



THE BECKONING

by

Matt Johnson

from the recording, "A Quiet Moment"

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DOLCE

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PRODUCTIONS



COMPOSER'S NOTES

- *Melody is of the utmost importance.*
- *Use finger substitution extensively to achieve a legato melody.*
- *Some tuplets (irregular groupings of rhythmic values, like triplets, quintuplets, etc.) use a number expressed as a ratio, such as 12:8. This refers to the use of 12 notes in the time that 8 notes would normally occupy.*
- *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, “**A Quiet Moment**”. 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.*
- *This piano solo was transcribed by the composer.*

Namaste,

Matt Johnson

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THE BECKONING

from the recording, "A Quiet Moment"

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Freely

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes in the treble and a sixteenth-note run in the bass. The second system features a triplet of eighth notes in the treble and a sustained bass line. The third system contains a 14-measure rest in the bass with the instruction "(don't break pedal)" and a triplet of eighth notes in the treble. The fourth system starts with a tempo marking of "a tempo ♩ = 50" and includes a crescendo (*cresc.*) and a triplet of eighth notes in the treble. Pedal markings (*Ped.*) are placed below the bass staff throughout the piece.

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8

decresc. mp

Lea. Lea. *

Detailed description: This system contains measures 8 and 9. The right hand features a complex texture with chords and moving lines. The left hand has a bass line with notes marked 'Lea.' and an asterisk. Dynamics include 'decresc.' and 'mp'.

10

cresc.

Lea. * Lea. Lea. Lea. 3

Detailed description: This system contains measures 10 and 11. The right hand has a triplet of eighth notes. The left hand has notes marked 'Lea.' and an asterisk. Dynamics include 'cresc.'.

12

♩ = 46

sl. ritard. mf

Lea. * Lea. Lea. Lea. Lea. Lea.

Detailed description: This system contains measures 12 and 13. The right hand has a triplet of eighth notes. The left hand has notes marked 'Lea.' and an asterisk. Dynamics include 'sl. ritard.' and 'mf'. A tempo marking '♩ = 46' is present.

14

Lea. Lea. Lea.

Detailed description: This system contains measures 14 and 15. The right hand has a complex texture with chords and moving lines. The left hand has notes marked 'Lea.'.

16

Lea. Lea.

Detailed description: This system contains measures 16 and 17. The right hand has a triplet of eighth notes. The left hand has notes marked 'Lea.' and an asterisk. Dynamics include 'mf'.

18 *cresc.* *f*

3 3 3

Leg. *Leg.*

20 *decresc.*

1 5 1 5

Leg. *Leg.* *

Freely

21 *mp* *8va* 3 6

Leg. 14:8 7:4

22 3

Leg. *Leg.* *Leg.*

24 *cresc.* *sl. ritard.*

Leg. *Leg.*

25 *mf* *8va* *3* *6*
14:8 7:4

26 *♩ = 50* *cresc.* *3* *>*
Leg. *Leg.* *Leg.*

28 *decresc.* *mp*
Leg. *Leg.* *** *Leg.*

30 *3* *Leg.* *** *Leg.* *Leg.* *Leg.* *3*

32 *♩ = 46* *cresc.* *sl. ritard.* *mf*
Leg. *** *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

34

cresc.

Ped.

36

f

decresc.

mf

Ped.

38

cresc.

ff

Ped.

40

decresc.

mf

decresc.

Ped.

42

mp

sl. ritard.

Ped.

43 $\text{♩} = 40$

Musical score for measures 43-44. The piece is in 3/4 time with a tempo of quarter note = 40. The key signature has three sharps (F#, C#, G#). Measure 43 starts with a piano (*pp*) dynamic. The right hand features a triplet of eighth notes. Measure 44 includes a crescendo (*cresc.*) and a fortissimo accent (*sfz*) on a triplet of eighth notes. Both hands feature triplet markings.

45

Musical score for measures 45-46. Measure 45 begins with a piano (*p*) dynamic. Measure 46 features a fortissimo accent (*sfz*) on a triplet of eighth notes. The right hand includes a fermata over a triplet of eighth notes. The left hand has a fermata over a triplet of eighth notes. A double bar line with a repeat sign is present at the end of measure 46.

47

Musical score for measures 47-48. Measure 47 starts with a crescendo (*cresc.*). Measure 48 features a mezzo-forte (*mp*) dynamic and a fortissimo accent (*sfz*) on a triplet of eighth notes. The left hand has a fermata over a triplet of eighth notes.

49

Musical score for measures 49-50. Measure 49 includes a crescendo (*cresc.*). Measure 50 features a mezzo-forte (*mf*) dynamic and a fortissimo accent (*sfz*) on a triplet of eighth notes. The right hand has a fermata over a triplet of eighth notes.

51

Musical score for measures 51-52. Measure 51 includes a crescendo (*cresc.*). Measure 52 features a fortissimo accent (*sfz*) on a triplet of eighth notes. The right hand has a fermata over a triplet of eighth notes. The left hand has a fermata over a triplet of eighth notes.

53

Expansively

Musical notation for measures 53-54. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 53 starts with a piano (*f*) dynamic. The right hand features a series of chords and eighth notes, with a triplet of eighth notes in the final measure. The left hand plays a steady eighth-note accompaniment. Pedaling (*Ped.*) is indicated in both hands.

54

Musical notation for measures 54-55. Measure 54 begins with a crescendo (*cresc.*) marking. The right hand continues with chords and eighth notes, including a triplet. The left hand maintains the eighth-note accompaniment. Pedaling (*Ped.*) is indicated in both hands.

55

Musical notation for measures 55-56. Measure 55 starts with a fortissimo (*ff*) dynamic. The right hand features a sixteenth-note triplet followed by eighth notes. The left hand continues with the eighth-note accompaniment. Pedaling (*Ped.*) is indicated in both hands.

56

Musical notation for measures 56-57. The right hand continues with chords and eighth notes. The left hand maintains the eighth-note accompaniment. Pedaling (*Ped.*) is indicated in both hands.

57

Slowly

Musical notation for measures 57-58. Measure 57 includes a decrescendo (*decresc.*) and a slight ritardando (*sl. ritard.*) marking. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. Pedaling (*Ped.*) is indicated in both hands. Measure 58 begins with a mezzo-forte (*mf*) dynamic and a final triplet of eighth notes. Pedaling (*Ped.*) is indicated in both hands.



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