

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

*to Paul and Dani, for 2/8/1997  
in memory of Memphis Minnie (Lizzie Douglas) (3/6/1897-6/8/1973)*

# Am Grabe Memphis Minnies

for solo guitar (1997)

James Erber

*gui*

**1**

$\text{=50 sempre}$

*pizz.*

*finger perc.*

*nat.*

*pizz.*

*finger perc.*

*pp*

*ff*

*f*

*pizz.*

*gliss.\**

*mf*

*gl.*

*f*

*mf*

*pizz.*

*finger perc.*

*nat.*

*finger perc.*

*pizz.*

\*: see note on p.7

*(gl.)*

*mf*

*p*

*f*

*mp*

*pizz.*

*finger perc.*

*nat.*

*pizz.*

*finger perc.*

*nat.*

*pizz.*

*mp*

*7:4*

*finger perc.*

*nat.*

*pizz.*

*p*

*gl.*

*ff*

*p*

*mf*

*f*

*ff*

*gl.*

*pizz.*

*nat.*

*3:2*

*pizz.*

*3:2*

*3:2*

*mf*

*gl.*

*p*

*gl.*

*mf*

*gl.*

*pizz.*

*nat.*

*3:2*

*3:2*

*3:2*

Musical score page 2, measures 10-12. The score consists of four staves. Measure 10 starts with a dynamic *f*, followed by *mp*, *ff*, *p*, and *finger perc.*. Measure 11 begins with *pizz.*, *mf*, *p*, and *mf*. Measure 12 starts with *f*, *p*, *gliss.*, *mp*, and ends with a ritardando (rit.). Measure 13 concludes the section with *nat.*

**2**

A tempo ( $\text{♩} = 50$ )

elegaico finger perc.

Measure 13 continues the elegaico style with dynamics *mp*, *ppp*, *pp*, *ppp*, *p*, *pp*, *gl.*, *p*, *pp*, *gl.*, *p*, and *pp*. Measure 14 begins with *nat.*, followed by *mp*, *ppp*, *pp*, *ppp*, *p*, *pp*, *gl.*, *p*, and *ppp*.

Measure 15 continues with *gl.*, *gl.*, *pp*, *gl.*, *gl.*, *mp*, *gl.*, *p*, *pp*, *gl.*, *p*, and *ppp*. Measure 16 concludes the section with *ongl.*

Measure 17 begins with *pp*, *ppp*, *ppp*, *ppp*, *p*, *mp*, *gl.*, *gl.*, *pp*, *mp*, *p*, and *ppp*. Measure 18 starts with *nat.*, *gl.*, *pp*, *gl.*, *p*, *pp*, *gl.*, *p*, and *ppp*. Measure 19 concludes the section with *ongl.*

22

25

28

31

3

4  
(onglé) — 5:4 — 5:4 — 5:4 —

34 *f* *mf* *ff* *mf* *mp* *mf* finger perc.  
*mf* *mp* *ff* pizz. nat.  
(onglé) — 5:4 — 5:3 — 5:4 — 5:4 — 5:3 —

*finger perc.*

*pizz.*

*nat.*

37 *ff* finger perc. 7:6 — 7:4 — pizz. + + + +  
*f* 7:4 — *mf* 7:4 nat.  
*mf* + + + + 7:6 — 7:4 — 7:4 — 3:2 — nat.  
*pizz.* + + + + 7:4 — 7:4 — 3:2 — nat.  
*onglé*

*onglé*

*finger perc.*

39 *fff* 3:2 — 3:2 — pizz. + + + + 3:2 — 3:2 — nat.  
*mp* 7:6 — 7:4 — *onglé* — *fff* finger perc. 7:4 — 7:4 — 7:4 — 7:4 — 7:4 —  
*fff* 7:6 — 7:4 — 7:4 — 7:4 — 7:4 — 7:4 — nat.  
*mp* 7:6 — 7:4 — 7:4 — 7:4 — 7:4 — 7:4 — nat.  
*mf* 7:6 — 7:4 — 7:4 — 7:4 — 7:4 — 7:4 — nat.  
*f* 7:6 — 7:4 — 7:4 — 7:4 — 7:4 — 7:4 — nat.  
*finger perc.*

41 4  
nat. 7:4 — 5:4 — 5:4 — molto elegaico 5:4 — 5:4 —  
*pizz.* nat. 5:4 — sul tasto — 5:3 — 5:4 —  
*sul* tasto — finger perc. 3:2 — 3:2 — nat.  
*ppp* 3:2 — 3:2 — 3:2 — nat.  
*ppp* 3:2 — 3:2 — 3:2 — nat.  
*ppp*

*pizz.*

*nat.*

*sul*  
tasto

*finger perc.*

*pizz.*

*nat.*

## 10. Sinfonietta (1978)

44

(sul tasto)

47

50

53

*Preview File Only*

5

56 *pp* — *pppp* 5:4 5:3 *onglé* 5:4 *pppp*

*nat.* *onglé*

5:4 — 5:4 — *pppp*

58 *finger perc.* 3:2 3:2 *spettrale* *finger perc.*

*mp* f *molto sul pont.* 3:2 3:2

5:4 — 3:2 *finger perc.* 3:2 *molto sul pont.*

*molto sul pont.*

*finger perc.* 3:2 *molto sul pont.* 7:4 7:4 7:4

*mp* *pizz.* 7:6 7:4 *molto sul pont.*

5:4 — 3:2 7:4 7:4 7:4 *finger perc.*

(*molto sul pont.*)

60 *pizz.* *finger perc.* 5:3 5:4 5:4 5:4

*molto sul pont.* *finger perc.* 5:3 5:4 5:4 5:4

*molto sul pont.* *nat.*

62 *pizz.* 5:4 5:4 5:3 3:2 *molto sul pont.* 3:2 *finger perc.*

*f* p *pp* *pizz.* 5:4 5:3 3:2 *molto sul pont.*

*p* *pp* *pp* *pp* *pp* 3:2 3:2 *molto sul pont.* *p* *PPP*

*nat.* *molto sul pont.* 3:2 3:2 3:2 *perc.*

Bell Green 7-10/97  
Duration: 7'10"

**Am Grabe Memphis Minnies: explanation of symbols**

"Am Grabe Memphis Minnies" was commissioned by Paul Anders Søgaard with funds kindly provided by a group of private donors  
The score was processed by the composer using Sibelius 7 (tel. UK 01223 302765)

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