



ROAR

by

Matt Johnson

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DOLCE

& NUIT

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. These pieces were "captured" once in the sound recording, "**Origins.**" These written scores may vary a bit from the recorded versions, 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.*

Peace,

Matt Johnson

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ROAR

from the recording, "Origins"

MATT JOHNSON (ASCAP)
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Energetic (♩ = circa 96)

Piano

f

M.s.

3

Bb7 Eb Bb7 Eb

5

7

Bb7 Eb Bb7 Eb

2 1 1

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9 **E \flat** **Cantabile** **Gm** **A \flat Maj7**

11 **Fm** **B \flat sus7**

13 **Gsus7** **G** **Cm** **B \flat**

15 **A \flat Maj7** **B \flat**

17 **E \flat** **A \flat m/E \flat**

19 Eb Gm7 AbMaj7

mf

3 3

4

21 Fm Bbsus7

mf

3 3

23 Gsus7 G Cm Bb

mf

3 3

25 AbMaj7 Bb

mf

3 3

27 Eb

mf

3 3

29 Db/Eb Eb

Driving
f

31 Db/Eb Eb

33 Db/Eb Eb

35 Fm Eb

37

38 *Abm/Eb* *Eb*

40 *Db/Eb* *Eb*

42 *Abm/Eb* *Ebm*

44 *Fm7* *Eb*

46

47 $A\flat$ $Cm7$ Fm $E\flat$ $A\flat$ $E\flat$ Fm $E\flat$

49 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat7$ Fm $E\flat$

51 $A\flat$ $Cm7$ Fm $E\flat$ $A\flat$ $Cm7$ Fm $E\flat$

53 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat7$

55 $A\flat$ $B\flat$

57 Eb

59 Eb

f M.s.

61 Bb7 Eb Bb7 Eb

63 Cm Db Gb Cb

M.s.

65 Bb7 Eb Bb7 Eb

67 $E\flat$ Cantabile $Gm7$ $A\flat$ Maj7

mf

69 Fm $B\flat$ sus7

71 G sus7 $G(\#9)$ Cm $B\flat$

73 $A\flat$ Maj7 $B\flat$

75 $E\flat$ *cresc.*

77 *Db/Eb* *Eb*

Driving
f

79 *Db/Eb* *Eb*

81 *Db/Eb* *Eb*

83 *Fm* *Eb*

85

86 $A\flat m/E\flat$ $E\flat$

87

88 $D\flat/E\flat$ $E\flat$

89

90 $A\flat m/E\flat$ $E\flat m$

91

92 $Fm7$ $E\flat$

93

94

95 $A\flat$ $Cm7$ Fm $E\flat$ $A\flat$ $E\flat$ Fm $E\flat$

97 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat7$ Fm $E\flat$

99 $A\flat$ $Cm7$ Fm $E\flat$

100 $A\flat$ $Cm7$ Fm $E\flat$

101 $A\flat$ $E\flat7$ Fm $E\flat7$ Fm $E\flat$ Fm $E\flat$ $B\flat m7$ $E\flat$

103 $A\flat$ $G\flat$ $Fm7$ $G\flat$ Fm $G\flat$ Fm $E\flat m$ $D\flat$ $E\flat$

105 $A\flat$ $G\flat$ $Fm7$ $G\flat$ $G\flat$ $Fm7$ $G\flat$ Fm

107 Fm $E\flat m$ $D\flat$ $E\flat m$

108 $E\flat m$ $D\flat$ $E\flat m$ $D\flat$

109 $D\flat/E\flat$
with growing intensity

111 $A\flat$ $Cm7$ Fm $E\flat$ $A\flat$ $E\flat$ Fm $E\flat$

f

113 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat$ $D\flat$ $E\flat$

115 $A\flat$ $Cm7$ Fm $E\flat$ $A\flat m$ $E\flat$ $E\flat$

poco -

117 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat$ $D\flat$ $E\flat$

- a -

119 $A\flat$ $E\flat7$ $Fm7$ $E\flat7$ Fm $E\flat$ Fm $E\flat$ $D\flat$ $E\flat$

- poco -

121 $A\flat$ $E\flat 7$ $Fm 7$ $E\flat 7$ Fm $E\flat$ Fm $E\flat$ $D\flat$ $E\flat$

- *cresc.*

123 $A\flat$ $G\flat$ $F\flat$ $F\sharp$ E D E D $D\flat$

ff

125 $E\flat$ 1 2 4 4 1

mf

[Ad lib FINAL FLURRY, or use these suggested notes]

1 4 1 4 4 2 1 2 5

sfz