



# ROAR

by

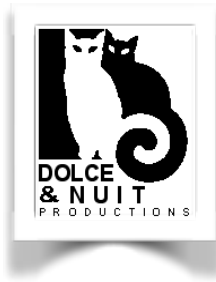
**Matt Johnson**

[www.MattJohnsonMusic.com](http://www.MattJohnsonMusic.com)

DOLCE

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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. These pieces were "captured" once in the sound recording, "**Origins.**" These written scores may vary a bit from the recorded versions, 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.*

Peace,

Matt Johnson

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# ROAR

from the recording, "Origins"

MATT JOHNSON (ASCAP)  
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Energetic (♩ = circa 96)

Piano

3 5 4

M.s.

2 1 1

3 Bb7 Eb Bb7 Eb

5 Eb

7 Bb7 Eb Bb7 Eb

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9 **E $\flat$**  **Cantabile** **Gm** **A $\flat$ Maj7**

*mf*

4

11 **Fm** **B $\flat$ sus7**

2  
1

13 **Gsus7** **G** **Cm** **B $\flat$**

3  
1

2/4

3 4

15 **A $\flat$ Maj7** **B $\flat$**

2

2/4

2 4

17 **E $\flat$**  **A $\flat$ m/E $\flat$**

3

4 1

19 Eb Gm7 AbMaj7

*mf*

3

3

4

21 Fm Bbsus7

*mf*

3

3

23 Gsus7 G Cm Bb

*mf*

3

3

25 AbMaj7 Bb

*mf*

3

3

27 Eb

*mf*

3

3

29  $Db/Eb$   $Eb$

*Driving*  
*f*

31  $Db/Eb$   $Eb$

33  $Db/Eb$   $Eb$

35  $Fm$   $Eb$

37

38 *Abm/Eb* *Eb*

40 *Db/Eb* *Eb*

42 *Abm/Eb* *Ebm*

44 *Fm7* *Eb*

46

47  $A\flat$   $Cm7$   $Fm$   $E\flat$   $A\flat$   $E\flat$   $Fm$   $E\flat$

49  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat7$   $Fm$   $E\flat$

51  $A\flat$   $Cm7$   $Fm$   $E\flat$   $A\flat$   $Cm7$   $Fm$   $E\flat$

53  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat7$

55  $A\flat$   $B\flat$

Detailed description of the piano score: The score is written for piano in G-flat major (three flats) and 4/4 time. It consists of five systems of two staves each (treble and bass clef).  
 - System 1 (Measures 47-48): Measure 47 begins with a forte (f) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Chords are  $A\flat$ ,  $Cm7$ ,  $Fm$ , and  $E\flat$ . Measure 48 continues with  $A\flat$ ,  $E\flat$ ,  $Fm$ , and  $E\flat$ .  
 - System 2 (Measures 49-50): Measure 49 features chords  $A\flat$ ,  $E\flat7$ ,  $Fm7$ ,  $E\flat7$ ,  $Fm$ ,  $E\flat$ ,  $Fm$ ,  $E\flat7$ ,  $Fm$ , and  $E\flat$ . Measure 50 continues with  $E\flat7$ ,  $Fm$ , and  $E\flat$ .  
 - System 3 (Measures 51-52): Measure 51 has chords  $A\flat$ ,  $Cm7$ ,  $Fm$ , and  $E\flat$ . Measure 52 repeats  $A\flat$ ,  $Cm7$ ,  $Fm$ , and  $E\flat$ .  
 - System 4 (Measures 53-54): Measure 53 has chords  $A\flat$ ,  $E\flat7$ ,  $Fm7$ ,  $E\flat7$ ,  $Fm$ ,  $E\flat$ ,  $Fm$ , and  $E\flat7$ . Measure 54 continues with  $E\flat7$ . A 2/4 time signature change occurs at the start of measure 54.  
 - System 5 (Measures 55-56): Measure 55 starts with a key signature change to B-flat major (two flats) and a 4/4 time signature. The right hand plays chords  $A\flat$  and  $B\flat$ . Measure 56 continues with  $B\flat$ .

57 Eb

59 Eb

*f* M.s.

61 Bb7 Eb Bb7 Eb

63 Cm Db Gb Cb

M.s.

65 Bb7 Eb Bb7 Eb

67  $E\flat$  *Cantabile*  $Gm7$   $A\flat Maj7$

1 2 4 1 3

*mf*

69  $Fm$   $B\flat sus7$

71  $G sus7$   $G(\#9)$   $Cm$   $B\flat$

73  $A\flat Maj7$   $B\flat$

75  $E\flat$  *cresc.*

77 *Db/Eb* *Eb*

*Driving*  
*f*

79 *Db/Eb* *Eb*

81 *Db/Eb* *Eb*

83 *Fm* *Eb*

85

86  $A\flat m/E\flat$   $E\flat$

88  $D\flat/E\flat$   $E\flat$

90  $A\flat m/E\flat$   $E\flat m$

92  $Fm7$   $E\flat$

94

95  $A\flat$   $Cm7$   $Fm$   $E\flat$   $A\flat$   $E\flat$   $Fm$   $E\flat$

97  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat7$   $Fm$   $E\flat$

99  $A\flat$   $Cm7$   $Fm$   $E\flat$

100  $A\flat$   $Cm7$   $Fm$   $E\flat$

101  $A\flat$   $E\flat7$   $Fm$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat$   $B\flat m7$   $E\flat$

103  $A\flat$   $G\flat$   $Fm7$   $G\flat$   $Fm$   $G\flat$   $Fm$   $E\flat m$   $D\flat$   $E\flat$

105  $A\flat$   $G\flat$   $Fm7$   $G\flat$   $G\flat$   $Fm7$   $G\flat$   $Fm$

107  $Fm$   $E\flat m$   $D\flat$   $E\flat m$

108  $E\flat m$   $D\flat$   $E\flat m$   $D\flat$

109  $D\flat/E\flat$   
with growing intensity

111  $A\flat$   $Cm7$   $Fm$   $E\flat$   $A\flat$   $E\flat$   $Fm$   $E\flat$

*f*

113  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat$   $D\flat$   $E\flat$

115  $A\flat$   $Cm7$   $Fm$   $E\flat$   $A\flat m$   $E\flat$   $E\flat$

*poco -*

117  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat$   $D\flat$   $E\flat$

*- a -*

119  $A\flat$   $E\flat7$   $Fm7$   $E\flat7$   $Fm$   $E\flat$   $Fm$   $E\flat$   $D\flat$   $E\flat$

*- poco -*

121  $A\flat$   $E\flat 7$   $Fm 7$   $E\flat 7$   $Fm$   $E\flat$   $Fm$   $E\flat$   $D\flat$   $E\flat$

- *cresc.*

123  $A\flat$   $G\flat$   $F\flat$   $F\sharp$   $E$   $D$   $E$   $D$   $D\flat$

*ff*

125  $E\flat$  1 2 4 4 1

*mf*

[Ad lib FINAL FLURRY, or use these suggested notes]

1 4 1 4 4 2 1 2 5

*sfz*



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