



CANNES

from the recording, "Origins"

by

Matt Johnson

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DOLCE

& NUIT

PRODUCTIONS



COMPOSER'S NOTES

- Melody is of the utmost importance.
- Use finger substitution extensively to achieve a legato melody.
- Observe that two voices often occupy the same staff.
- Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.
- Each piece of music is an entity. This piece was "captured" once in the sound recording, "Origins." This written score may vary a bit from the recorded version, but that's okay. Every performance will be/should be slightly different.
- Notes are negotiable—meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of each piece, notes may be added or deleted (*especially in the left hand accompaniment parts*).
- Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.
- The engraving of this work was done by the composer. **Clarity of intent won over strict adherence to notational rules in this particular piece.**
- ***In measure 4, the melodic intent is E-flat as a dotted half note. When the secondary melodic line restrikes the same E-flat, it should be held to rejoin the primary melody note. The same occurs in subsequent measures, where a small "orphan" tie is used to indicate.***

Peace,

Matt Johnson



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CANNES

from the recording, "Origins"

MATT JOHNSON (ASCAP)
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♩. = 72-76

Piano

Ab Fm Eb

mp

Red.

3 4 1 2 3 1 4

Db Eb Ab Db/Ab

5 Ab Fm Eb

Red. (simile)

7 Db Eb Ab Db/Ab

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9 $A\flat$ Fm $E\flat$

11 $D\flat$ $E\flat 7$ $A\flat$ $D\flat/A\flat$

13 $A\flat$ Fm $E\flat$

15 $D\flat$ $E\flat 7$ $A\flat$

17 $G\flat 6/9$ *mf* M.s. 2

19 1 2 3

21 $A\flat$ *mp* $Fm7$ 4-5 $E\flat$

23 $D\flat$ $E\flat 7$ 4 $A\flat$ $D\flat/A\flat$

25 $A\flat$ $Fm7$ $E\flat$

27 $D\flat$ $E\flat$ Fm $E\flat7/G$

1 2 3 2 1 2 1 2 1

29 $A\flat$ $Fm7$ $E\flat$

31 $D\flat$ $E\flat$ $A\flat$ $D\flat/A\flat$

33 $A\flat$ $Fm7$ $E\flat$

35 $D\flat$ $E\flat$ $A\flat$ 1 3 2

37 $G\flat 6/9$ *mf*

39

41 $A\flat$

Measures 41 and 42 of a piano piece. The key signature is three flats (B-flat, E-flat, A-flat). Measure 41 features a half note $A\flat$ in the treble clef, with a long slur extending over measures 41 and 42. The bass clef has a half note $A\flat$ in the first half of the measure, followed by a quarter note $G\flat$ and a quarter note F . Measure 42 continues the treble line with a half note $A\flat$ and a quarter note $G\flat$, followed by a quarter note F and a quarter note $E\flat$. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F .

43

Measures 43 and 44. Measure 43 has a treble clef half note $A\flat$ with a slur over measures 43 and 44. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F . Measure 44 continues the treble line with a half note $A\flat$ and a quarter note $G\flat$, followed by a quarter note F and a quarter note $E\flat$. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F .

45 $G\flat 6/9$

Measures 45 and 46. Measure 45 starts with a $G\flat 6/9$ chord in the treble clef, marked with an accent (>). The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F . Measure 46 continues the treble line with a half note $A\flat$ and a quarter note $G\flat$, followed by a quarter note F and a quarter note $E\flat$. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F .

47

Measures 47 and 48. Measure 47 has a treble clef half note $A\flat$ with a slur over measures 47 and 48. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F . Measure 48 continues the treble line with a half note $A\flat$ and a quarter note $G\flat$, followed by a quarter note F and a quarter note $E\flat$. The bass clef has a half note $A\flat$ in the first half, followed by a quarter note $G\flat$ and a quarter note F .

49 $A\flat$

51 *cresc.*

53 $E\flat m7$ *f*

55

57 $A\flat$

1 2 (5) 2 1 1 3

59

(echo) 3 5

61 $E\flat m7$

63

1

65 Fm

67 Gb

69 Fm

71 Gb

5 1 1

decresc.

ped.

(don't break pedal)

74 $A\flat$ $Fm7$ $E\flat$

mp

76 $D\flat$ $E\flat7$ $A\flat$ $D\flat/A\flat$

78 $A\flat$ $Fm7$ $E\flat$

80 $D\flat$ $E\flat$ Fm $E\flat7/G$

82 $A\flat$ $Fm7$ $E\flat$

84 $D\flat$ $E\flat$ $A\flat$ $D\flat/A\flat$

86 $A\flat$ $Fm7$ $E\flat$

8 *decresc.*

9

88 $D\flat$ $E\flat$ $A\flat$

sl. ritard. *p*

1 3 5

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Peace,



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