



SHADOWS ON THE WALL

by

Matt Johnson

from the recording, "End of a Day"

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.*
- *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, “**End of a Day**”. 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.*

Peace,

Matt Johnson



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MATT JOHNSON
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Freely, Molto Rubato

Piano

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (Bb). It consists of four systems of two staves each (treble and bass clef). The first system is marked with a piano dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. There are also slurs and accents. The piece concludes with a final chord in the bass clef.

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9

Musical notation for measures 9 and 10. The piece is in a minor key. Measure 9 features a triplet of eighth notes in the right hand. Measure 10 includes a fermata over a half note in the right hand and a half note in the left hand.

11

Musical notation for measures 11 and 12. Measure 11 has a fermata over a half note in the right hand. Measure 12 features a half note in the right hand and a half note in the left hand.

13

Musical notation for measures 13 and 14. Measure 13 contains a triplet of eighth notes in the right hand. Measure 14 includes a fermata over a half note in the right hand and a half note in the left hand.

15

Musical notation for measures 15 and 16. Measure 15 includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 16 features a fermata over a half note in the right hand and a half note in the left hand. Dynamics include *cresc.* and *rall.*

17

Musical notation for measures 17 and 18. Measure 17 features a fermata over a half note in the right hand and a half note in the left hand. Measure 18 includes a fermata over a half note in the right hand and a half note in the left hand. The dynamic is *mf*.

19

4

cresc.

6

3

3

3

1

5

1

6

6

Detailed description: This system contains measures 19 and 20. Measure 19 features a treble clef with a complex chordal texture and a bass clef with a triplet of eighth notes. Measure 20 continues the bass line with a triplet and a single note, while the treble clef has a sixteenth-note triplet. Dynamic markings include 'cresc.' and fingerings like 4, 6, 3, 1, 5, and 1.

21

f

decresc.

3

Detailed description: This system contains measures 21 and 22. Measure 21 has a treble clef with a series of chords and a bass clef with a simple eighth-note line. Measure 22 shows a treble clef with a triplet of eighth notes and a bass clef with a single note. Dynamic markings include 'f' and 'decresc.', with a triplet marking in the treble.

23

mf

decresc.

p

3

3

3

Detailed description: This system contains measures 23 and 24. Measure 23 features a treble clef with a melodic line and a bass clef with a triplet of eighth notes. Measure 24 has a treble clef with a melodic line and a bass clef with a triplet of eighth notes. Dynamic markings include 'mf', 'decresc.', and 'p', with triplet markings in the bass.