, even if it's notated as a unison. If your playing happens to line up with another player's, great! But feel no need to maintain the coordination.

Plucked instruments with tremolos/trills can interpret these as just hammer-ons or with subtle picking, but the texture shouldn't be overly percussive.

In all circumstances, boxed musical material is to be repeated in any rhythm or sequence. Sections involving dotted bar lines should not be treated metrically.

Approximate Duration: 7'

EMPTY IN FULL

for seven string instruments

Matt Magerkurth

wide open (♩=54)

Acoustic Guitar (DADGAD)

Acoustic Guitar (EADGBE)

Banjo (gCGBD)

Lap Steel Guitar

wide open (♩=54)

Violin

Violoncello

Double Bass

4

A. Gtr. I *sim.*

A. Gtr. II *p* *sim.*

Ban. *cresc.* *sim.* *cresc.*

P. S. Gtr.

Vln.

Vc.

Db.

8

A. Gtr. I *mf*

A. Gtr. II *mf*

Ban. *mf*

P. S. Gtr.

Vln.

Vc.

Db. *mf*

13 **A** barren

Vln. *p*

Vc. *mf*

Db. *p*

14

Vln.

Vc.

Db.

15

P. S. Gtr. *f*

Vln.

Vc.

Db.

16

P. S. Gtr.

Vln.

Vc.

Db.

17

P. S. Gtr.

Vln.

Vc.

Db.

18

P. S. Gtr.

Vln.

Vc.

Db.

19

P. S. Gtr.

Vln.

Vc.

Db.

20

P. S. Gtr.

Vln.

Vc.

Db.

mf

21 **swarming**

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

feather-beamed parts should not be played truly in unision

swarming

22

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

23

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

24 *sim.*

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

25

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

26

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

27

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

28

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

29

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

30

A. Gtr. I

P. S. Gtr.

Vln.

Vc.

Db.

31 **B** relaxed and graceful, opening up again

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mf

mp

mf

sim.

3

3

34

A. Gtr. I

A. Gtr. II *sim.*

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

35

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

36 *sim* \sharp

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

3

37 *p*

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

38

p *#6*

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mp

3

39

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

3

40

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

41

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

desrec.

pp

3

42

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

p

pp

3

44

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

46 **C flocking**

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mp

49

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

mf

52

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

55

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

ppp

ppp

ppp

p \rightarrow *mf*

60

arco

A. Gtr. I

all plucked instruments to bows
scrapey, messy sounds are permissible

arco

A. Gtr. II

arco

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

D suspended, floating

68

always let strings vibrate

sim.

A. Gtr. I

sim.

A. Gtr. II

sim.

Ban.

P. S. Gtr.

D suspended, floating

Vln.

p

Vc.

p

Db.

74

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

p

77

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

p

81

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

84 **E** gentle, processional, endless

A. Gtr. I *sim.*

A. Gtr. II *sim.*

Ban. *sim.*

P. S. Gtr. *sim.*

p **E** gentle, processional, endless

Vln. *p*

Vc. *p*

Db. *p*

90

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

96

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.

Detailed description: This page of a musical score contains measures 96 through 99. It features seven staves: A. Gtr. I, A. Gtr. II, Ban., P. S. Gtr., Vln., Vc., and Db. The music is written in treble clef for the guitars and banjo, and bass clef for the violin, viola, and double bass. The key signature has two sharps (F# and C#). The time signature is 4/4. The score shows a progression of chords across the four measures. In measure 96, the chords are D major (A. Gtr. I), G major (A. Gtr. II), D major (Ban.), and D major (P. S. Gtr.). In measure 97, the chords are G major (A. Gtr. I), D major (A. Gtr. II), G major (Ban.), and G major (P. S. Gtr.). In measure 98, the chords are C# major (A. Gtr. I), F# major (A. Gtr. II), C# major (Ban.), and C# major (P. S. Gtr.). In measure 99, the chords are F# major (A. Gtr. I), C# major (A. Gtr. II), F# major (Ban.), and F# major (P. S. Gtr.).

continuously soften, slow down
light improvisation is welcome,
but note that the piece is winding down

100

A. Gtr. I

A. Gtr. II

Ban.

P. S. Gtr.

Vln.

Vc.

Db.