THE BECKONING

by

Matt Johnson

from the recording, "A Quiet Moment"

www.MattJohnsonMusic.com

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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
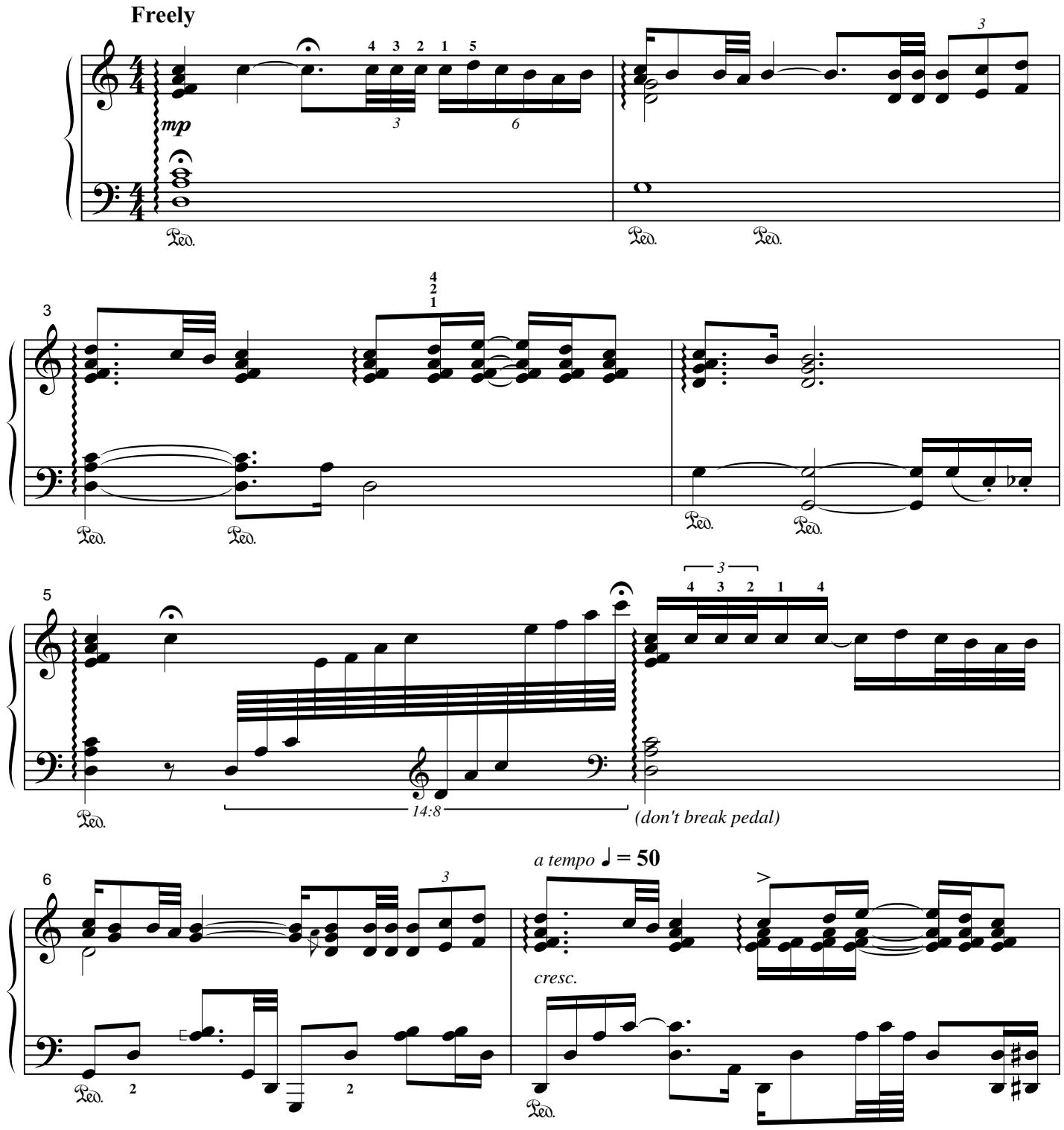




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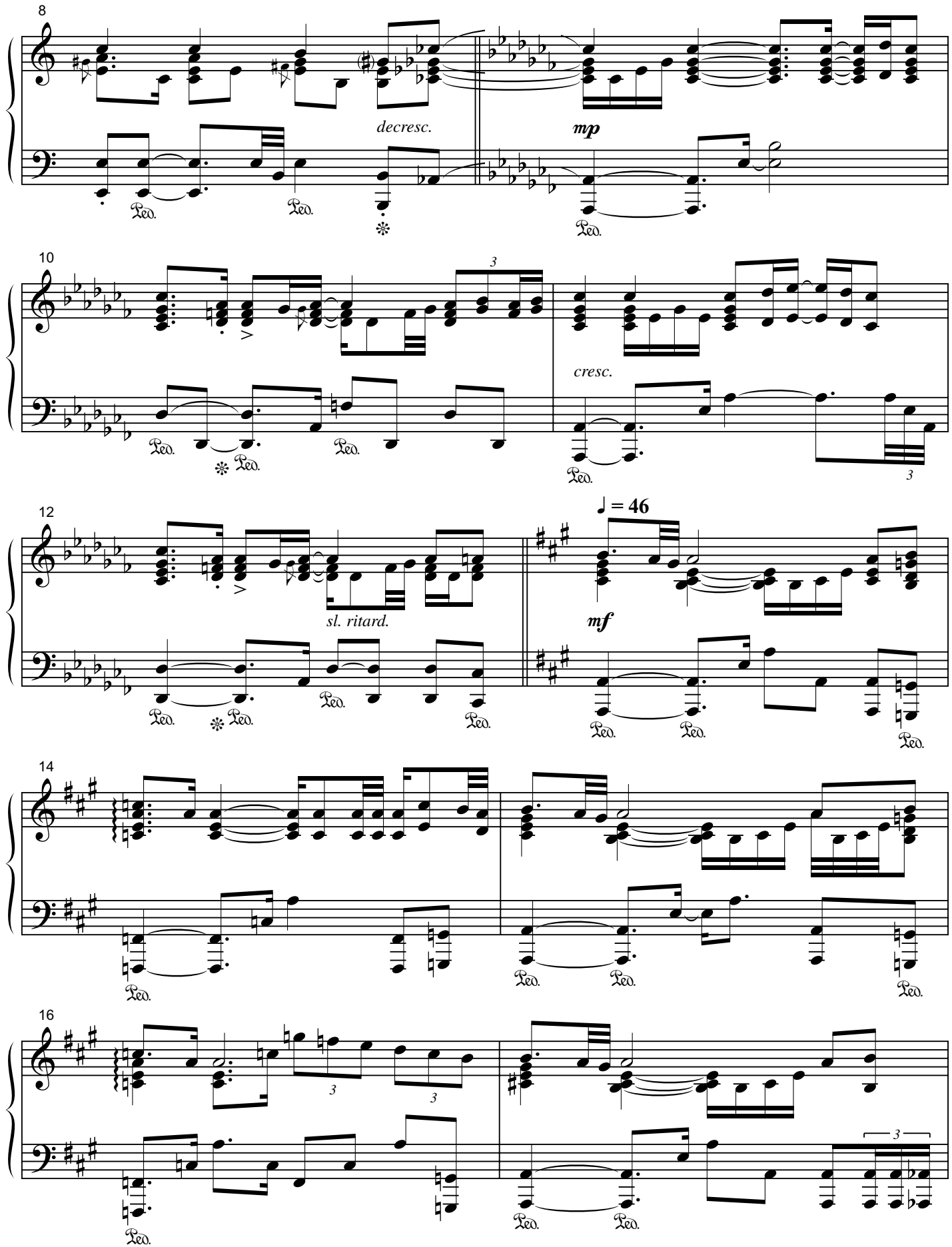
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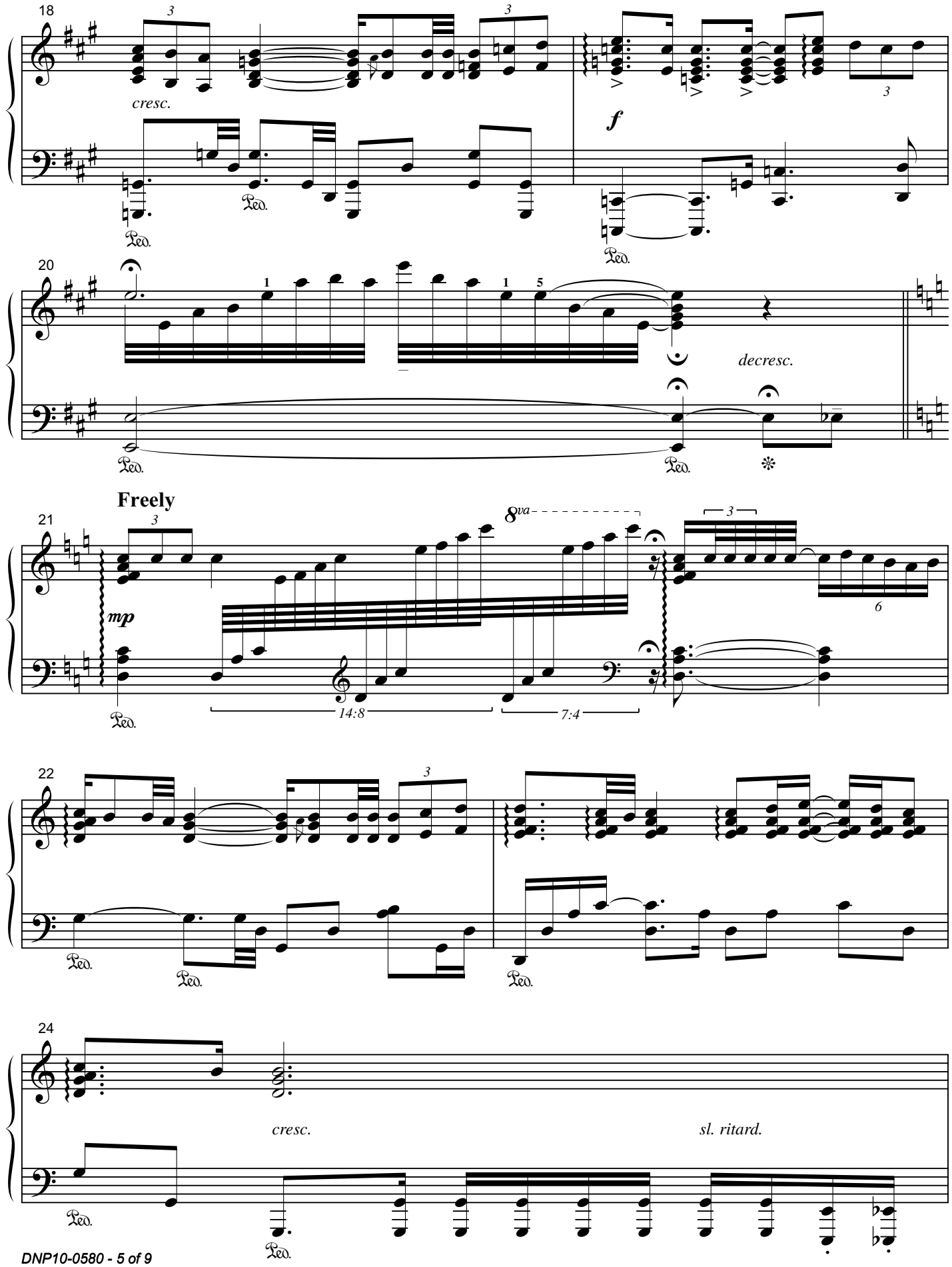
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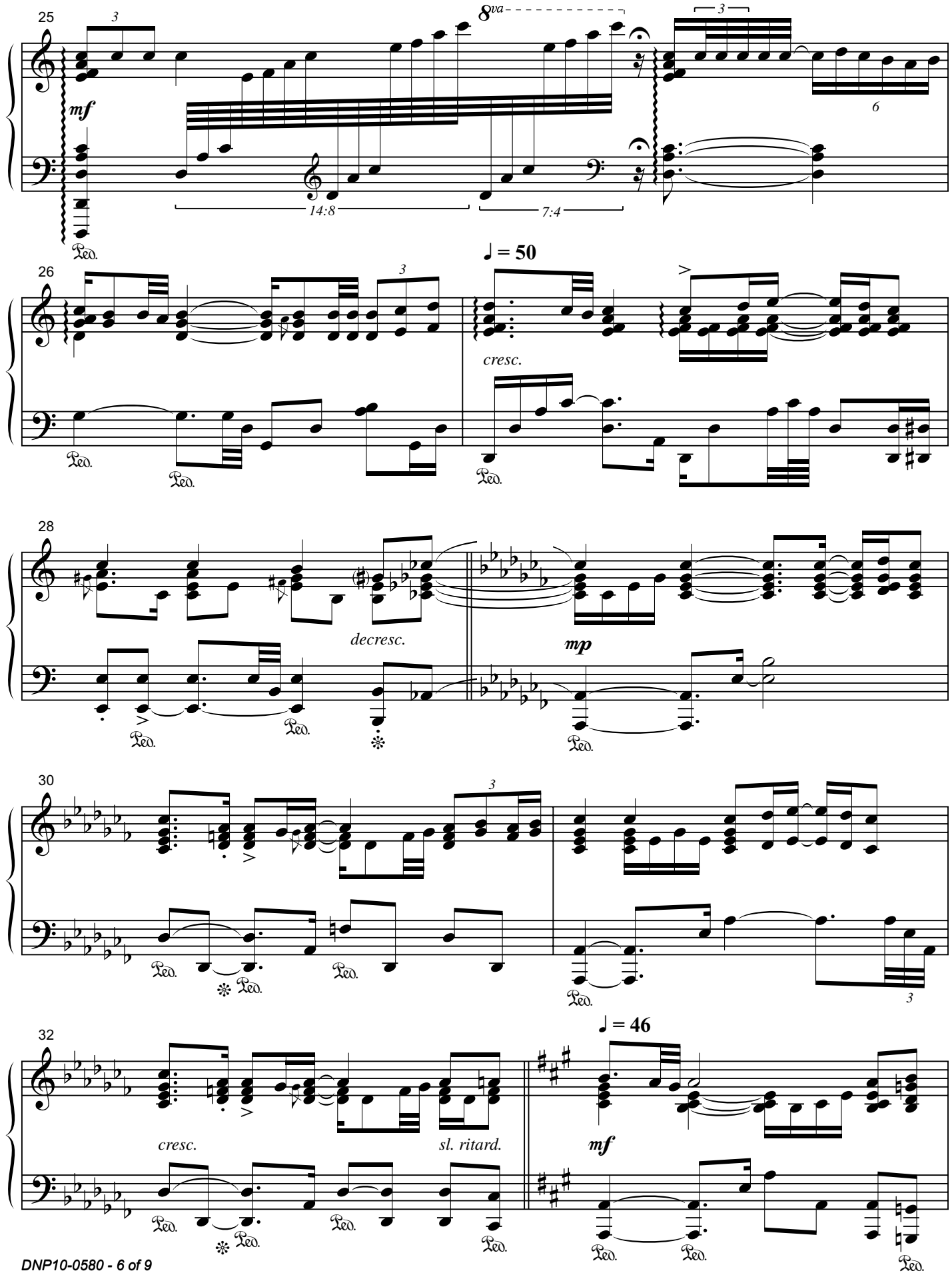
from the recording, "A Quiet Moment"
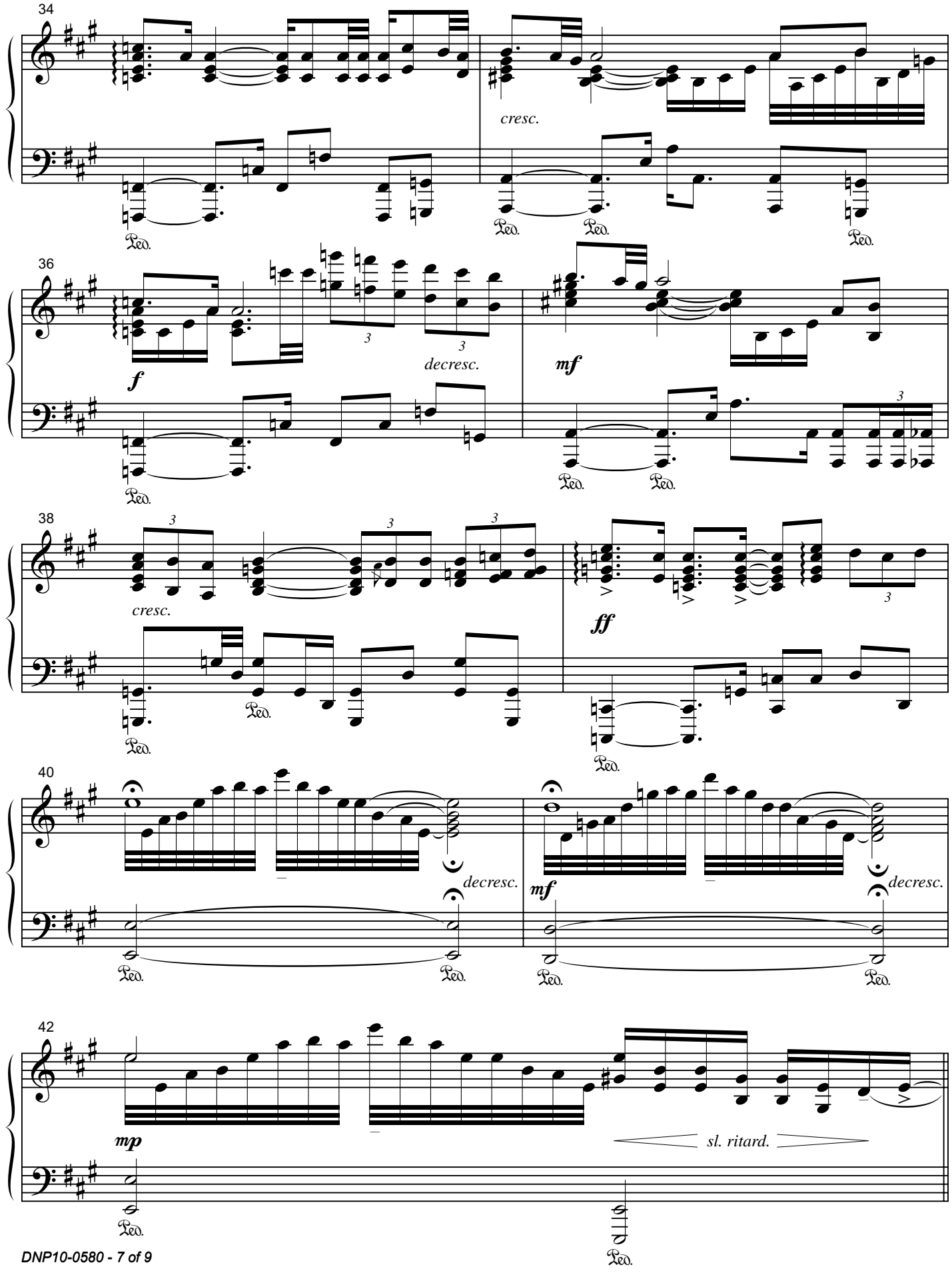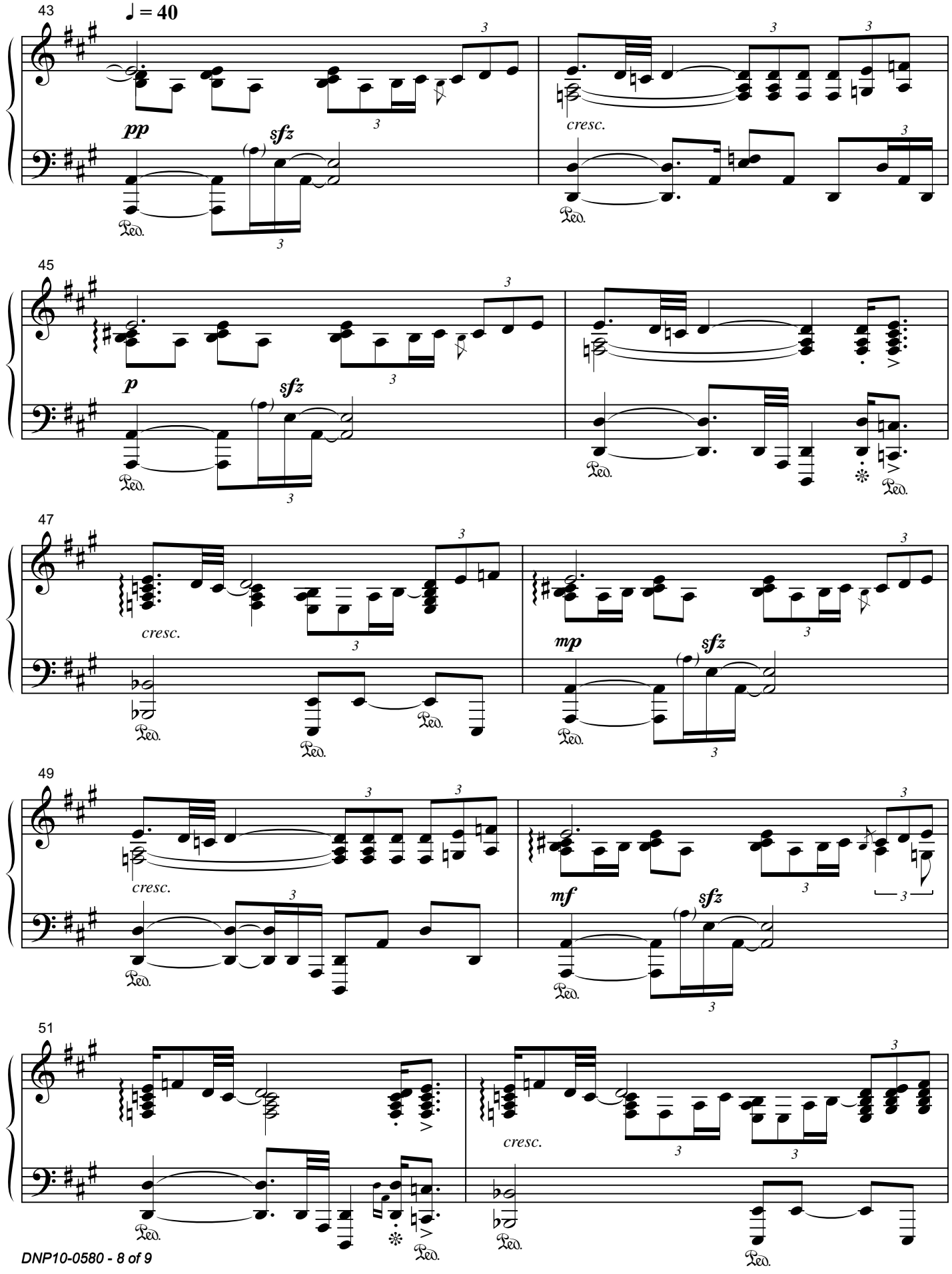


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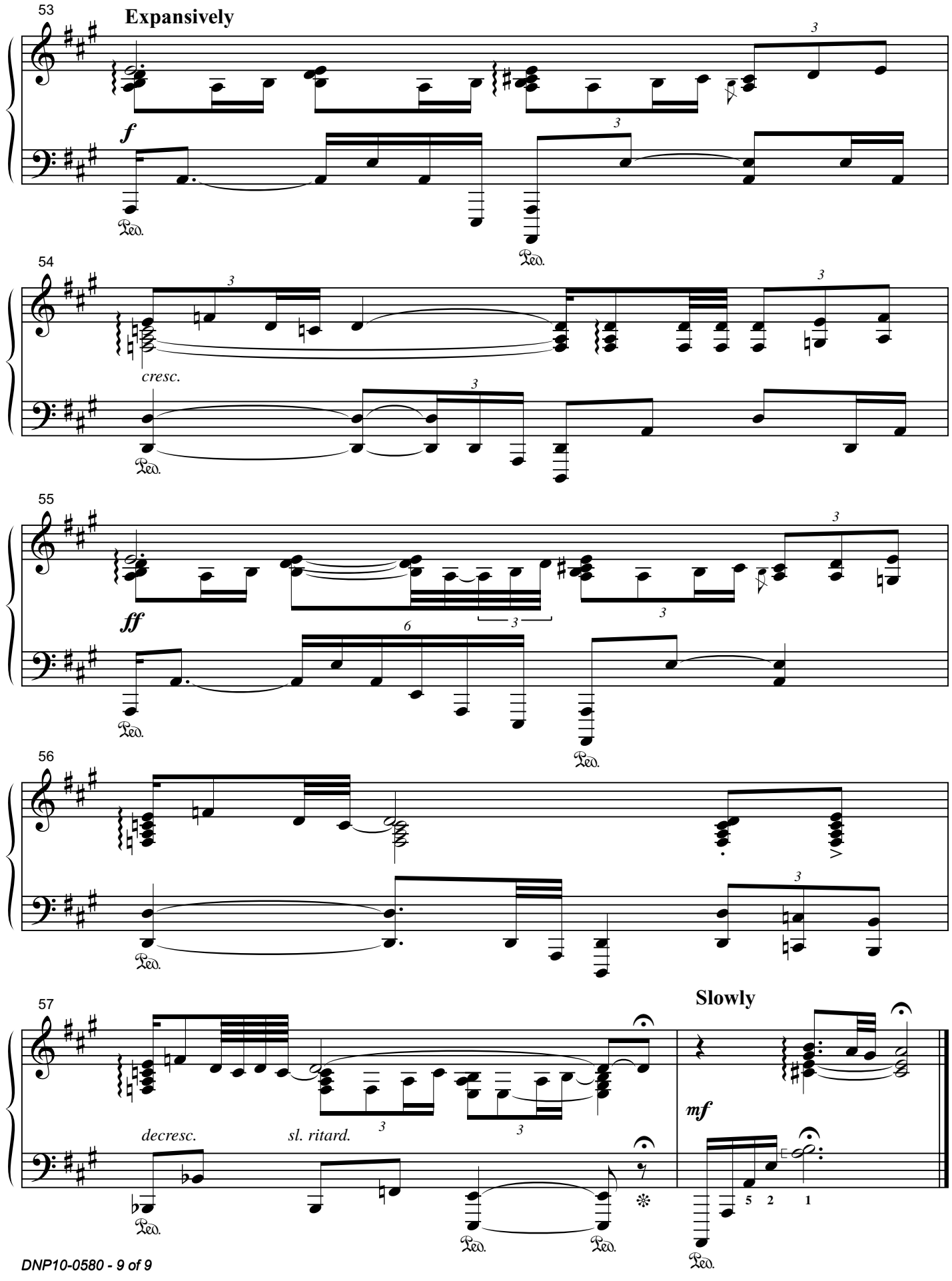

8
decresc.
mp
10
cresc.
12
sl. ritard.
♩ = 46
mf
14
16


18
cresc.
f
20
decresc.
Freely
21
mp
8va
14:8
7:4
22
24
cresc.
sl. ritard.


25
8va
mf
14:8
7:4
6
26
♩ = 50
cresc.
28
decresc.
mp
30
32
cresc.
sl. ritard.
♩ = 46
mf


34
cresc.
Ped.
36
f
decresc.
mf
38
cresc.
ff
40
decresc.
mf
42
mp
sl. ritard.


43
♩ = 40
pp
sfz
cresc.
45
p
sfz
47
cresc.
mp
sfz
49
cresc.
mf
sfz
51
cresc.


53
Expansively
f
Ped.
54
cresc.
55
ff
56
57
decresc.
sl. ritard.
Slowly
mf
5 2 1

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