



LOST & FOUND

by

Matt Johnson

from the recording, "End of a Day"

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. This piece was “captured” once in the sound recording, “**End of a Day**”. 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.*

Peace,

Matt Johnson

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LOST & FOUND

from the recording, "End of a Day"

MATT JOHNSON
www.MattJohnsonMusic.com

Freely, Molto Rubato

Piano

mp

Impressionist pedaling throughout

3

5

7

35

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9 *building intensity*

11 *ritard.*

13 *Freely, Molto Rubato*

15

17 *mf*

19

1

21

4 1

23

2 5 1

25 *building intensity*

#

27

5 1

29 Freely, Molto Rubato

Musical score for measures 29-30. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Freely, Molto Rubato'. The instruction 'poco a poco decresc.' is written above the right hand.

Musical score for measures 31-32. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. The instruction 'ritard.' is written above the right hand.

Musical score for measures 33-34. The right hand has a more active melodic line. The left hand accompaniment is steady. The dynamic marking 'p' is written below the left hand.

Musical score for measures 35-36. The right hand features a melodic line with some slurs. The left hand accompaniment is steady. Fingerings 3, 4, 5, 4, and 45 are indicated above the right hand.

Musical score for measures 37-38. The right hand has a melodic line with many slurs. The left hand accompaniment is steady. The dynamic marking 'mp' is written below the left hand.

39

rall.

This system contains measures 39 and 40. The music is in a minor key with a 4/4 time signature. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand plays a more melodic line with some grace notes. A *rall.* (ritardando) marking is placed above the right hand in measure 40.

41

a tempo *decresc.* *rall.* *a tempo* *rall.*

a tempo

This system contains measures 41 and 42. The right hand continues with a rhythmic pattern of chords and eighth notes. The left hand has a melodic line with grace notes. The tempo markings are *a tempo*, *decresc.*, *rall.*, *a tempo*, and *rall.*. A fermata is placed over the final note of the right hand in measure 42.

43

p *pp* *echo*

This system contains measures 43 and 44. The right hand has a melodic line with a fermata in measure 43, followed by a *pp* (pianissimo) *echo* of the melody in measure 44. The left hand has a melodic line with a fermata in measure 43, followed by a sustained chord in measure 44. The time signature changes from 4/4 to 5/4 in measure 44.

45

echo

This system contains measures 45 and 46. The right hand has a melodic line with a fermata in measure 45, followed by an *echo* of the melody in measure 46. The left hand has a melodic line with a fermata in measure 45, followed by a sustained chord in measure 46. The time signature changes from 5/4 to 4/4 in measure 46.

47

building intensity *mp* *poco a poco cresc.*

This system contains measures 47 and 48. The right hand has a melodic line with a fermata in measure 47, followed by a *mp* (mezzo-piano) *poco a poco cresc.* (poco a poco crescendo) in measure 48. The left hand has a melodic line with a fermata in measure 47, followed by a *poco a poco cresc.* in measure 48.

49

Musical score for measures 49-50. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Fingering numbers 1, 5, 1, 1, 4, 1 are indicated in the bass clef.

51

Musical score for measures 51-52. Measure 51 continues the accompaniment. Measure 52 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the bass clef. A dynamic marking of *mf* is present.

53

Musical score for measures 53-54. Measure 53 includes a *cresc.* marking. Measure 54 includes a *ritard.* marking and the instruction *with emotion*. Fingering numbers 1, 1, 1 are shown in the bass clef.

55

Musical score for measures 55-56. Measure 55 features a dynamic marking of *f*. The right hand has a complex texture with many beamed notes, while the left hand continues with eighth notes.

57

Musical score for measures 57-58. Measure 57 includes a *delesc.* marking. Measure 58 includes a *rall.* marking and a dynamic marking of *mp*. The instruction *a tempo* is written above the final note of measure 58.

59

Two systems of musical notation for measures 59 and 60. The top system is in treble clef and the bottom system is in bass clef. Both systems are in a key signature of three flats. Measure 59 features a melodic line in the treble with slurs and a descending bass line. Measure 60 continues the melodic line with a similar descending bass line. Performance markings include *sl. rit.* and *a tempo* in both systems.

61

Two systems of musical notation for measures 61 and 62. The top system is in treble clef and the bottom system is in bass clef. Both systems are in a key signature of three flats. Measure 61 features a melodic line in the treble with slurs and a descending bass line. Measure 62 features a melodic line in the treble with slurs and a descending bass line. Performance markings include *decresc.*, *rall.*, and *p* in both systems. A double bar line is present at the end of measure 62, with a fermata over the final note in the treble and a repeat sign in the bass.



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Peace,



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