



PIANO PIECE #4
for solo piano

Kurt Erickson

2016

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Piano Piece #4

Piano Piece #4 is the fourth movement of my piano cycle *Set of Five*, which takes its title from the wonderful Henry Cowell piece of the same name and serves as a gesture of homage for the New Albion CD recording that looped through my brain on a near-constant basis in my young twenties. An obviously pained work, it is the largest and “weightiest” in the set, and seems to defy title placement.

Performance Note: the work should be played with a maximum amount of sentiment and angst. This is not the type of piece that benefits from a cool and detached interpretation.

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Piano Piece #4

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Dark & intense with rubato throughout
Start very slow

almost stopping

Piano

p *molto accel.* *molto rit.* *pp*

Don't change pedal until m. 17

3

p *molto accel.*

7

ff

13

Roaringly loud

ff
Insistent (much slower)

16

molto rit. *Slow* *accel.* *rit.*

pp *p*

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Quarter = 60 (but with lots of push & pull)

19 *accel.* *rit.*

23

27 *rit.* *a tempo*

p

30

33

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37

Musical score for measures 37-40. The piece is in 7/8 time with a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment in the bass clef and a melody in the treble clef. A large slur covers the entire system.

41

Musical score for measures 41-44. The music continues with the eighth-note accompaniment and melody. Dynamic markings include *f* (forte) at the start of measure 41 and *mp* (mezzo-piano) at the start of measure 43. A large slur covers the system.

45

Musical score for measures 45-48. The music continues with the eighth-note accompaniment and melody. A dynamic marking of *mp* is present at the start of measure 47. A large slur covers the system.

49

Musical score for measures 49-52. The music continues with the eighth-note accompaniment and melody. A dynamic marking of *rit.* (ritardando) is present above measure 49. A large slur covers the system. The text "L.V." is written in the right-hand staff between measures 50 and 51.

53

Musical score for measures 53-56. The music continues with the eighth-note accompaniment and melody. A dynamic marking of *pp* (pianissimo) is present at the start of measure 53. A dynamic marking of *f* (forte) is present at the start of measure 55. The text "Cadenza-like" is written above measure 55. A dynamic marking of *sva-* (sforzando) is present above measure 56. A large slur covers the system.

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56 *8va*

57 *8va*

58 *8va*

59 *8va* Quarter = about 60

Cadenza-like, but less wild, less fast,
& more introspective

62 *8va*

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8va - - - - -

66

mf *f* *mf*

8va - - - - -

67

Quarter = about 60

pp *mf* *pp*

8va - - - - -

71

Repeat pattern in box for 3-4 seconds

Repeat pattern in box for 3-4 seconds

Repeat pattern in box for 3-4 seconds

8va - - - - -

73

Repeat pattern in box for 3-4 seconds
Both hands 1 octave higher

Repeat pattern in box for 3-4 seconds
Both hands 1 octave higher

Repeat pattern in box for 3-4 seconds
Both hands 1 octave higher

Both hands one octave higher

8va - - - - -

75

p *pp* *pppp*

l.h. r.h.

Alternating hands, select atonal notes at random

molto rit.

Alternating hands, select atonal notes at random

molto rit.

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Slow & desolate

77

pp With as much quiet intensity as possible *molto rit.* L.V.

81

a tempo *p* *mf*

85

pp

88

molto rit. L.V.

92

molto rit.

