

AURORA for solo piano

James Erter (1988)

$\text{♩} = 50 / \text{F} = 100$ throughout

①

15 *ppp mf trem.*
16 *ppp*

19-23 *ppp mf pppp*

Time signatures: 3:2F, 17:15F, 3:2F, 7:4F, 8:5F, 23:19F, 17:15F, 5:4F, 5:4F, 23:19F

Dynamic markings: *ppp*, *mf*, *ppp*, *mf*, *pp*, *ppp*, *mf*, *p*

Annotations: *trem.*, *ppp*, *mf*, *ppp*, *mf*, *pppp*, *mfppp*

* These and all other isolated chords in the extreme treble and bass registers are to be played slightly louder than the prevailing dynamic level.

* and — are slight nuances within the given dynamic level

③

(*trem.*)

9 *pp*
16 *pp*

11 *mf*
16 *pp*

Time signatures: 7:4F, 10:9F, 5:4F, 3:2F, 5:3F, 10:7F, 9:8F, 5:3F, 12:7F, 7:4F, 10:9F

Dynamic markings: *pp*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*

Annotations: *trem.*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*

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⑦

3 *pp*
8 *pp*

6 *mf*
8 *ppp*

Time signatures: 7:6F, 5:3F, 7:4F, 4:3, 5:4F, 3:2, 5:4F, 7:6F, 5:3F, 4:3, 5:4F

Dynamic markings: *pp*, *mf*, *ppp*, *mf*, *ppp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*

Annotations: *trem.*, *pp*, *mf*, *ppp*, *mf*, *ppp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*

11

6
-8
(trem.)
pp 3:2 F
mfpp
brem.
5
16
ppp
5:4 F 7:4 F 3:2 F 5:4 F
P
6:5 F
2
8
mfppp
brem.
4
8

14

4
8
ppp mf
mf
mp
2
8
mf
ppp
mfppp
brem.
4
8

16

5
-8
(trem.)
pp mf
mf
mfppp
pp
ppp
mp
ppp
3:2 F
3:2 F
7:5 F
5:4 F
3:2 F
4:3 F
3:2 F
7:4 F
3:2 F
9:8 F
brem.
5:4 F
4
8
mf
mf
mf
ppp
9:8 F
5:4 F
mf pp

18

7:4F 5:4F 5:3J 3:2J 5:4F 3:2J 9:8F trem. 10:7F 3:2F 12:7F 5:4J 10:7F 3:2F

p pp mf pp pp mf mp

mf 7:4F 3:2F 3:2F 5:4F 5:3J 5:4J 15 15

21

7:4F 7:6F 3:2F 8:7F 4:3J 15:12F

ppp mf ppp f mp

300 15 15

25

5:4F 8:5J 3:2F trem. 8:5J 11:7F trem. 7:4F 5:3F 3:2F 8:5J 11:7F 5:3F 7:4F 5:3F

p pp mf f mf

300 13 16

28

15

13 16

7:6F 15:13F 7:6F

mp p f pp ppp

3:2F 11:8F trem. 3:2F

2 8 4 8 7 16

3:2J 8:2J 11:8F ppp

31

15

7 16

mp

3:2F 7:4F 8:5J trem. 7:6F

ppp f ppp

5 8 3 16 13 16

3:2F 8:5J 7:6F

mp 12:7F 7:6F mf pp

35

15

13 16

pp

18:13F 7:4F 3:2F 3:2F 4:3F 7:4F 5:4F 5:4F 5:4F 12:11F 12:11F

mf p pp mf ppp

2 8 5 16 11 16 6 8

18:13F 7:4F 5:4F 5:4F

pp mf ppp mf

50

11 16

14:11F

7:4F

9:16

7:6F

7:5F

3:2F 5:4F

mp

f

pp

trem.

*(:) wait for grace note group to be completed

54

3 4 5 6 7 8

3:2F

7:4F

5:4F

5:4F

3:2F

1:8

p

f

pp

fff

f

mp

trem.

** Play slightly louder than the prevailing dynamic level

*** hold trill slightly into pause

59

1 11 15 5 7

1 16 16 16

4:3F 5:4F

11:16

5:4F

14:11F

5:4F

7:16

pp

f

mp

fff

pp

mf

trem.

62

Handwritten musical score for three staves. The top staff is in treble clef with a 3:2F time signature. It contains notes with dynamics *fff*, *pp*, and *ffff!* and a *brem. (short and harsh)* marking. The middle staff is in bass clef with dynamics *ff* and *f*. The bottom staff is in bass clef with dynamics *pp*. There are various musical notations including slurs, accents, and a *1.v.* marking.

J. Ether
 6/8/8
 Ball Green / Parkhaus Hotel (Darmstadt)
 [à Giuseppe, Giuliana e Virginia Invernizzi
 for James Clapperton
 Profound thanks also to Richard Barrett for
 copying the score]

(LH joins in almost
as an afterthought)

Preview File Only

Two empty musical staves.

Two empty musical staves.