SO GOOD TO ME

from the recording, "Origins"

by

Matt Johnson

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, "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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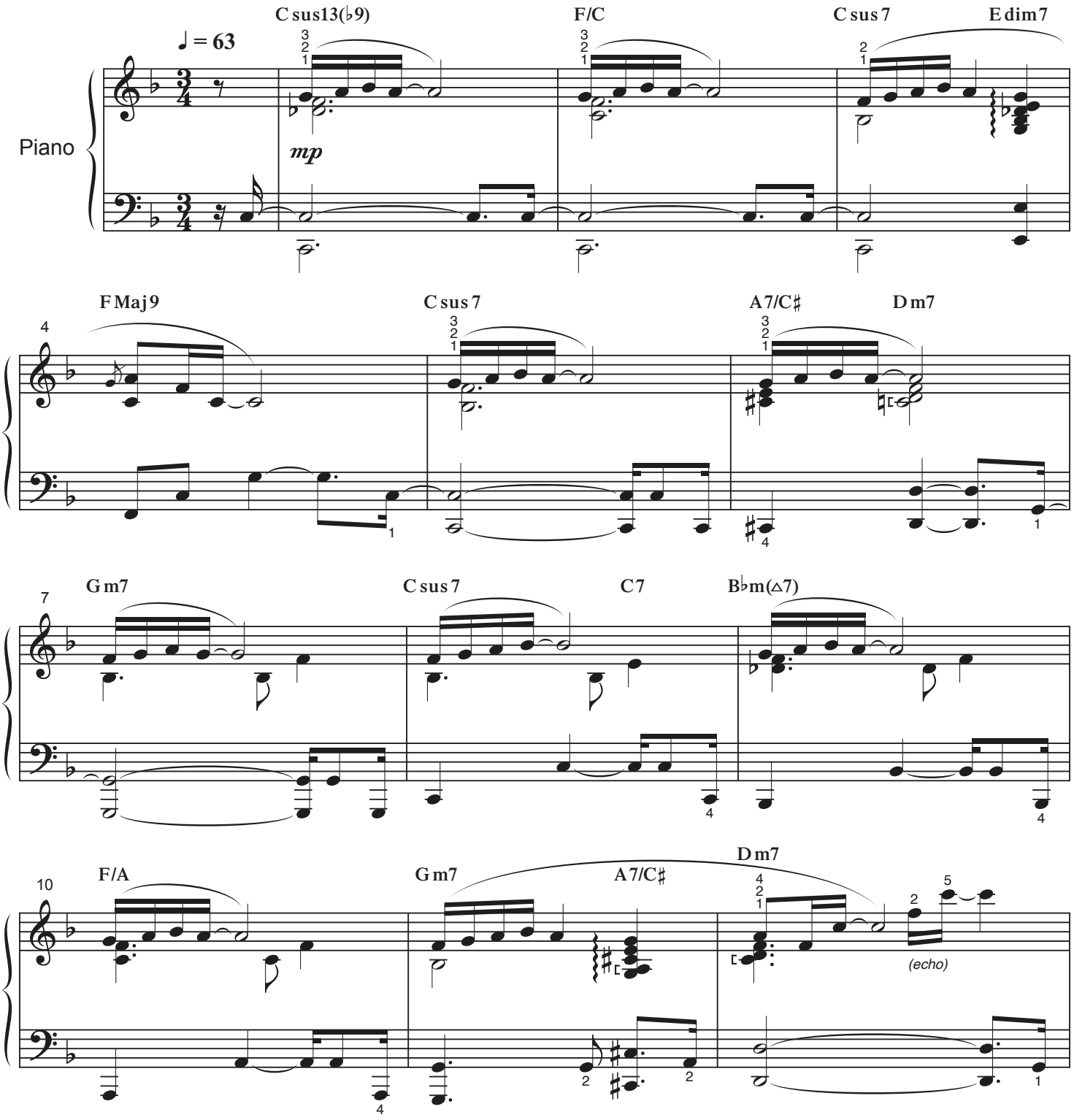
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for Kathy and Paul
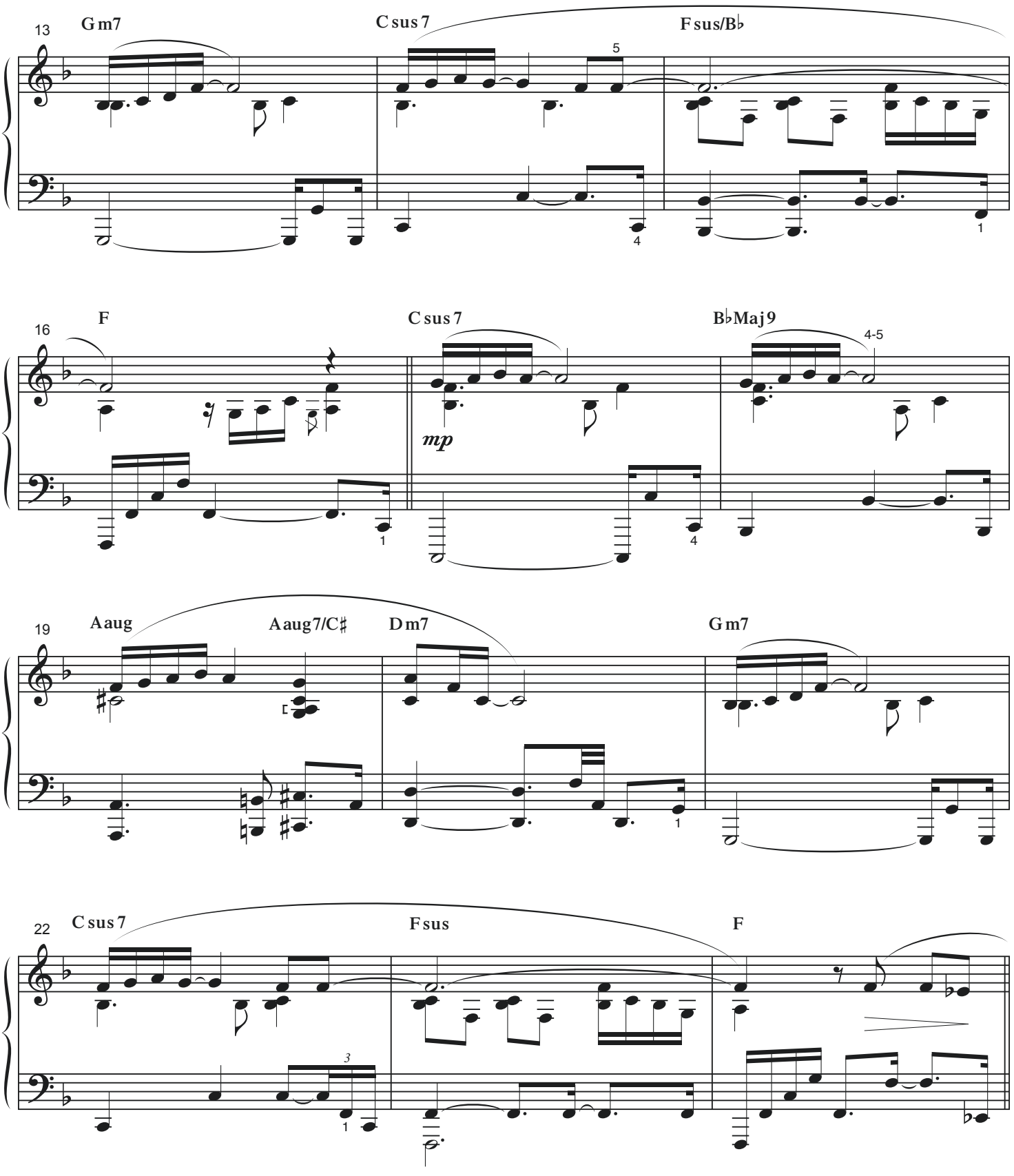
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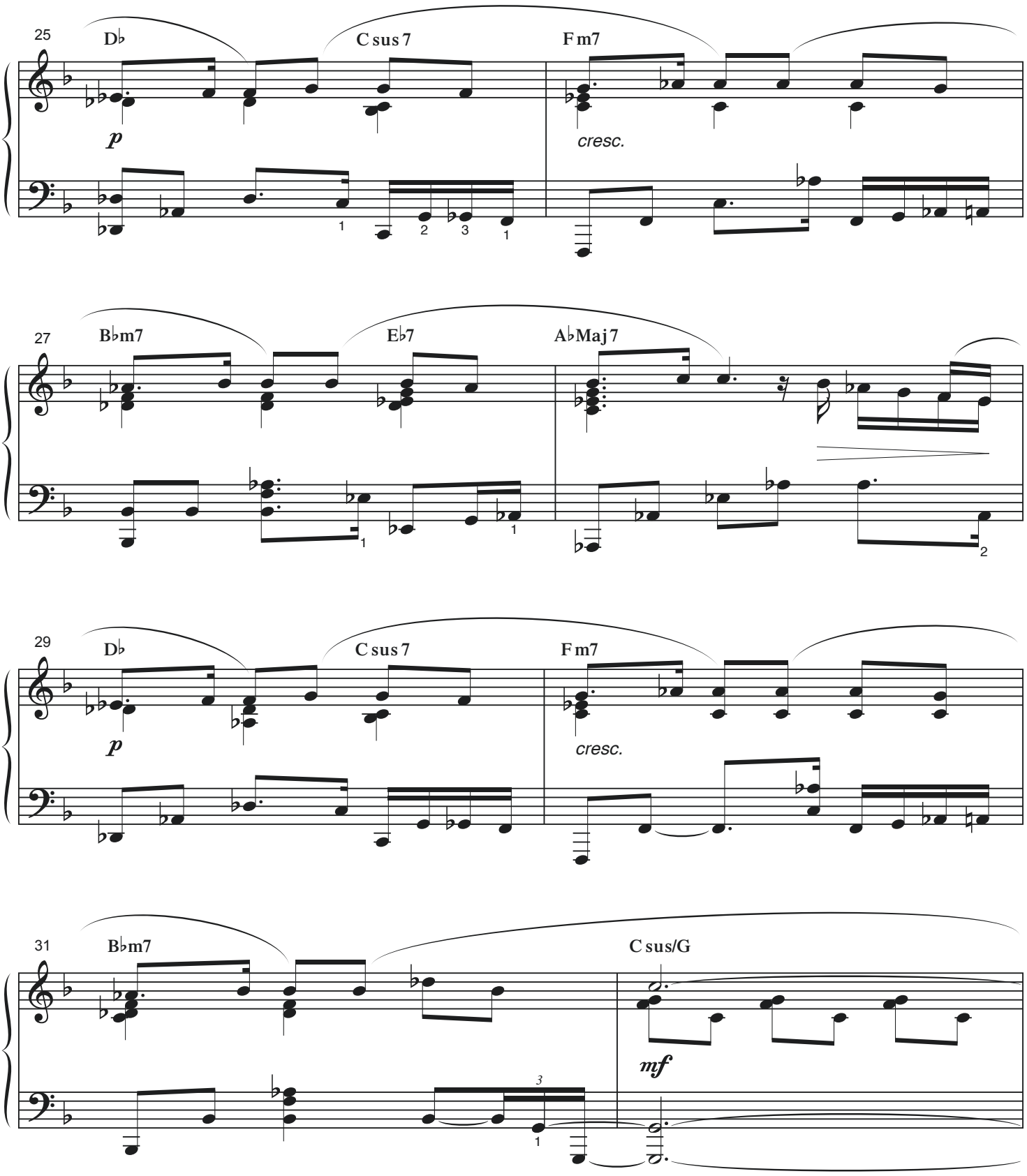
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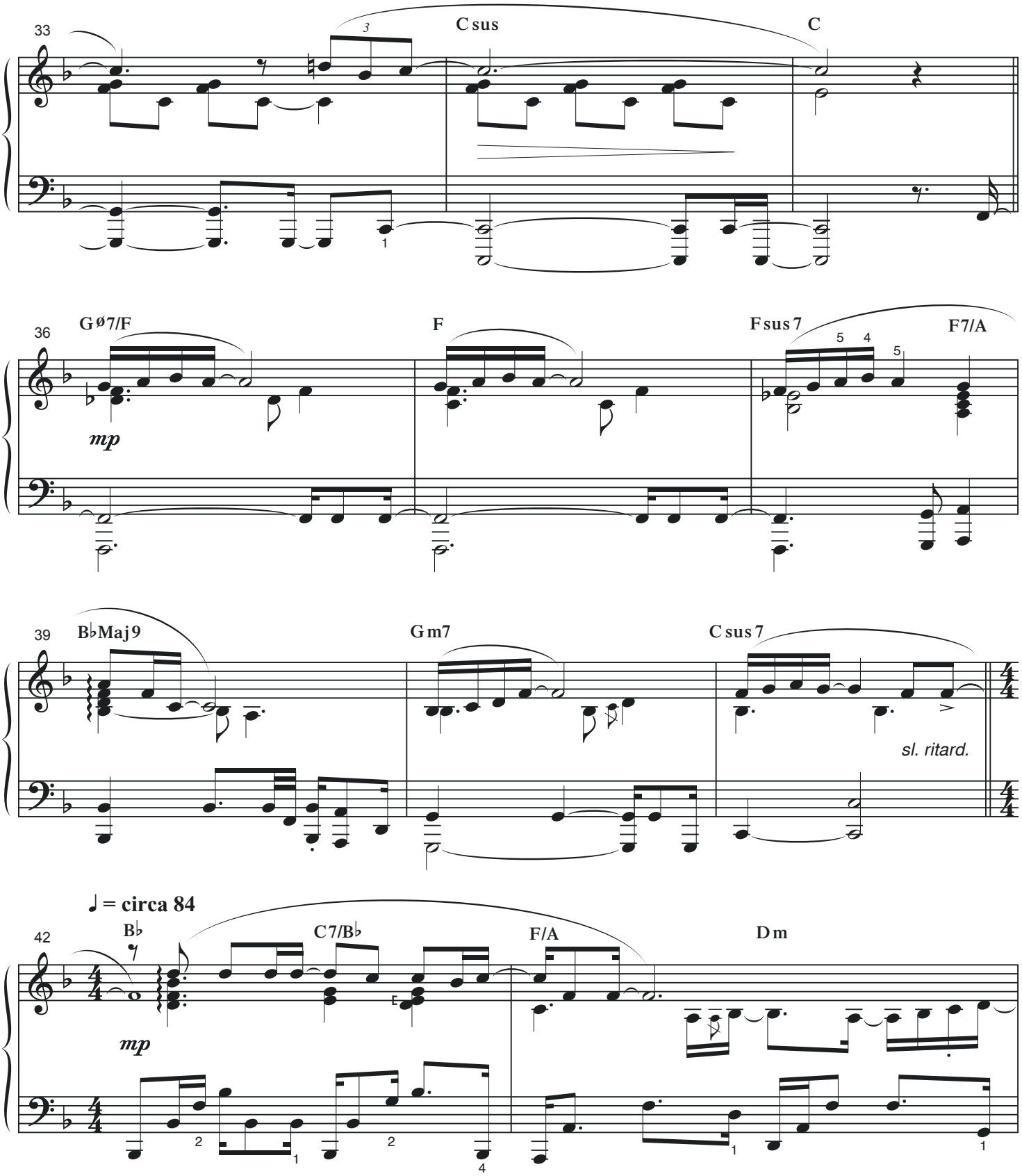
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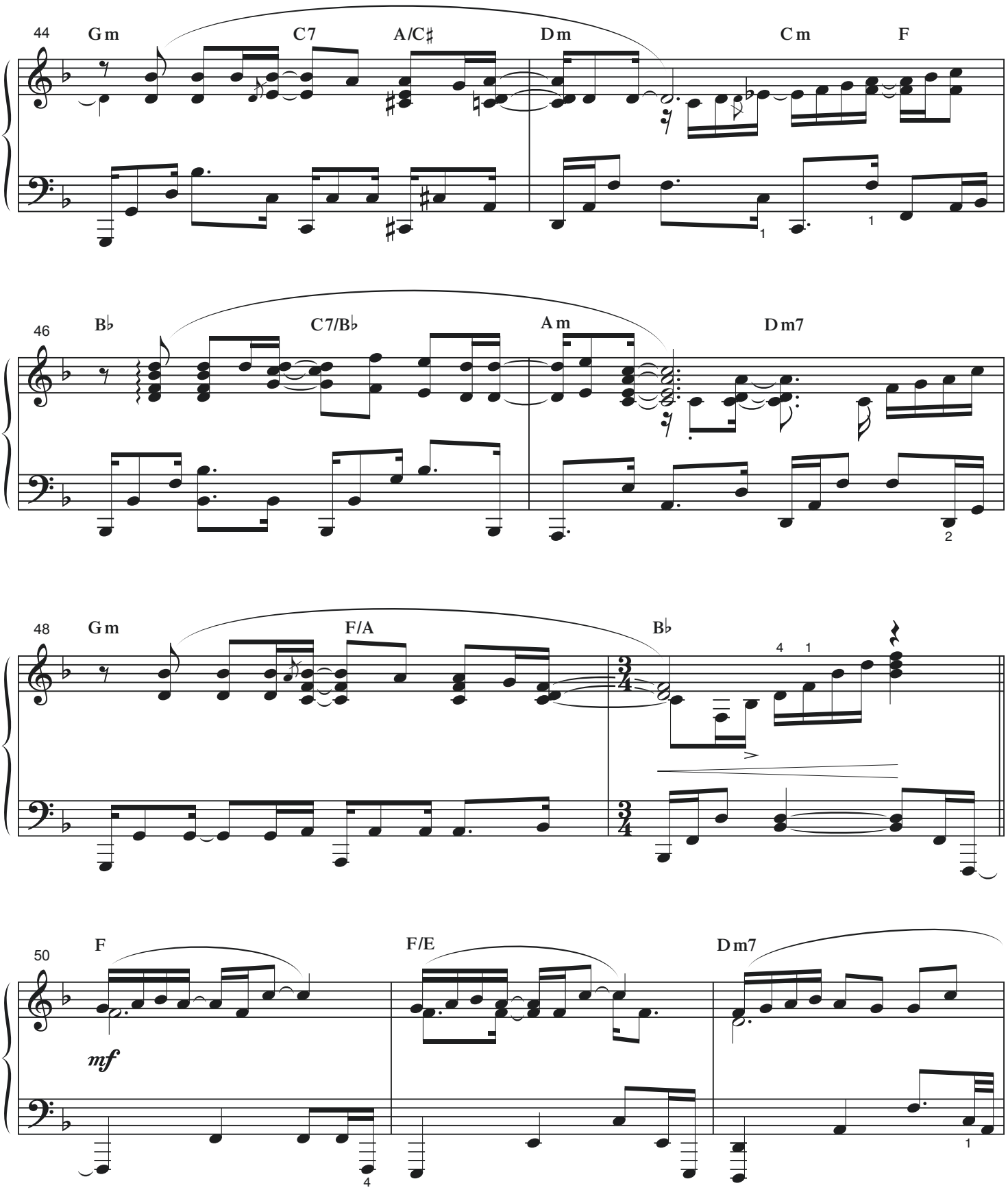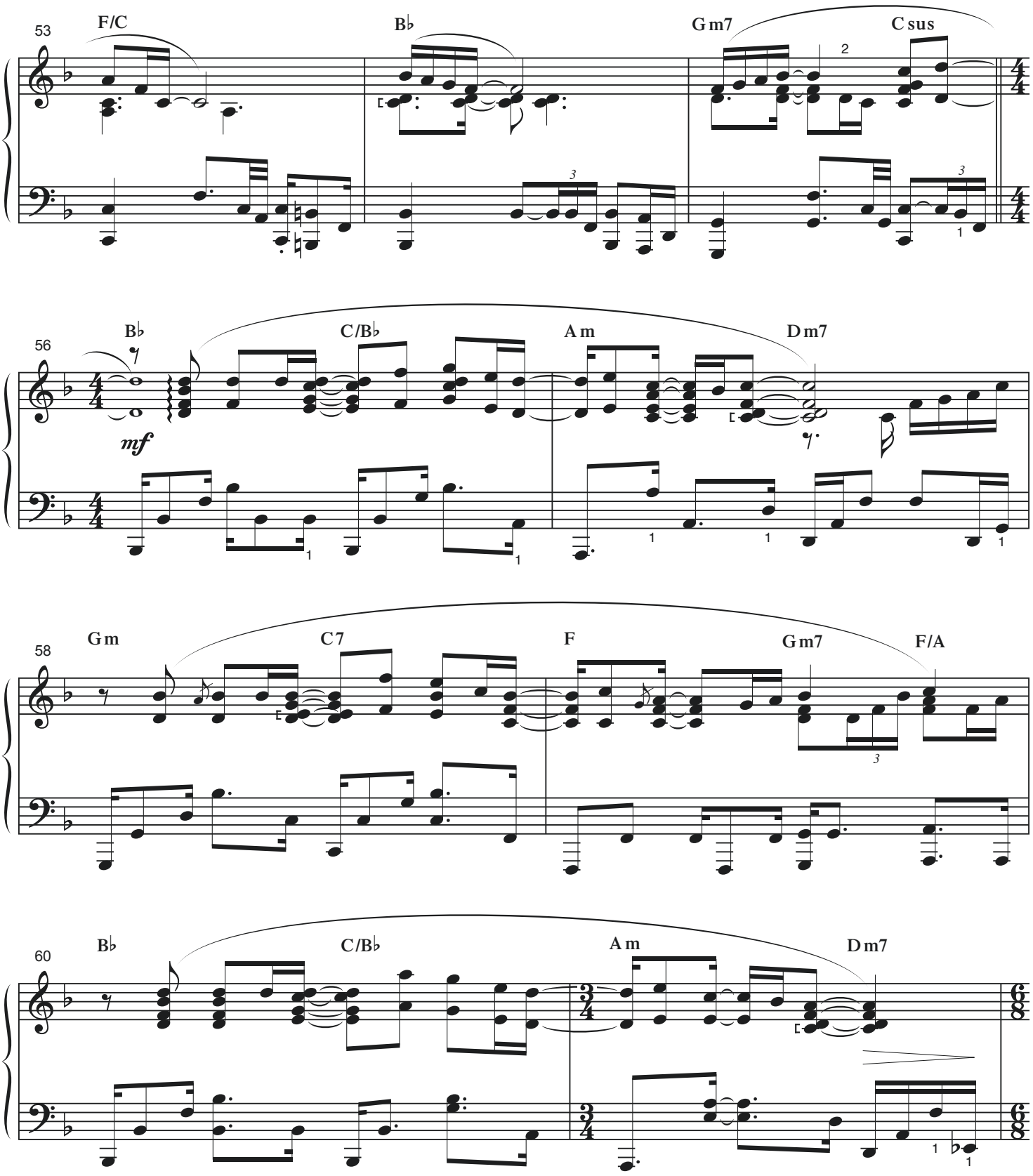


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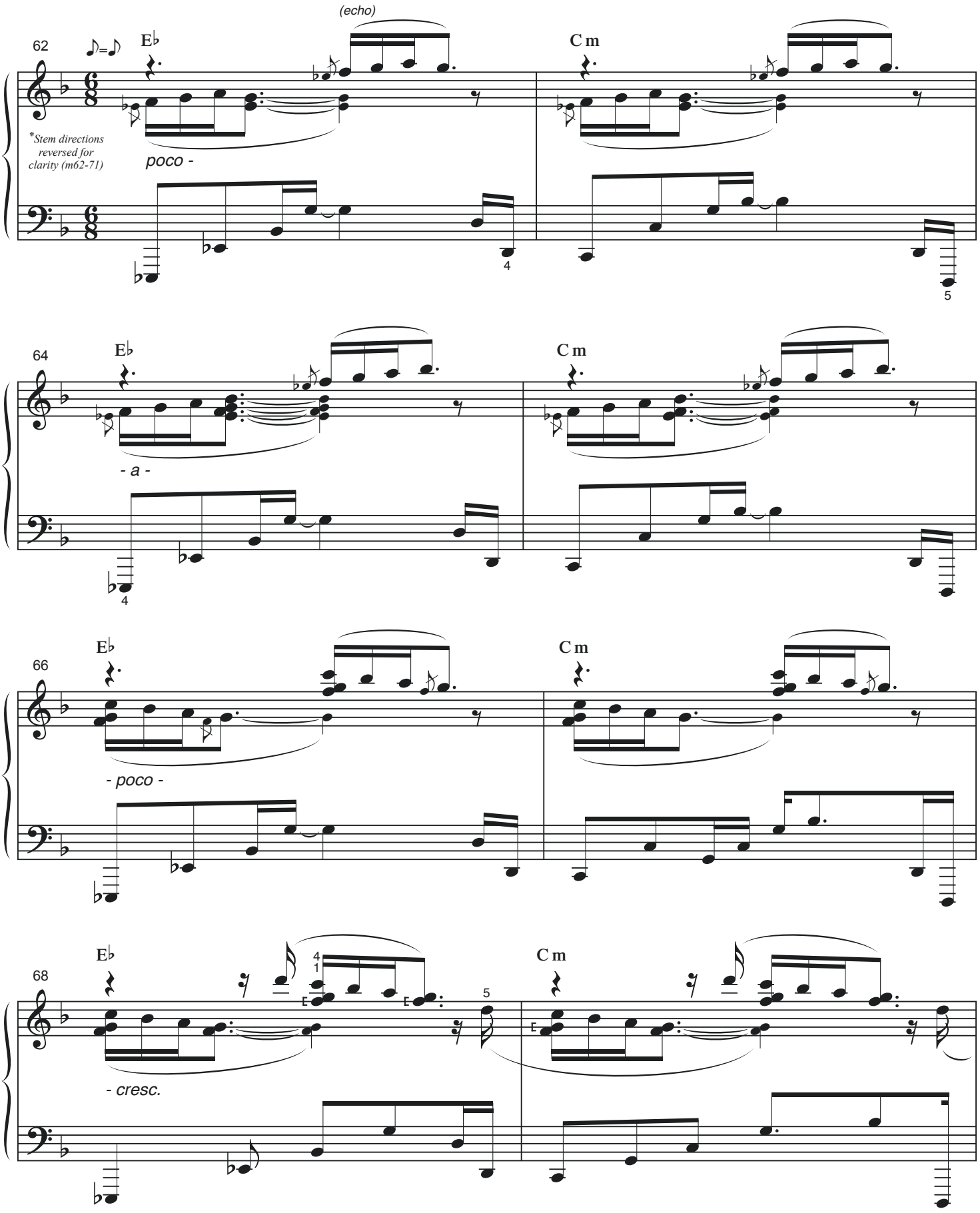

13
Gm7
Csus7
Fsus/B♭
16
F
Csus7
B♭Maj9
mp
19
Aaug
Aaug7/C♯
Dm7
Gm7
22
Csus7
Fsus
F
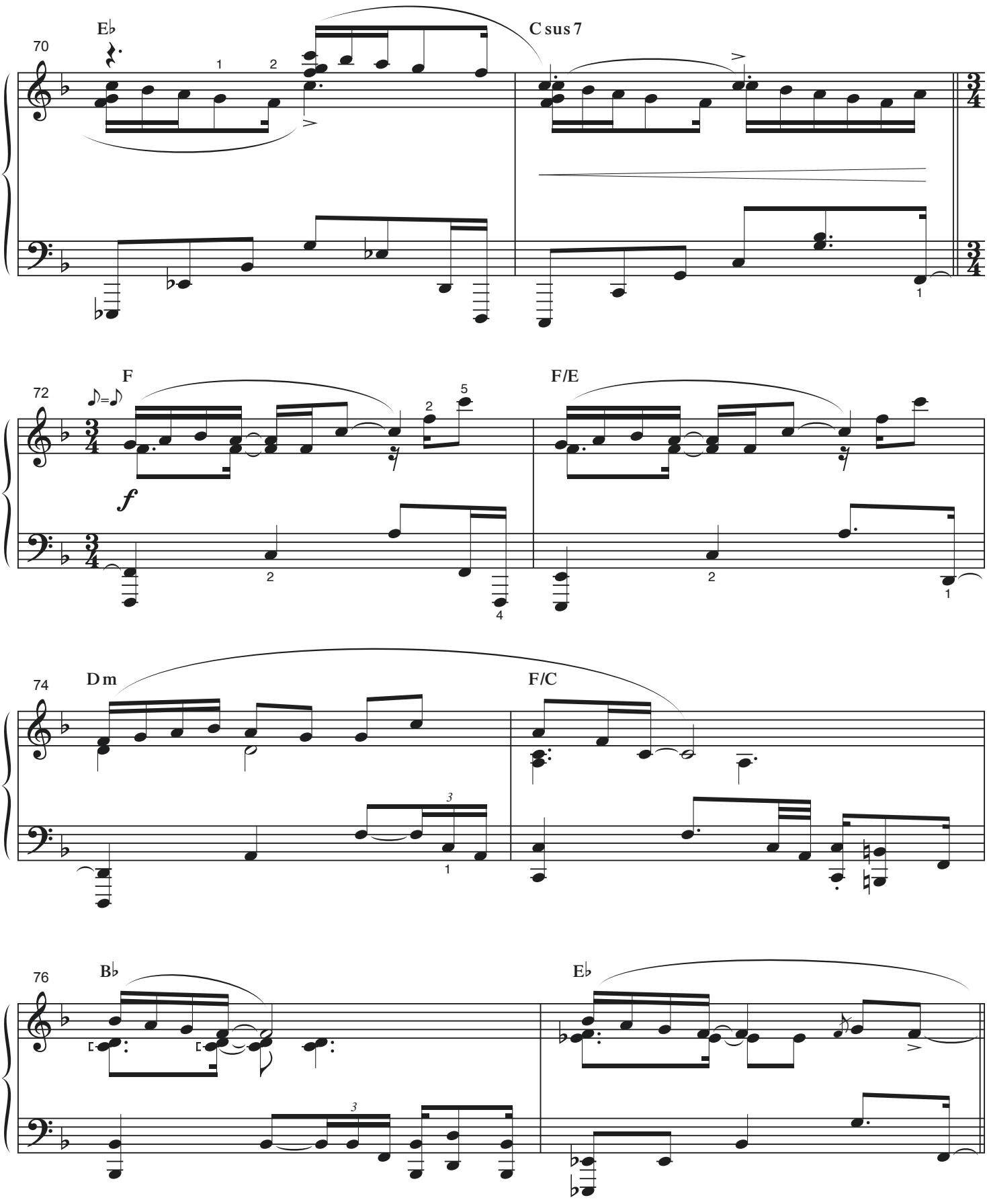

25
D♭
C sus 7
F m7
p
cresc.
27
B♭m7
E♭7
A♭Maj 7
29
D♭
C sus 7
F m7
p
cresc.
31
B♭m7
C sus/G
mf
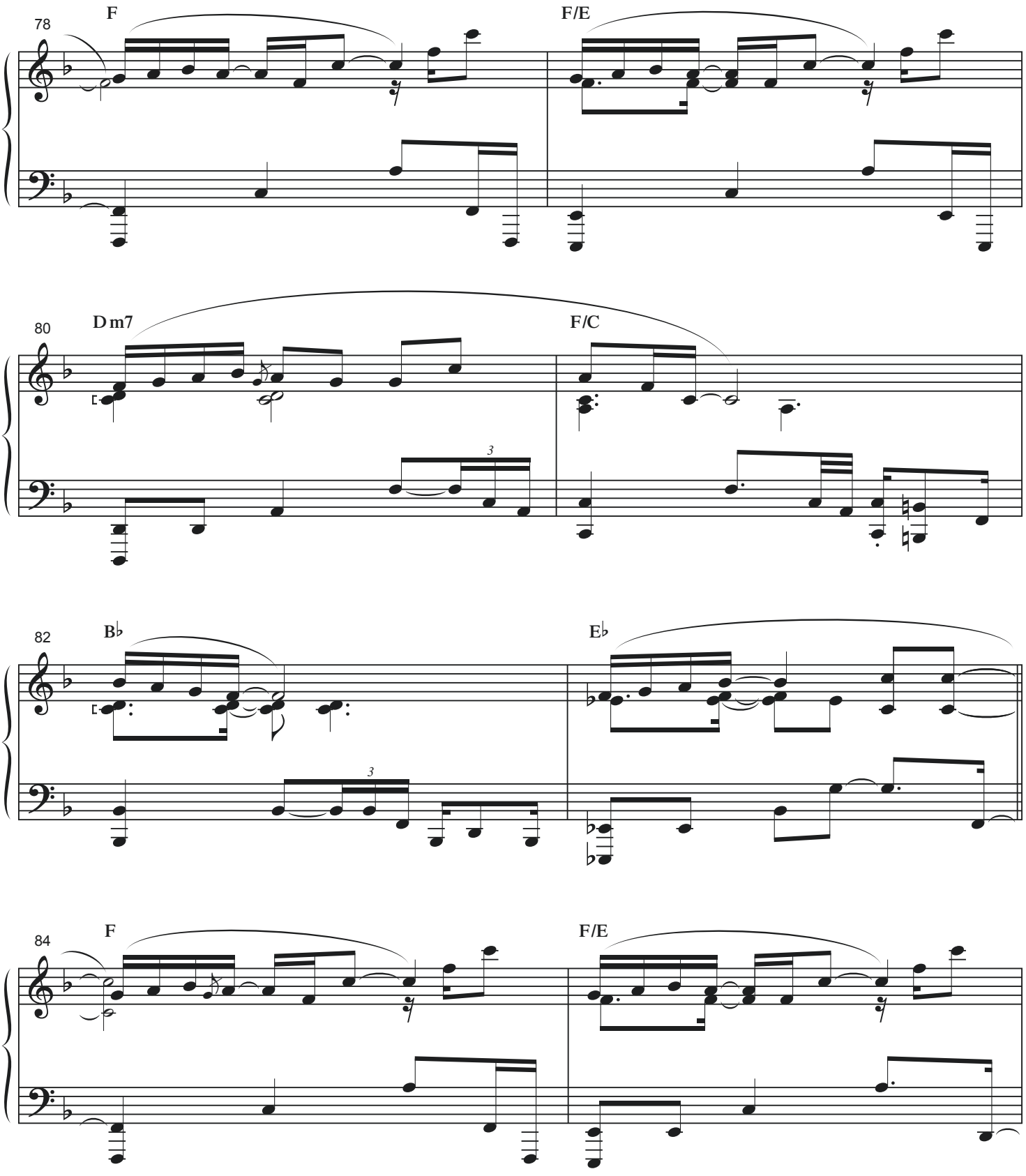

33
Csus
C
36
Gø7/F
F
Fsus7
F7/A
mp
39
B♭Maj9
Gm7
Csus7
sl. ritard.
♩ = circa 84
42
B♭
C7/B♭
F/A
Dm
mp
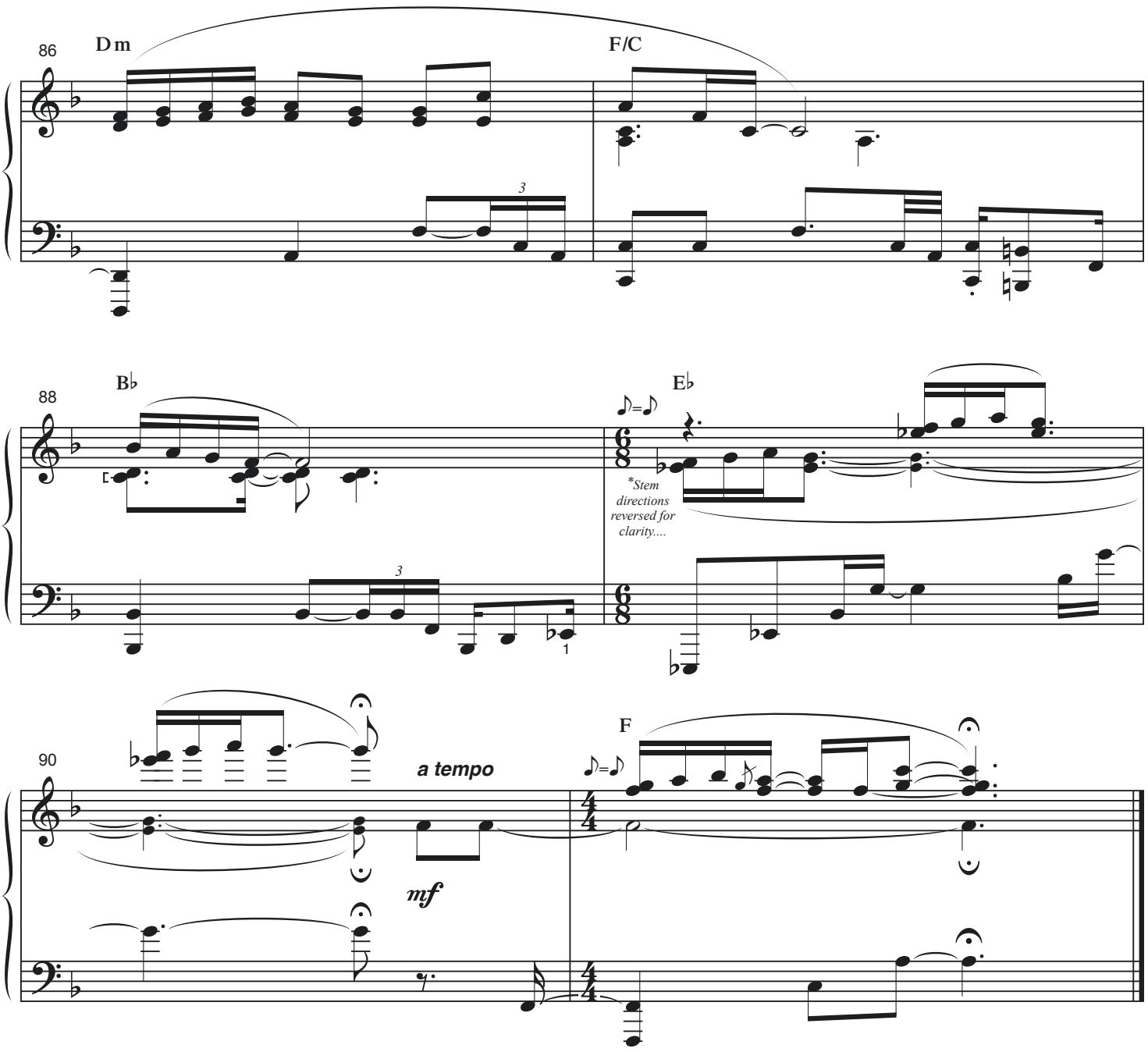

44
Gm
C7
A/C♯
Dm
Cm
F
46
B♭
C7/B♭
Am
Dm7
48
Gm
F/A
B♭
50
F
F/E
Dm7
mf


53
F/C
B♭
Gm7
Csus
56
B♭
C/B♭
Am
Dm7
mf
58
Gm
C7
F
Gm7
F/A
60
B♭
C/B♭
Am
Dm7


(echo)
62
E♭
C m
*Stem directions reversed for clarity (m62-71)
poco -
64
E♭
C m
- a -
66
E♭
C m
- poco -
68
E♭
C m
- cresc.


70
E♭
C sus 7
72
F
F/E
f
74
D m
F/C
76
B♭
E♭


78
F
F/E
80
D m7
F/C
3
82
B♭
E♭
3
84
F
F/E


86
Dm
F/C
3
88
B♭
E♭
*Stem directions reversed for clarity....
3
1
90
a tempo
mf
F

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