



DEE DEE'S SONG

by

Matt Johnson

from the recording, "A Quiet Moment"

www.MattJohnsonMusic.com

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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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MATT JOHNSON (ASCAP)
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Con Rubato (♩ = 144)

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'Con Rubato' with a quarter note equal to 144 beats per minute. The first system (measures 1-4) starts with a mezzo-piano (*mp*) dynamic and includes fingerings (4 2, 5 3, 3 2, 5 2, 5) and a *ped.* marking. The second system (measures 5-8) includes a *sl. ritard.* marking. The third system (measures 9-12) is marked *a tempo*. The fourth system (measures 13-16) includes dynamics *cresc.*, *decresc.*, and *sl. ritard.*, along with a *8va* marking and a *#2.* dynamic marking. Fingerings (1, 2, 3) and a *ped.* marking are also present in the final system.

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17 (8^{va})

mf *a tempo*

Ped. Ped. 2 1

21 (8^{va})

sl. ritard.

Ped. Ped. Ped.

25 (8^{va})

a tempo

Ped. Ped.

29 (8^{va})

1. *decresc.* *sl. ritard.*

Ped. Ped.

33 (8^{va})

2. *cresc.* *f* *sl. ritard.*

Ped. Ped. (don't break pedal)

37 *a tempo*

p

Ped.

41

sl. ritard.

Ped.

45 *a tempo*

a tempo

Ped.

49

cresc.

broaden

Ped.

53 *a tempo*

mf

Ped.

1

Ped.

1

57

Musical score for measures 57-60. The right hand features complex chords and melodic lines, while the left hand has a simple bass line. Pedal points are marked below the bass line.

Ped. (2nd time)

Ped.

61

Musical score for measures 61-64. Includes fingering numbers (4-5, 4, 2, 1) and dynamic markings (Ped., 2, Ped., 2).

Ped.

4-5

4 2 1

2

Ped.

2

65

To Coda \oplus

Musical score for measures 65-68. Features a crescendo and the instruction 'building intensity'. Pedal points are marked throughout.

cresc.

building intensity

Ped. *gva*

Ped.

Ped.

2

Ped.

Ped.

Ped.

69

Musical score for measures 69-72. Starts with a forte (f) dynamic. Pedal points are marked.

f

Ped.

Ped.

2

73

Musical score for measures 73-76. Includes fingering numbers (5, 4, 5, 1) and a pedal point.

Ped.

5

4

5

1

Ped.

77

Ped.

81

decresc.

sl. ritard.

Ped.

85 *a tempo*

p

Ped.

89

Ped.

93

cresc.

Ped.

97 D.S. $\frac{3}{8}$ al Coda

Ped. 2 *Ped.* *Ped.*

rall.

Coda

Slower & Broader

cresc. *rall.* *ff*

Ped. *Ped.* *Ped.* *Ped.* 1

105

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

109 *a tempo*

sl. ritard. *sfz* 3 3

Ped. *Ped.* *Ped.* *Ped.*

114

decresc. *sl. ritard.*

Ped. *Ped.* *Ped.* *Ped.*

119 *a tempo*

mp

Ped. Ped.

123

mp

Ped. Ped.

decresc.

127

p

Ped.

sl. ritard.

131

a tempo

Ped.

sl. ritard.

135 **Freely**

pp

Ped.

rall. & fade

15^{ma}

8^{va-}