



SO GOOD TO ME

from the recording, "Origins"

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. 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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for Kathy and Paul

SO GOOD TO ME

from the recording, "Origins"

MATT JOHNSON (ASCAP)
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Piano

$\text{♩} = 63$

Csus13($\flat 9$) F/C Csus7 Edim7

4 FMaj9 Csus7 A7/C# Dm7

7 Gm7 Csus7 C7 Bbm($\Delta 7$)

10 F/A Gm7 A7/C# Dm7

(echo)

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13 Gm7 C sus 7 F sus/B \flat

16 F C sus 7 B \flat Maj9

mp

19 Aaug Aaug7/C# Dm7 Gm7

22 C sus 7 F sus F

25 *p* $D\flat$ *cresc.* $C\text{sus}7$ $Fm7$

27 $B\flat m7$ $E\flat 7$ $A\flat\text{Maj}7$

29 *p* *cresc.* $D\flat$ $C\text{sus}7$ $Fm7$

31 $B\flat m7$ $C\text{sus}/G$ *mf*

33 *Csus* *C*

36 *G \emptyset 7/F* *F* *Fsus7* *F7/A*

mp

39 *B \flat Maj9* *Gm7* *Csus7*

sl. ritard.

♩ = circa 84

42 *B \flat* *C7/B \flat* *F/A* *Dm*

mp

44 Gm C7 A/C# Dm Cm F

Musical score for measures 44-45. Measure 44 starts with a Gm chord and a quarter rest, followed by eighth notes. Measure 45 continues with eighth notes and a quarter rest. Chords are indicated above the staff.

46 Bb C7/Bb Am Dm7

Musical score for measures 46-47. Measure 46 starts with a Bb chord and a quarter rest, followed by eighth notes. Measure 47 continues with eighth notes and a quarter rest. Chords are indicated above the staff.

48 Gm F/A Bb

Musical score for measures 48-49. Measure 48 starts with a Gm chord and a quarter rest, followed by eighth notes. Measure 49 continues with eighth notes and a quarter rest. Chords are indicated above the staff. A 3/4 time signature change occurs at the start of measure 49.

50 F F/E Dm7

mf

Musical score for measures 50-51. Measure 50 starts with an F chord and a quarter rest, followed by eighth notes. Measure 51 continues with eighth notes and a quarter rest. Chords are indicated above the staff. A 4 measure rest is indicated in the bass line of measure 50.

53 *F/C* *Bb* *Gm7* *Csus*

Musical score for measures 53-55. Treble clef, 4/4 time. Chords: *F/C*, *Bb*, *Gm7*, *Csus*. Fingerings: 2, 3, 1.

56 *Bb* *C/Bb* *Am* *Dm7*

mf

Musical score for measures 56-57. Treble clef, 4/4 time. Chords: *Bb*, *C/Bb*, *Am*, *Dm7*. Dynamics: *mf*. Fingerings: 1, 1, 1, 1.

58 *Gm* *C7* *F* *Gm7* *F/A*

Musical score for measures 58-59. Treble clef, 4/4 time. Chords: *Gm*, *C7*, *F*, *Gm7*, *F/A*. Fingering: 3.

60 *Bb* *C/Bb* *Am* *Dm7*

Musical score for measures 60-61. Treble clef, 4/4 time. Chords: *Bb*, *C/Bb*, *Am*, *Dm7*. Fingerings: 1, 1.

62 *E_b* *(echo)* *Cm*

*Stem directions reversed for clarity (m62-71)

poco -

4 5

64 *E_b* *Cm*

- a -

4

66 *E_b* *Cm*

- poco -

4

68 *E_b* *Cm*

- cresc.

4 5

70 $E\flat$ Csus7

72 F F/E

74 Dm F/C

76 $B\flat$ $E\flat$

78 F F/E

80 Dm7 F/C

82 Bb Eb

84 F F/E

86 **Dm** **F/C**

Musical score for measures 86-87. Measure 86 features a **Dm** chord and a triplet in the bass. Measure 87 features an **F/C** chord. A slur covers both measures.

88 **Bb** **Eb**

*Stem directions reversed for clarity....

Musical score for measures 88-89. Measure 88 features a **Bb** chord and a triplet in the bass. Measure 89 features an **Eb** chord. A slur covers both measures. A note in measure 89 has a stem direction reversal. A note in the bass of measure 89 is marked with a '1'.

90 **F**

a tempo

mf

Musical score for measures 90-91. Measure 90 features an **F** chord and a slur. Measure 91 features a **4/4** time signature and a slur. Dynamics include *a tempo* and *mf*.



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Peace,



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