TRANSITIONS

from the recording, "Origins"

by

Matt Johnson

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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, "Origins." 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.
- The engraving of this work was done by the composer. Clarity of intent won over strict adherence to notational rules in this particular piece.

Peace,

Matt Johnson
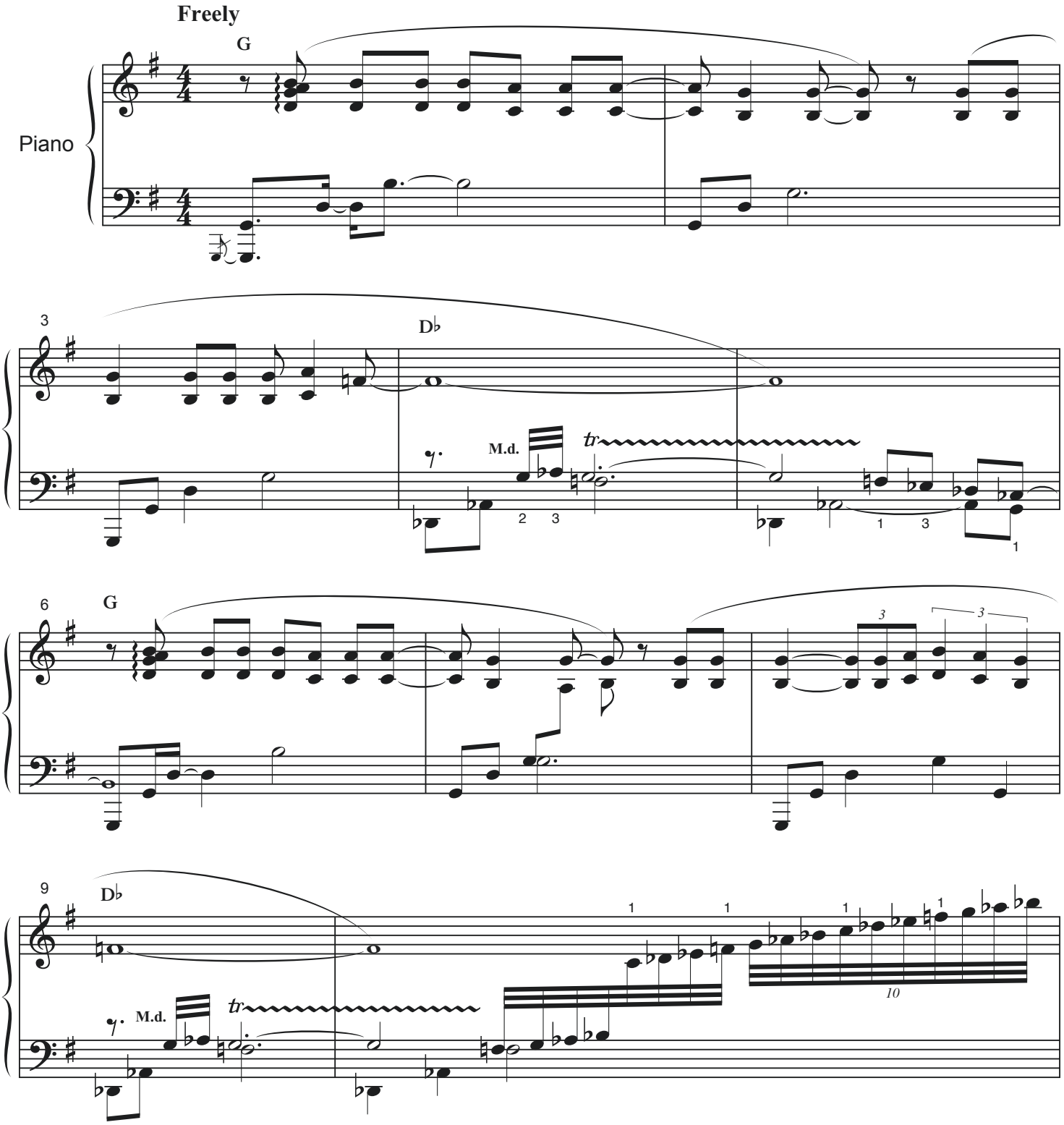




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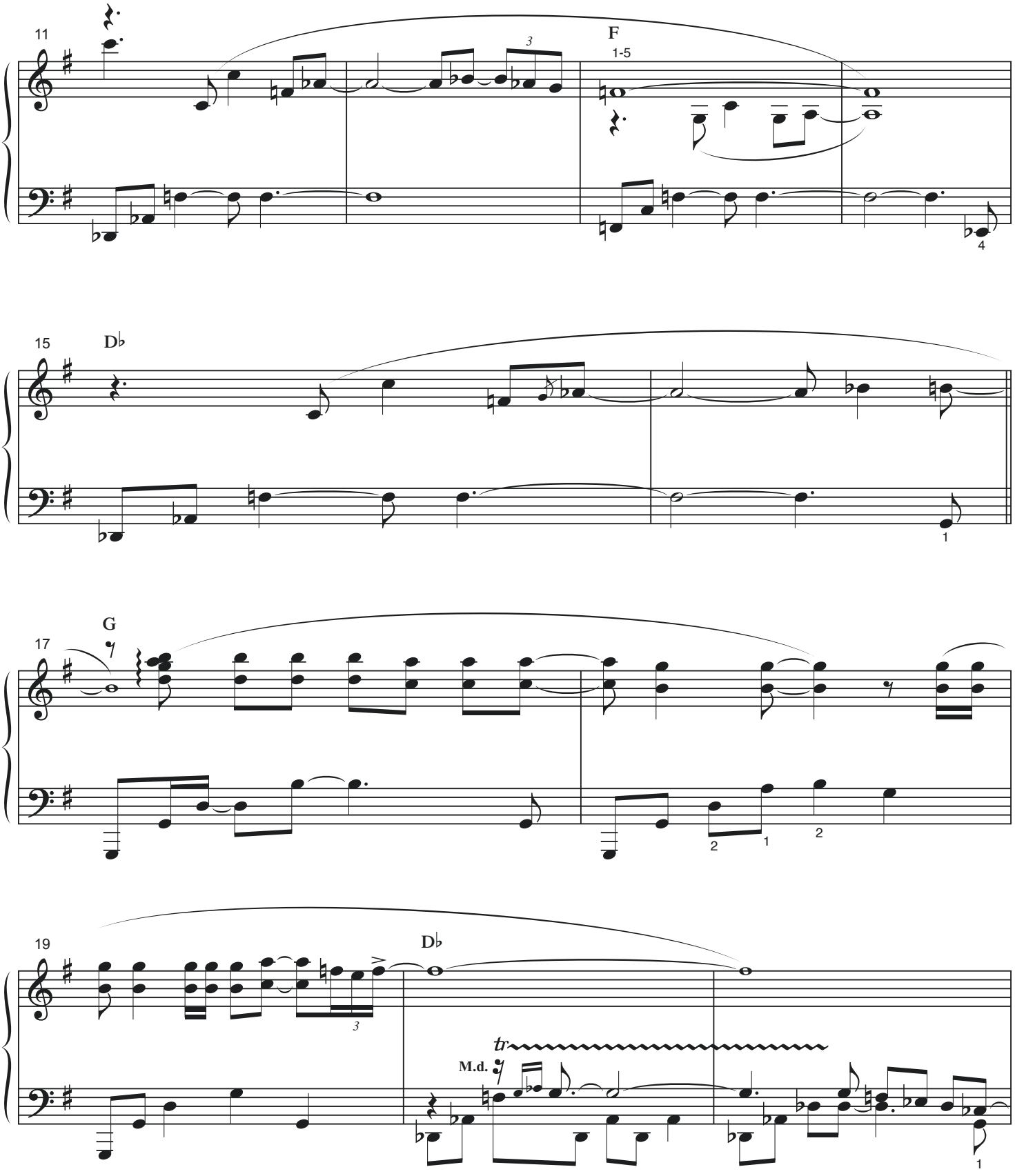
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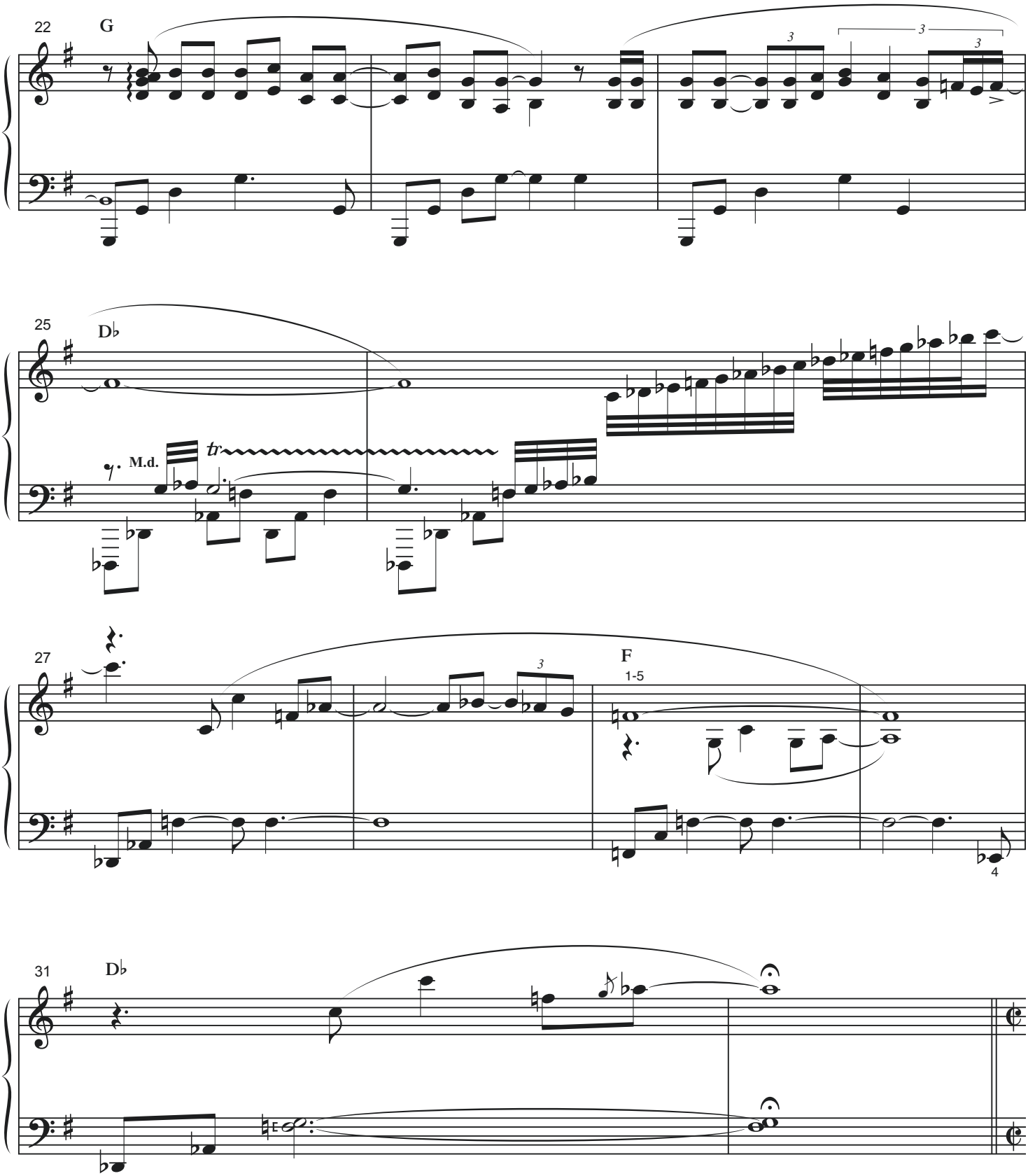
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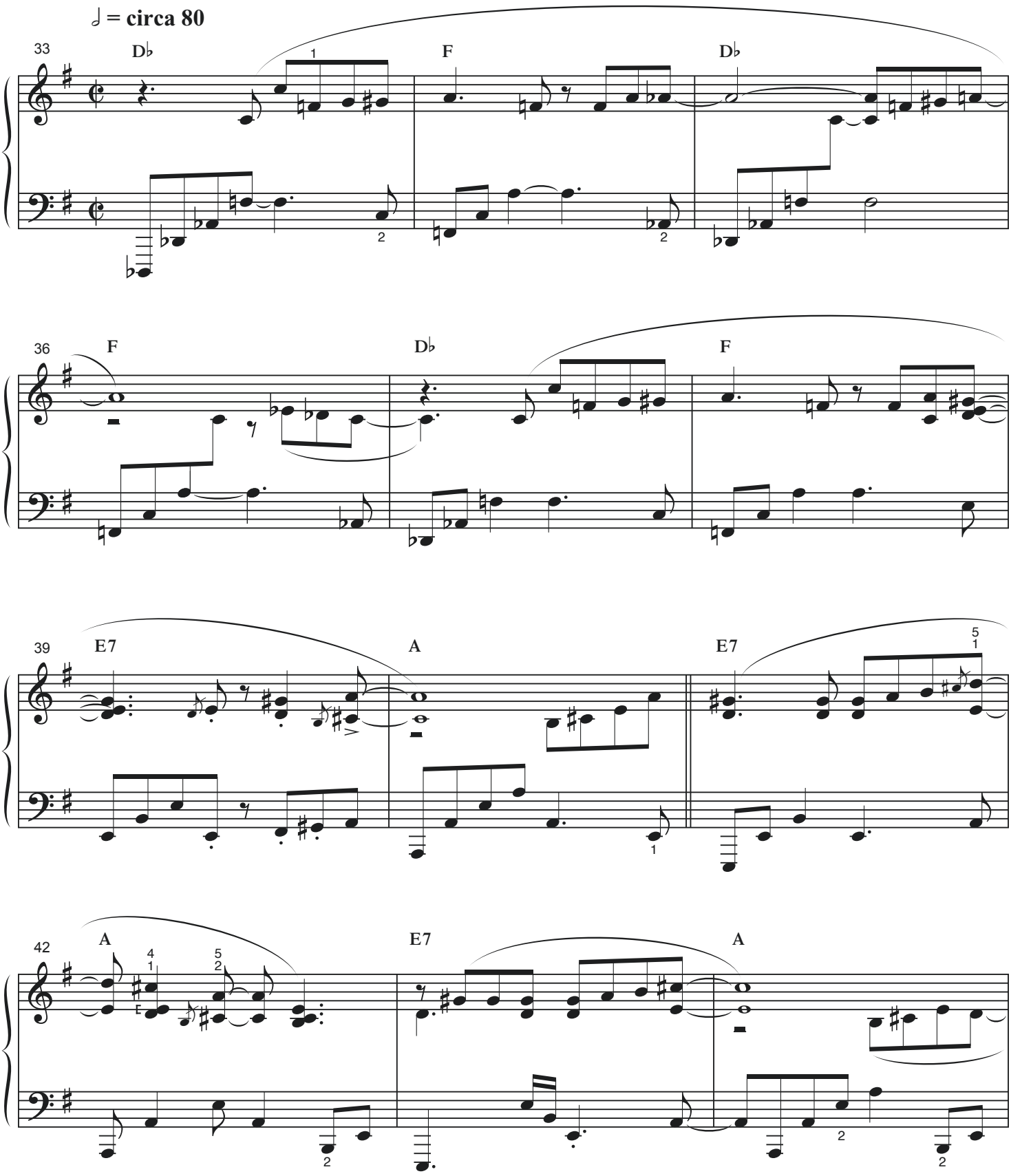
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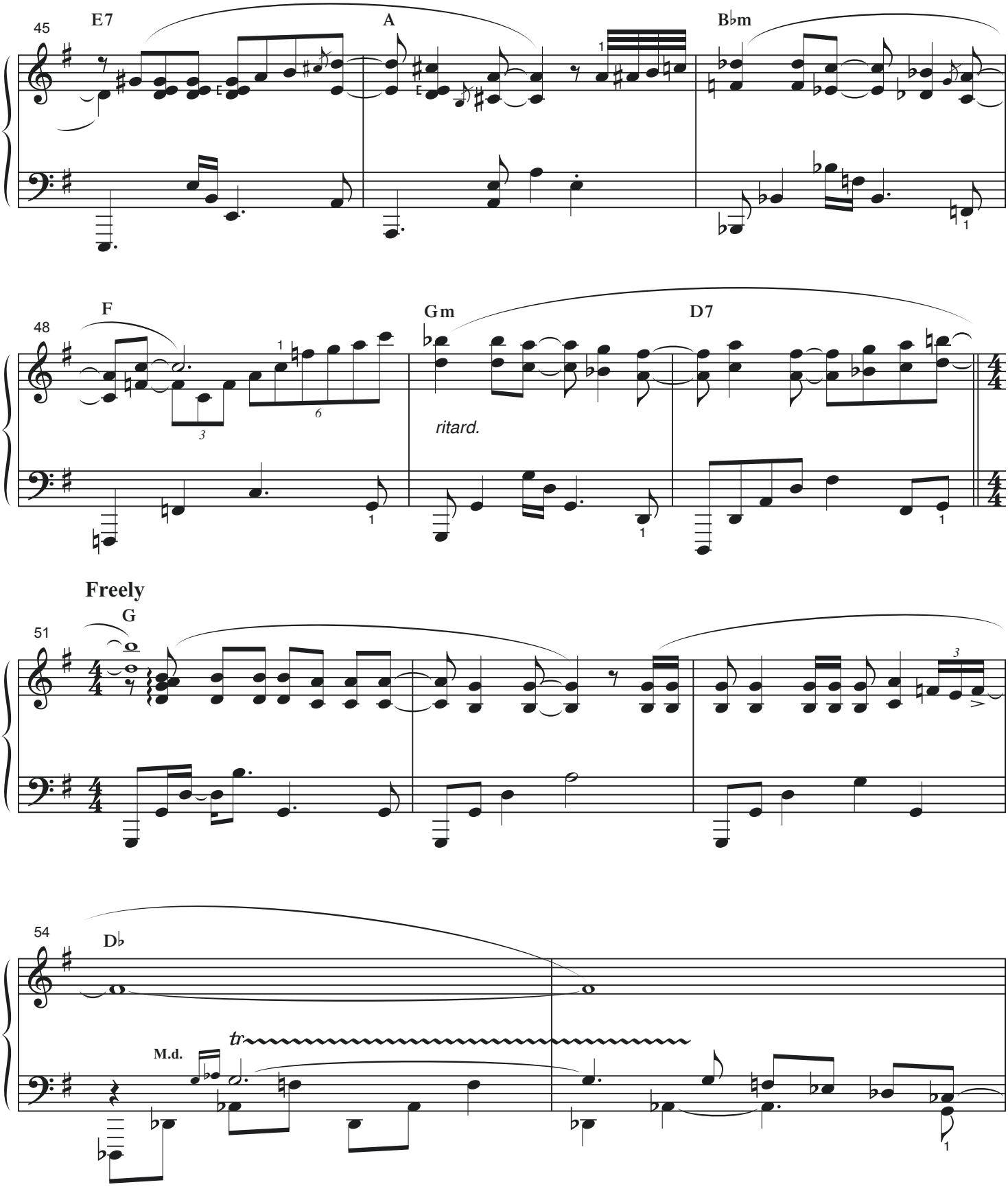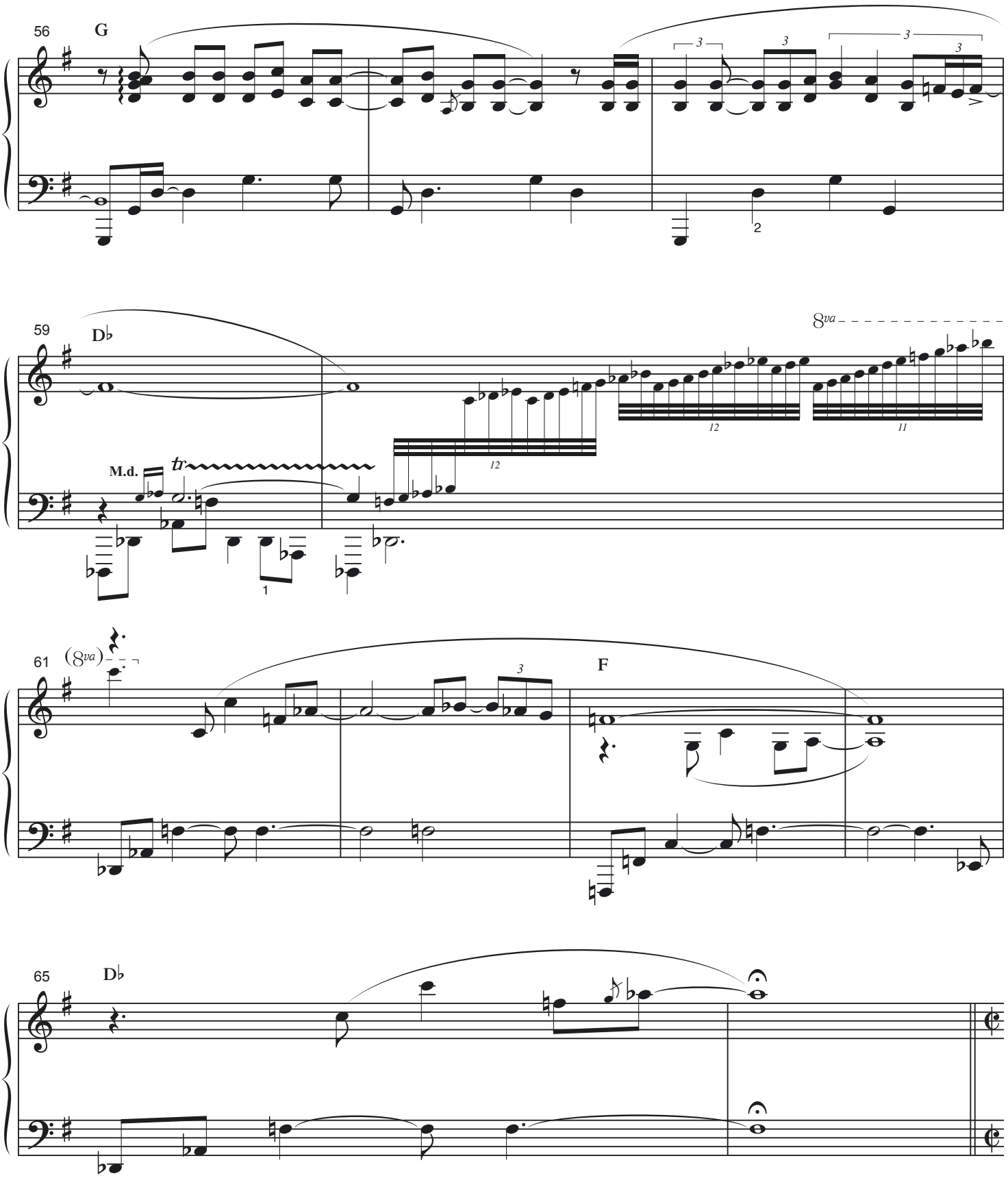


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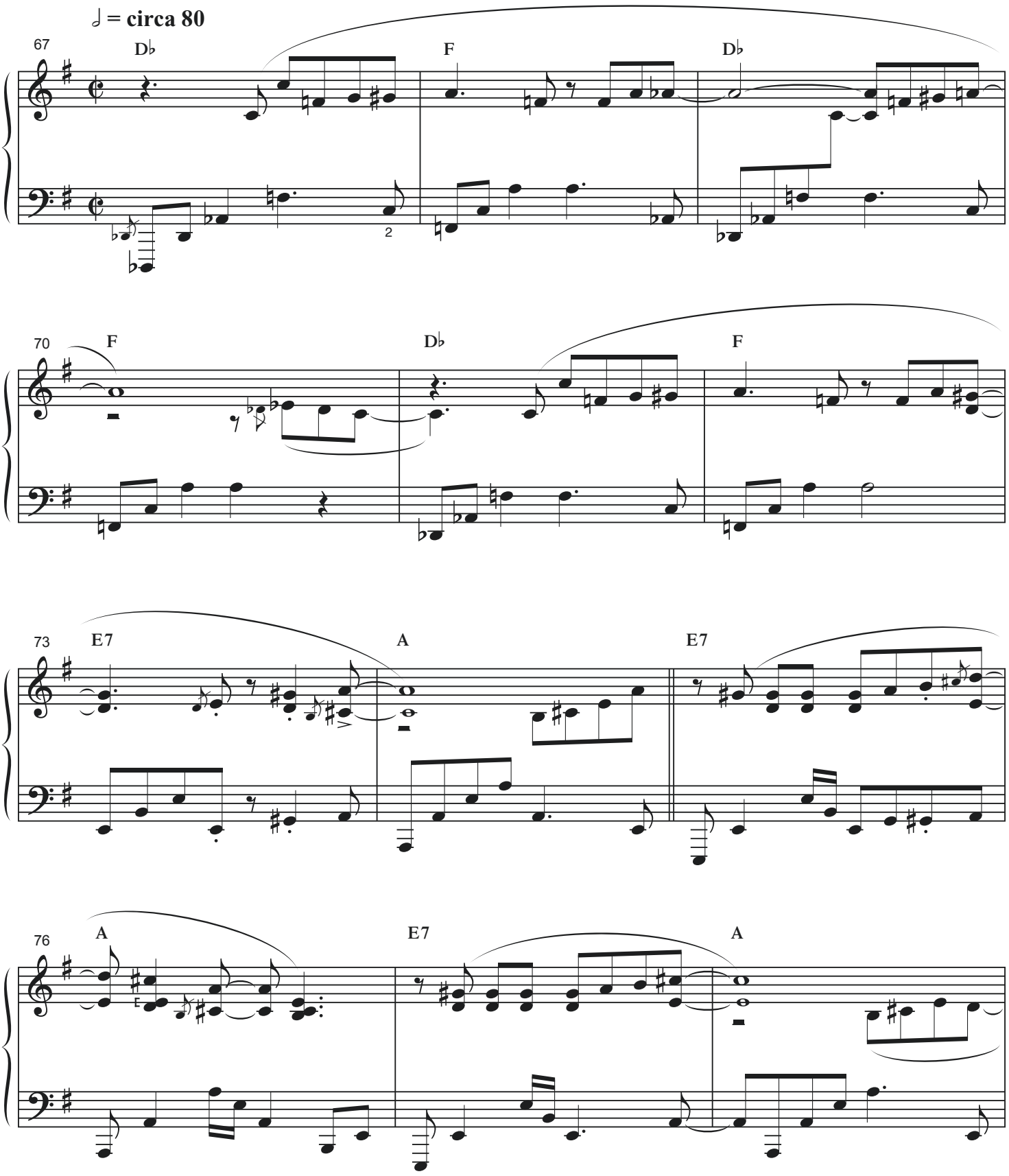

11
F
1-5
4
15
D♭
1
17
G
2
1
2
19
D♭
3
tr
M.d.
1
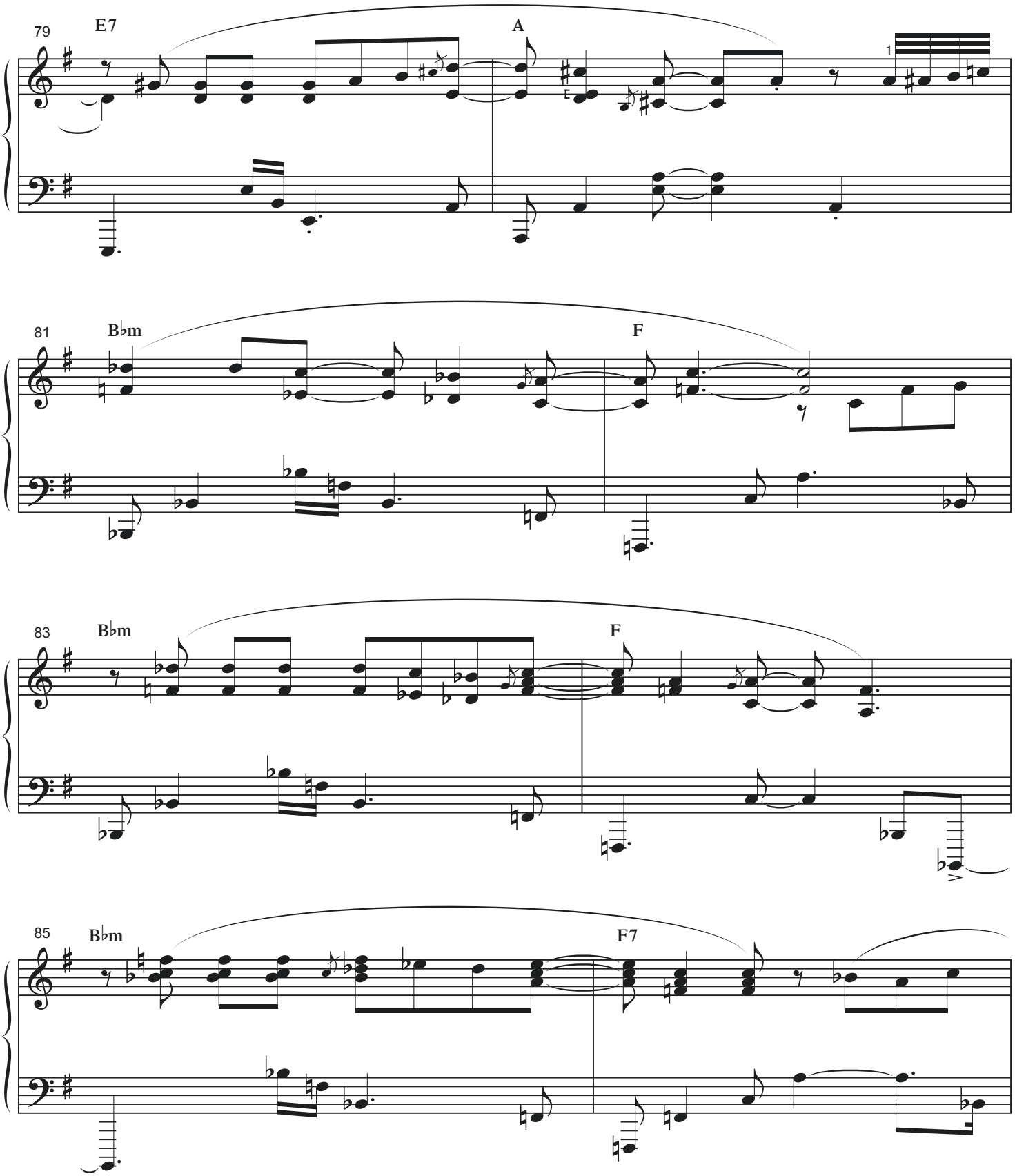

22
G
3
3
3
25
D♭
M.d.
tr
27
3
F
1-5
4
31
D♭
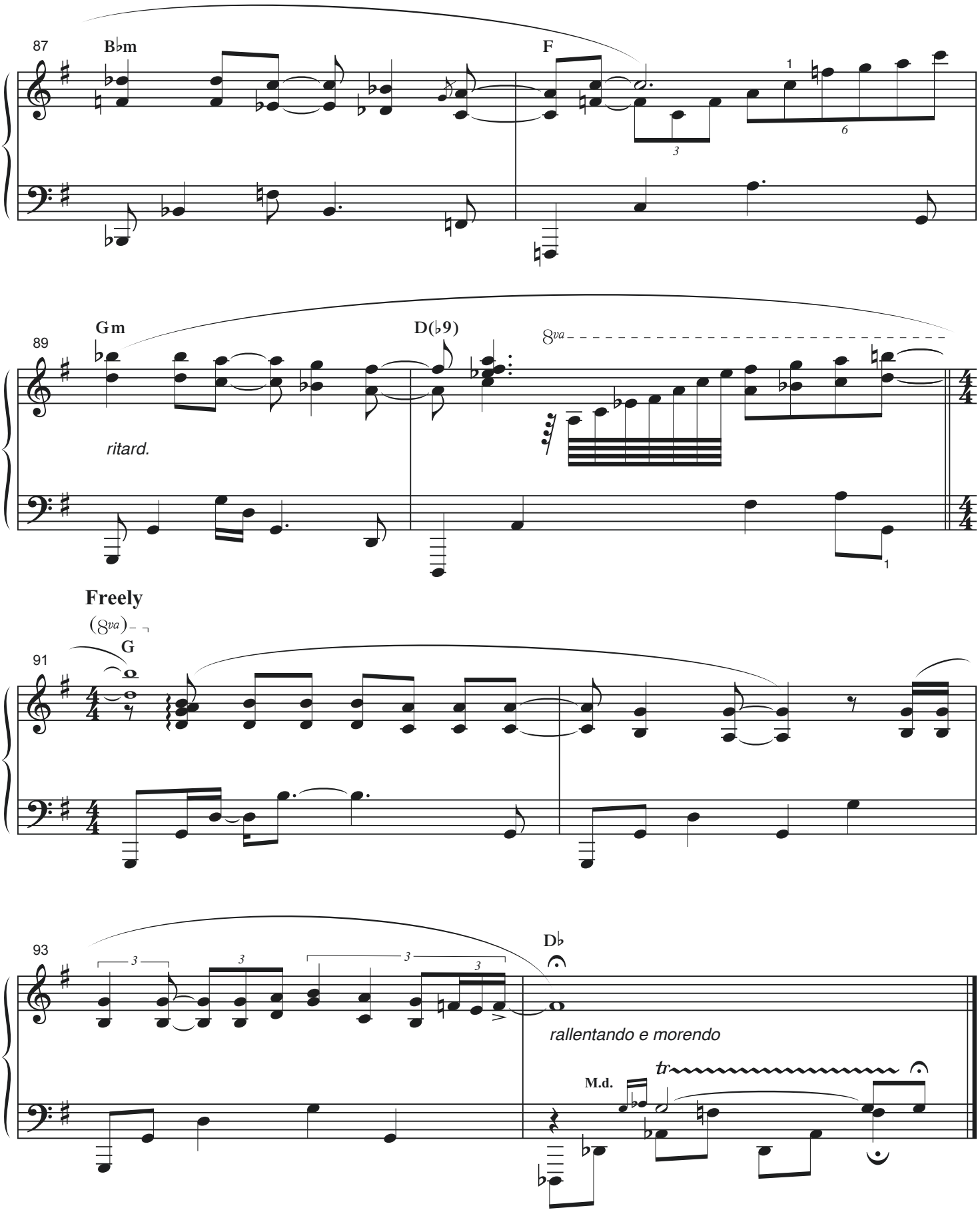

♩ = circa 80
33
D♭
F
D♭
36
F
D♭
F
39
E7
A
E7
42
A
E7
A


45
E7
A
B♭m
48
F
Gm
D7
ritard.
Freely
51
G
54
D♭
M.d.
tr


56
G
59
D♭
8va
M.d.
tr
61
(8va)
F
65
D♭


♩ = circa 80
67
D♭
F
D♭
2
70
F
D♭
F
73
E7
A
E7
76
A
E7
A


79
E7
A
1
81
B♭m
F
83
B♭m
F
85
B♭m
F7


87
B♭m
F
1
6
3
89
Gm
D(♭9)
8va
ritard.
4/4
1
Freely
(8va)
91
G
4/4
93
3
3
3
3
D♭
rallentando e morendo
tr
M.d.

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