ALONENESS

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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ALONENESS

MATT JOHNSON (ASCAP)
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from the recording, "A Quiet Moment"

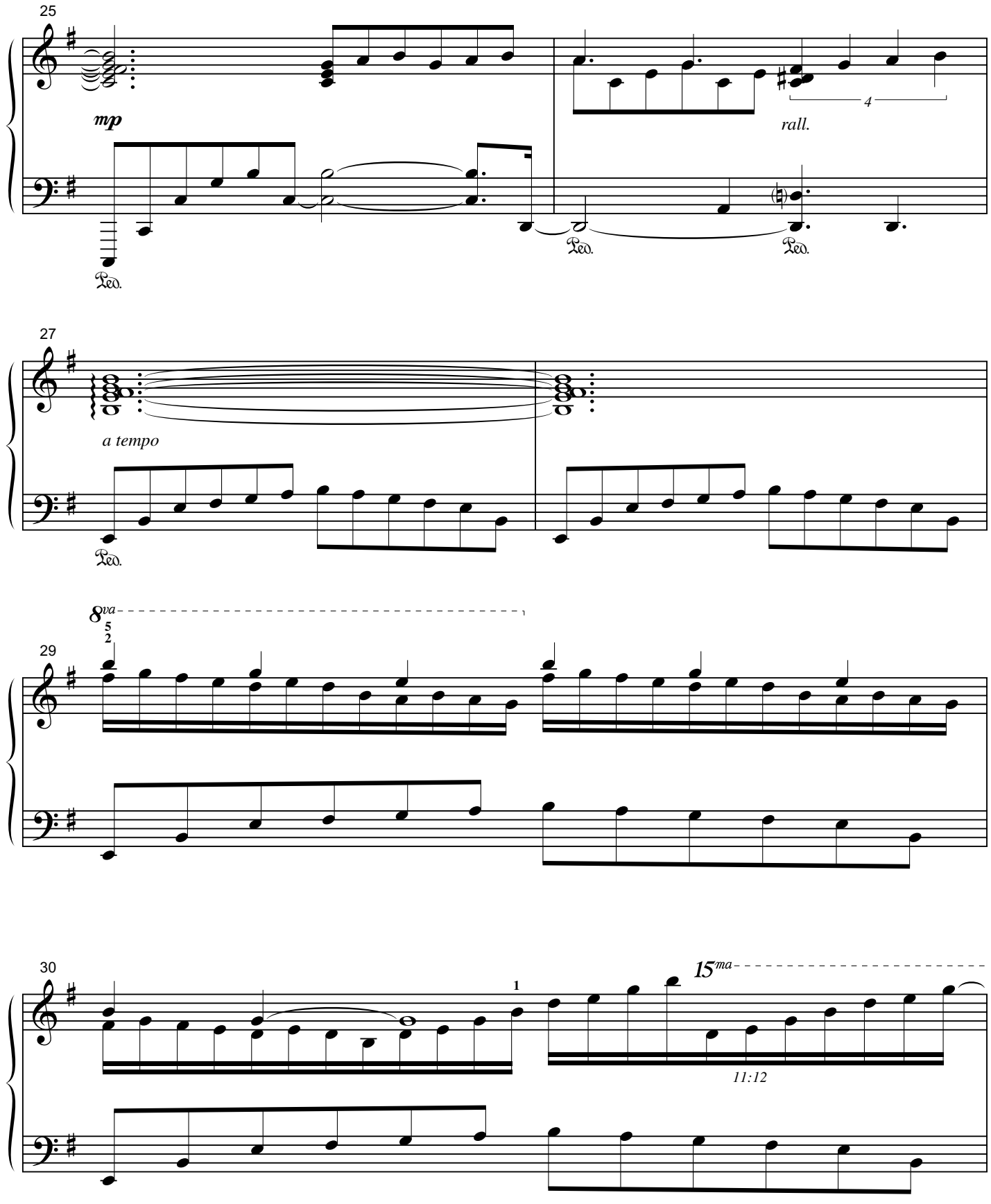
Expressivo con rubato (♩. = 44)



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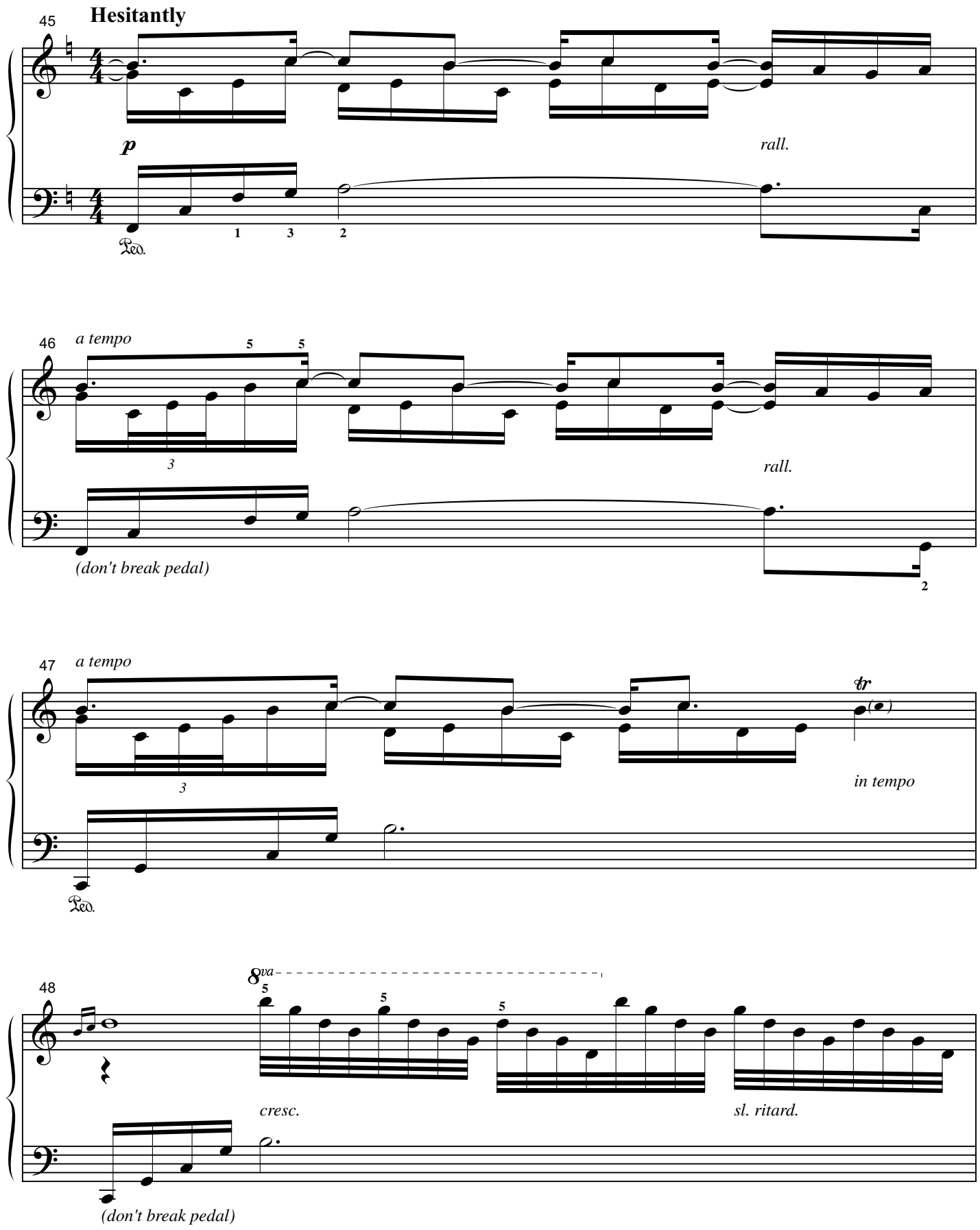

9
mp
a tempo
sl. ritard.
(don't break pedal)
Ped.
11
a tempo
sl. ritard.
Ped.
13
a tempo
sl. ritard.
Ped.
15
a tempo
sl. ritard.
Ped.

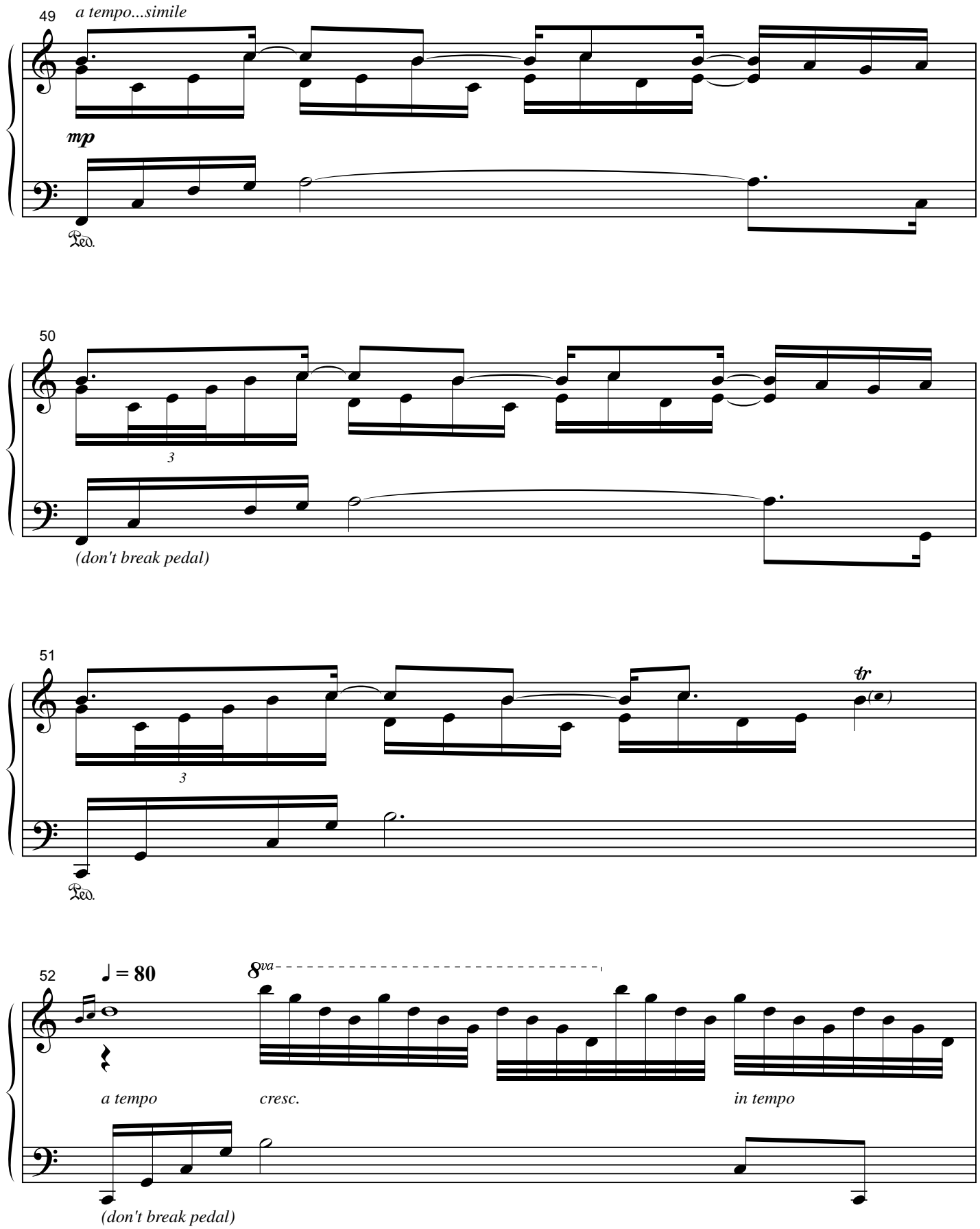

17
a tempo...simile
Ped.
19
21
sl. ritard.
p
23
rall. & cresc.

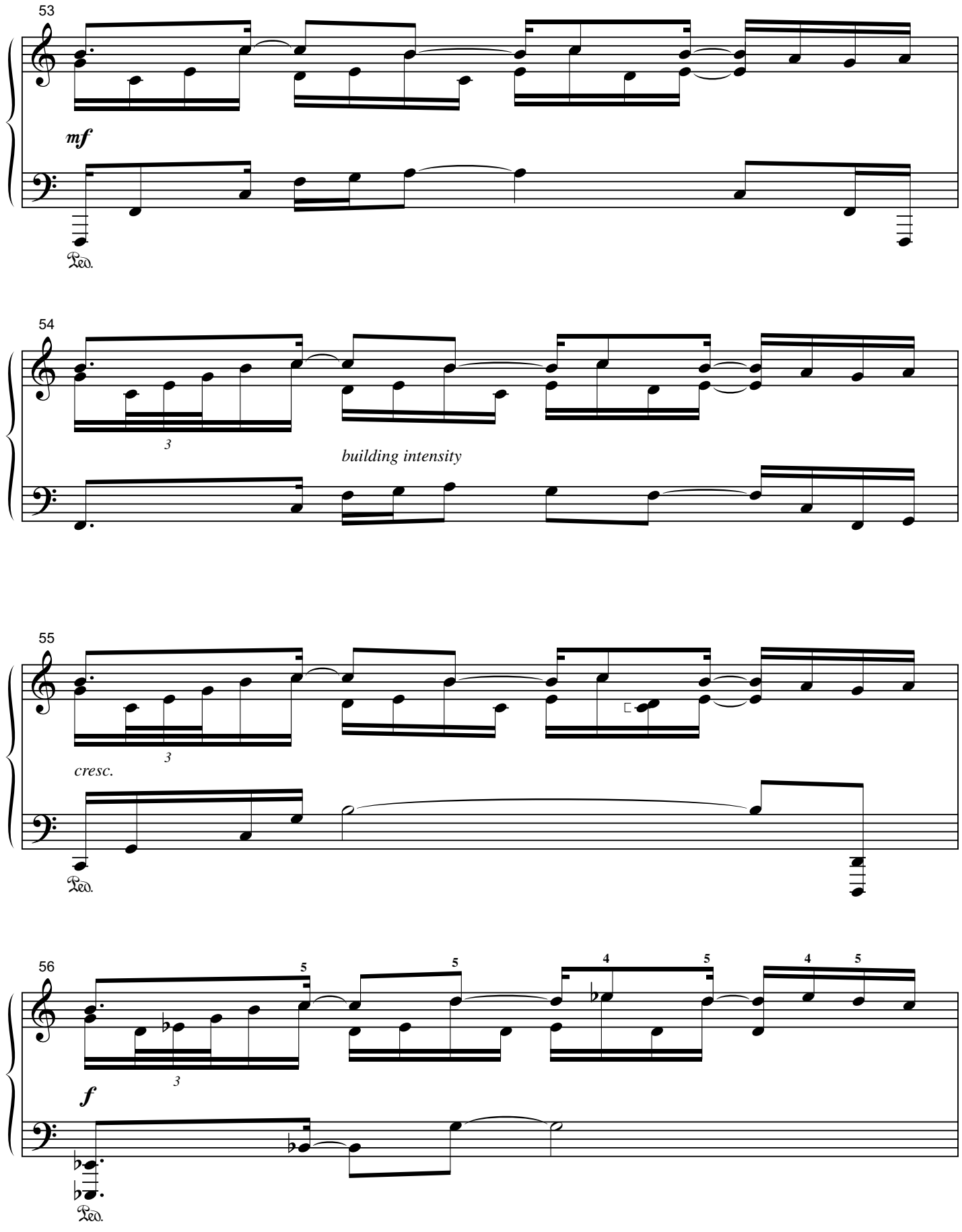

25
mp
4
rall.
Ped.
Ped.
Ped.
27
a tempo
Ped.
8va
5
2
29
30
1
15ma
11:12


(15ma)
31
2
4
sl. ritard.
cresc.
2
33
mf
3
3
Ped.
Ped.
35
3
3
3
sfz
Ped.
Ped.
2
37
building intensity
Ped.
Ped.
Ped.
1


39
cresc.
rall. & cresc.
Ped.
41
f
43
decresc.
rall.
44
8va
mp
decresc.
(don't break pedal)


45
Hesitantly
p
rall.
Ped.
1
3
2
46
a tempo
5
5
3
rall.
(don't break pedal)
2
47
a tempo
tr
3
in tempo
Ped.
48
8va
5
5
5
cresc.
sl. ritard.
(don't break pedal)


49
a tempo...simile
mp
Ped.
50
3
(don't break pedal)
51
tr
3
Ped.
52
♩ = 80
8va
a tempo
cresc.
in tempo
(don't break pedal)


53
mf
Ped.
54
3
building intensity
55
3
cresc.
Ped.
56
5
5
4
5
4
5
3
f
Ped.


57
58
59
60
dolce
decresc.
mf
cresc.
Ped.

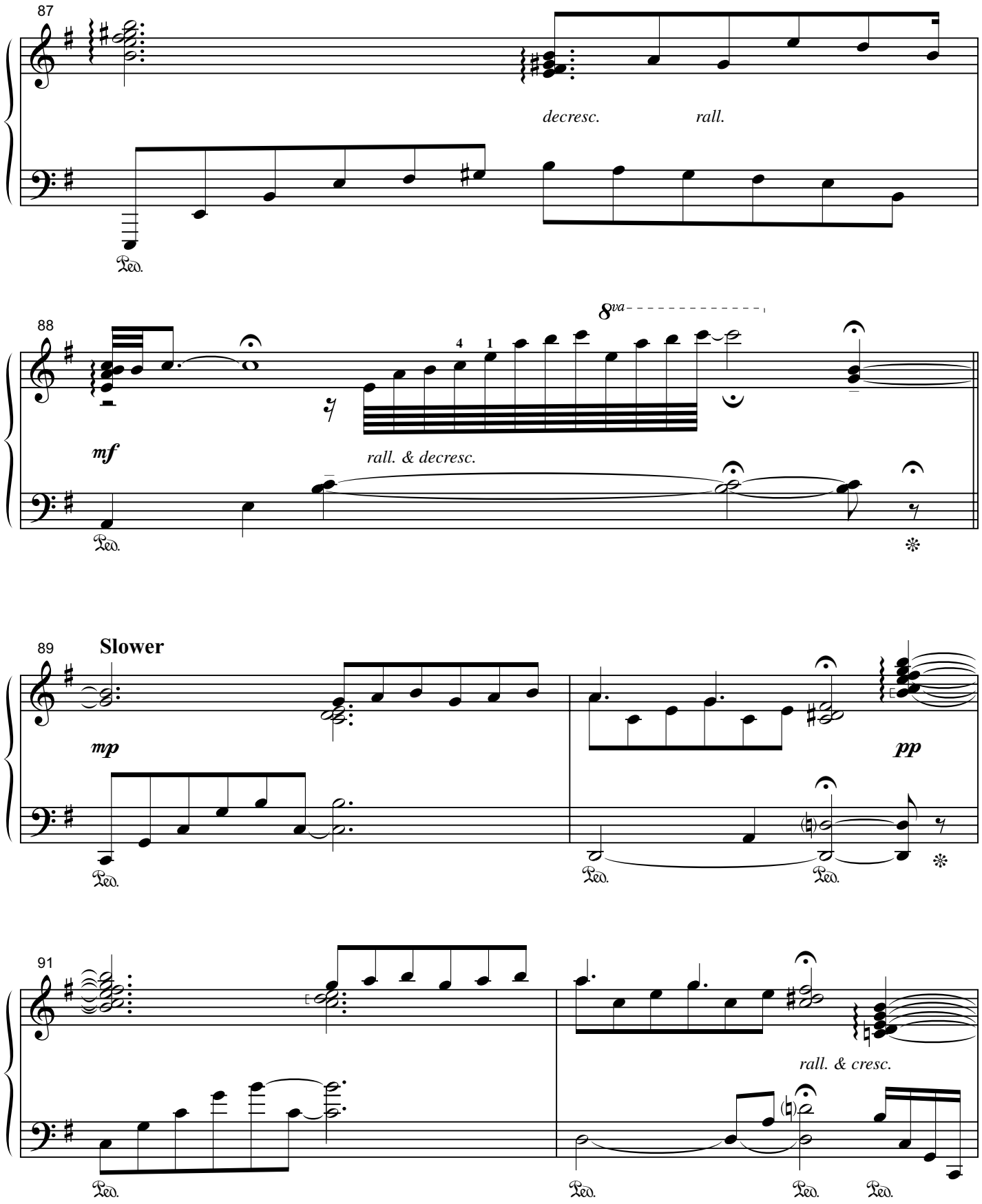

61
4
f
Ped.
62
decresc.
Ped.
63
mf
cresc.
Ped.
64
Ped.


65
f
Ped.
66
decresc.
Ped.
Ped.
67
mf
cresc.
Ped.
68
Ped.


69
3
f
Ped.
70
1
1
5
decresc.
sl. ritard.
Ped.
Ped.
2
71
Tempo I
mf
Ped.
8va
73


74
15ma
5
2
1
3
14:12
(15ma)
75
4
2
sl. ritard.
77
a tempo
mf
Ped.
Ped.
79
5
3
3
sfz
Ped.
2


81
building intensity
cresc.
Ped.
Ped.
Ped.
1
83
f
2
1
Ped.
84
4
cresc.
rall.
3
Ped.
Ped.
2
85
Expansively
ff
3
3
3
1
Ped.
Ped.


87
decresc.
rall.
Ped.
88
8va
mf
rall. & decresc.
Ped.
89
Slower
mp
pp
Ped.
Ped.
Ped.
91
rall. & cresc.
Ped.
Ped.
Ped.
Ped.


93
f
5
rall.
decresc.
Ped.
Ped.
95
mp
Ped.
(hold pedal to the end)
15ma
96
4 1
24
sl. ritard.
2
4
4

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