SAMBINHA

from the recording, "Origins"

by

Matt Johnson

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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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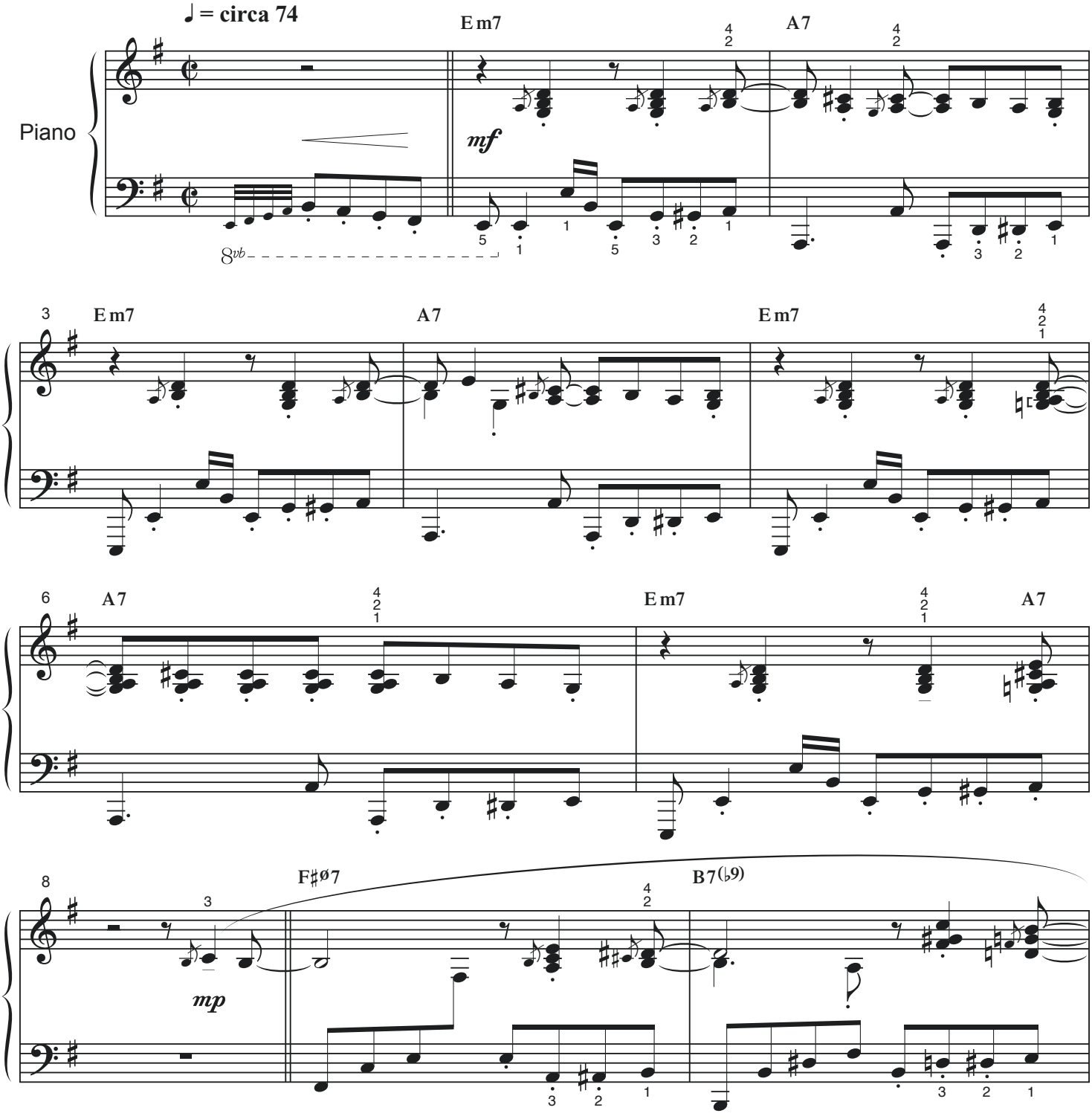
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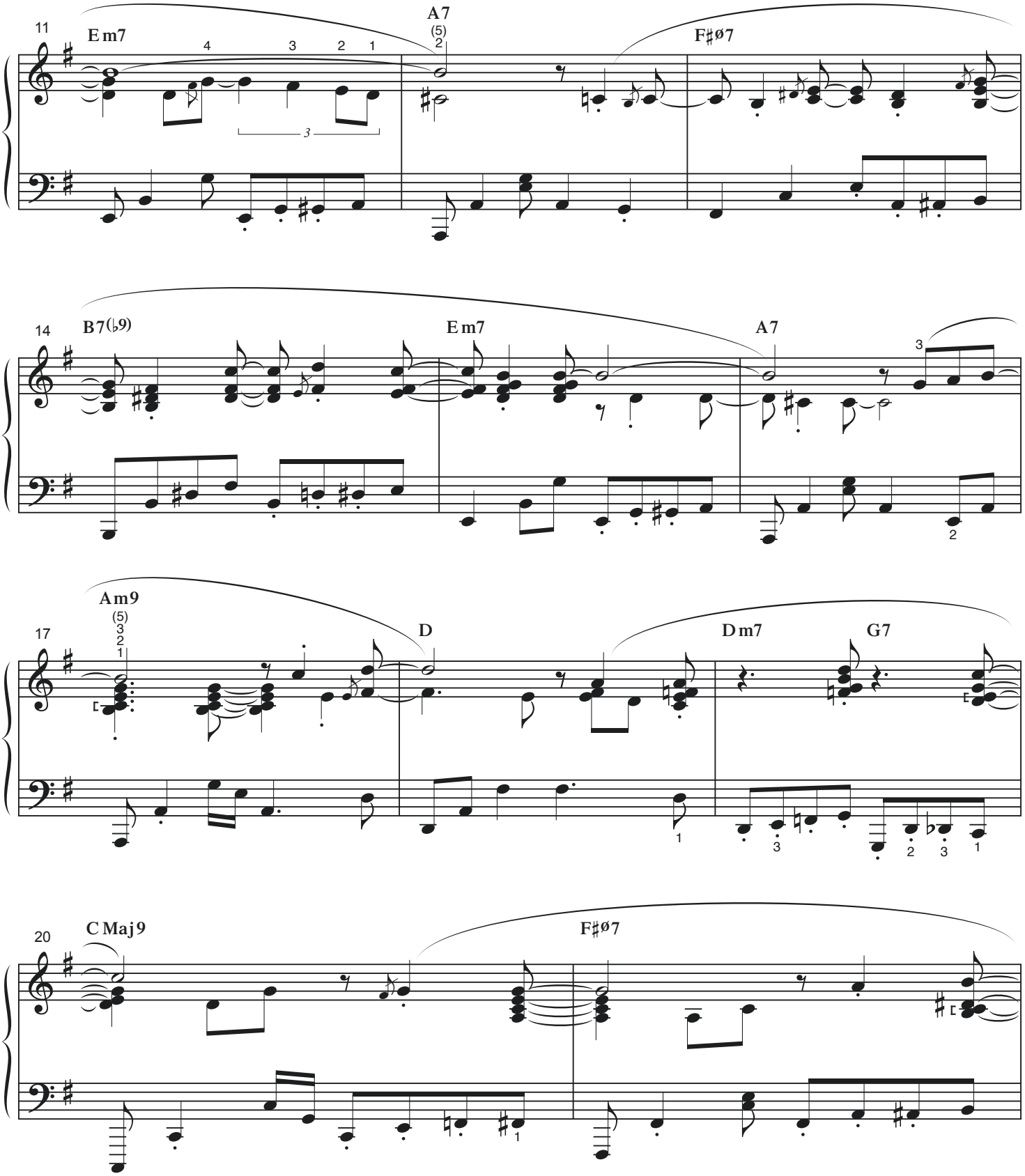
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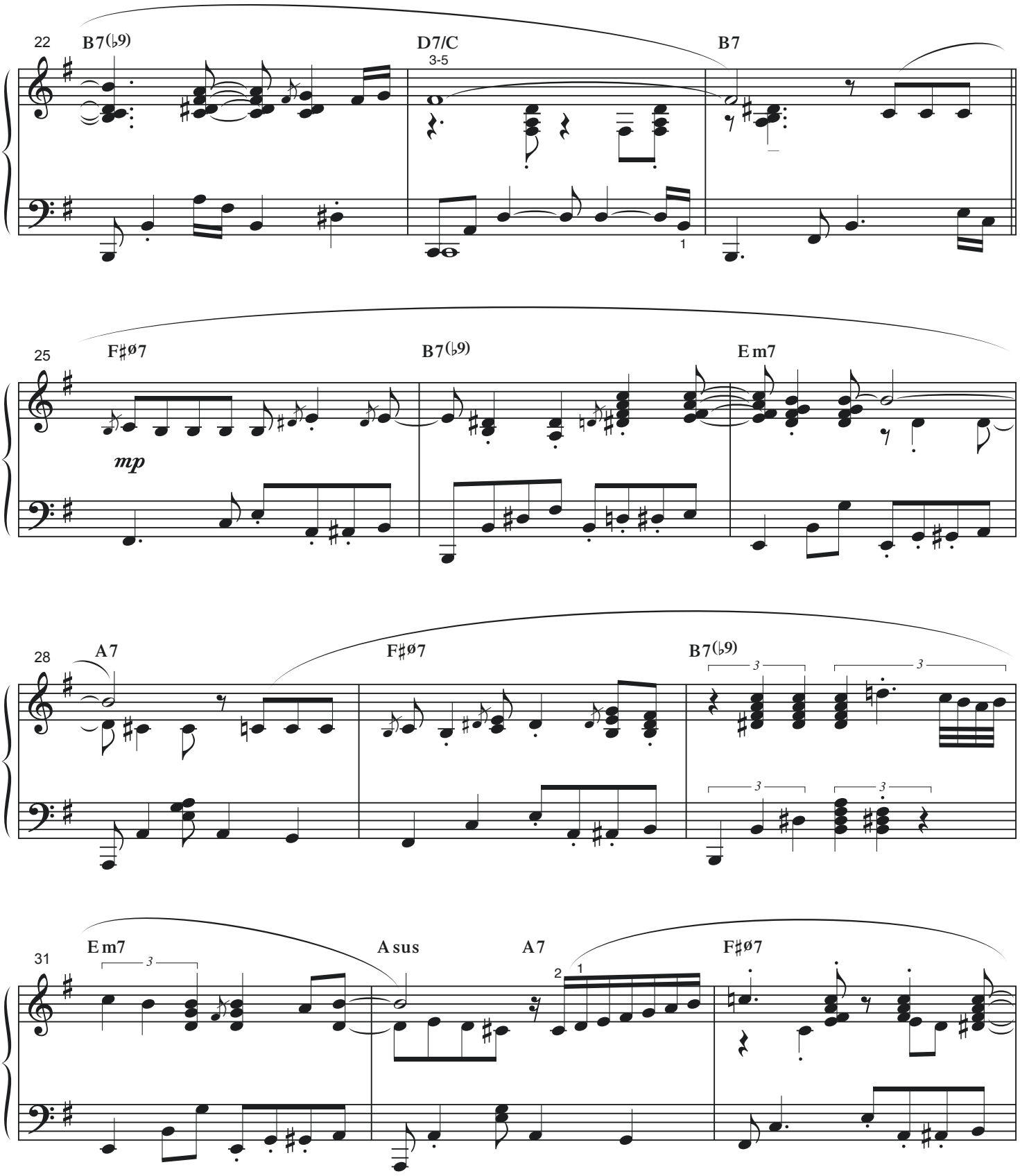
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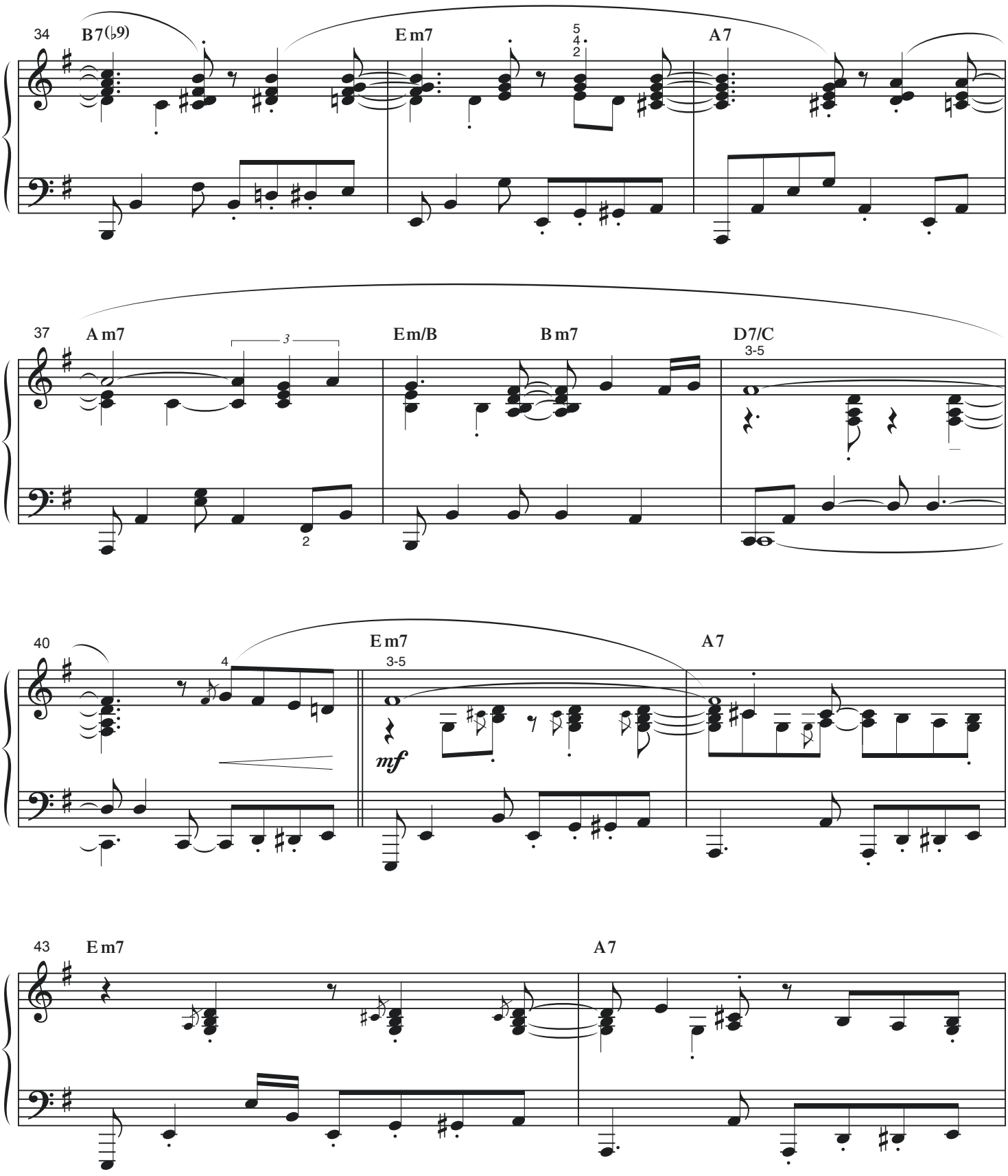
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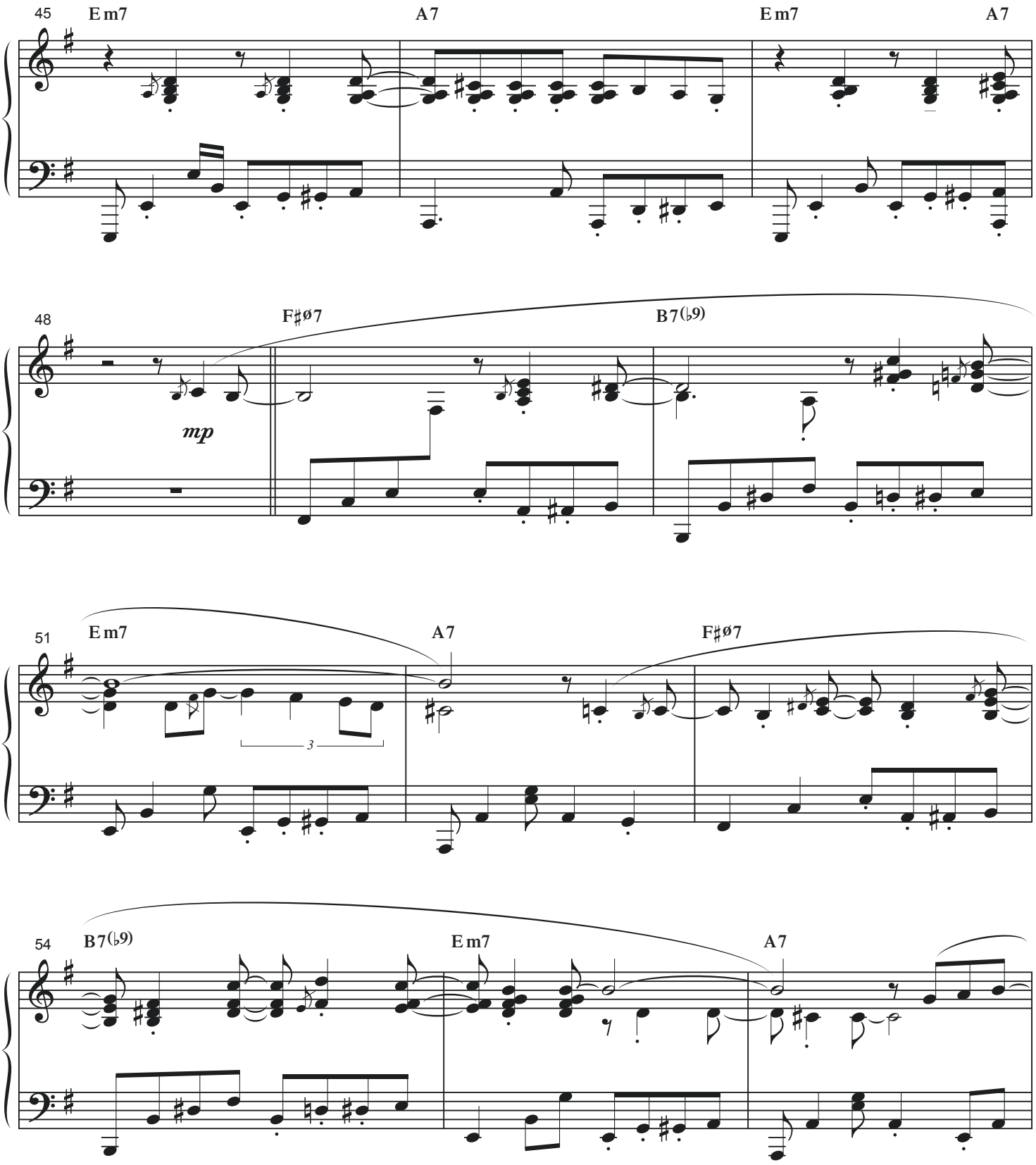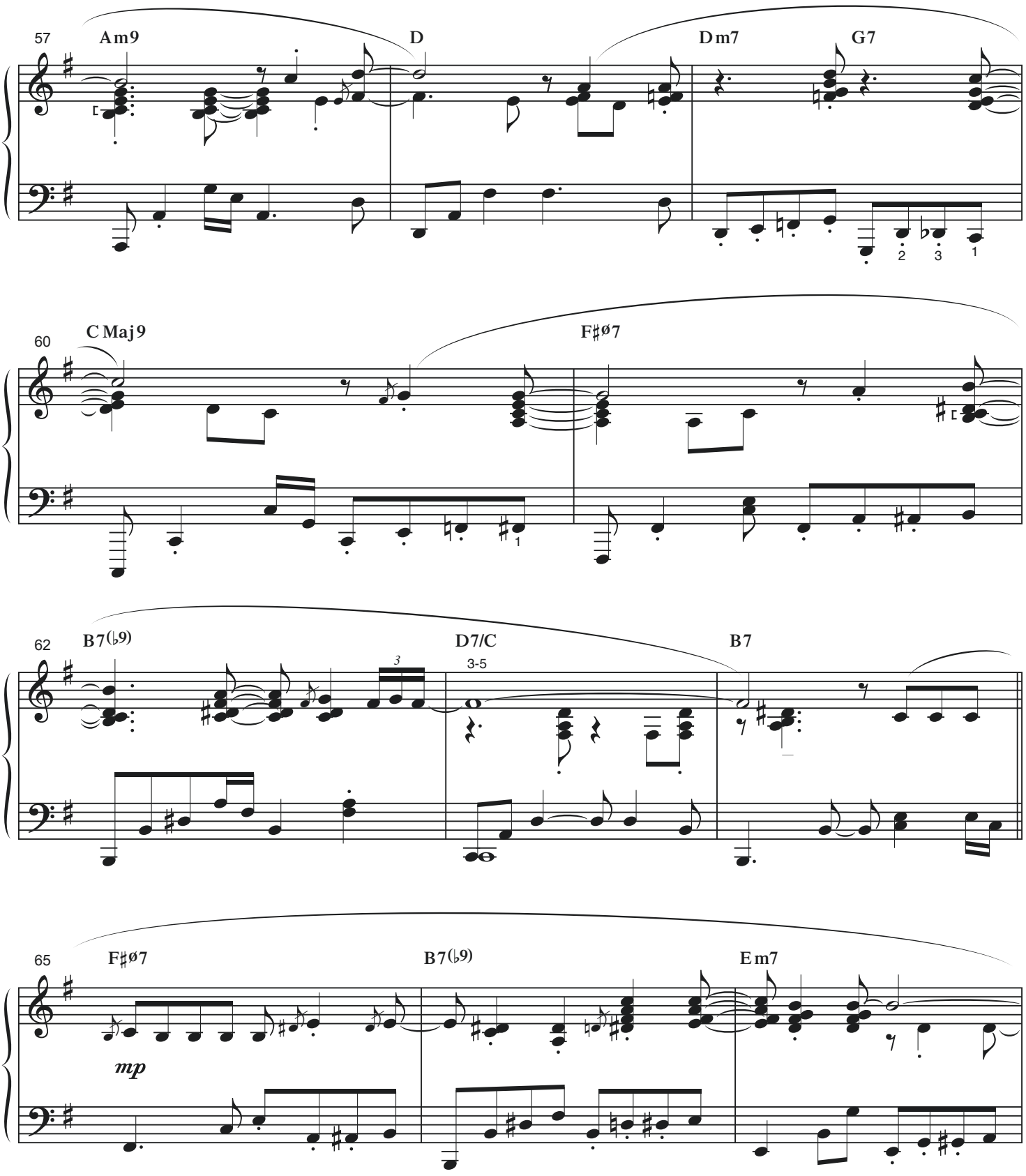


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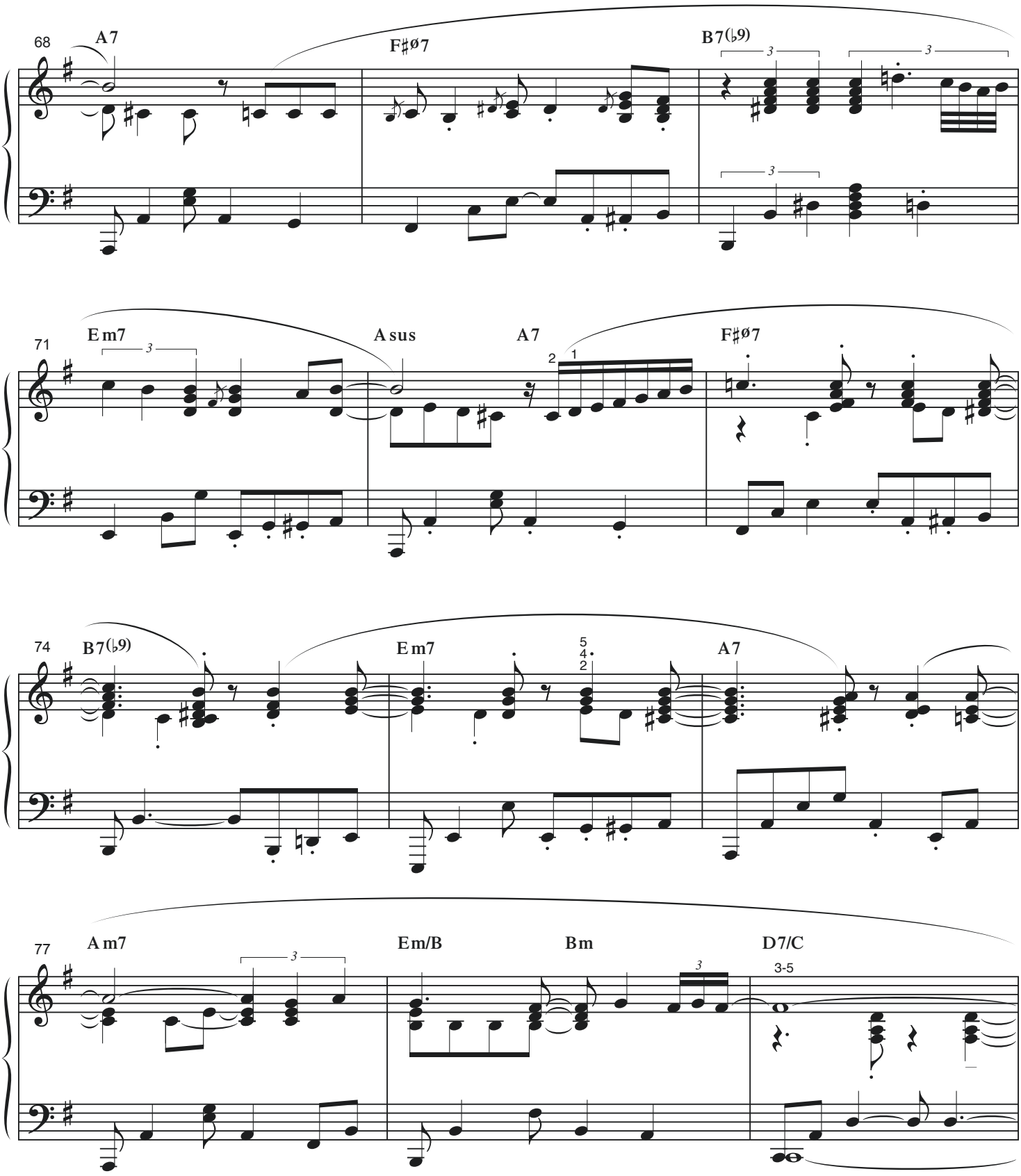

11
Em7
A7
F♯ø7
14
B7(♭9)
Em7
A7
17
Am9
D
Dm7
G7
20
CMaj9
F♯ø7
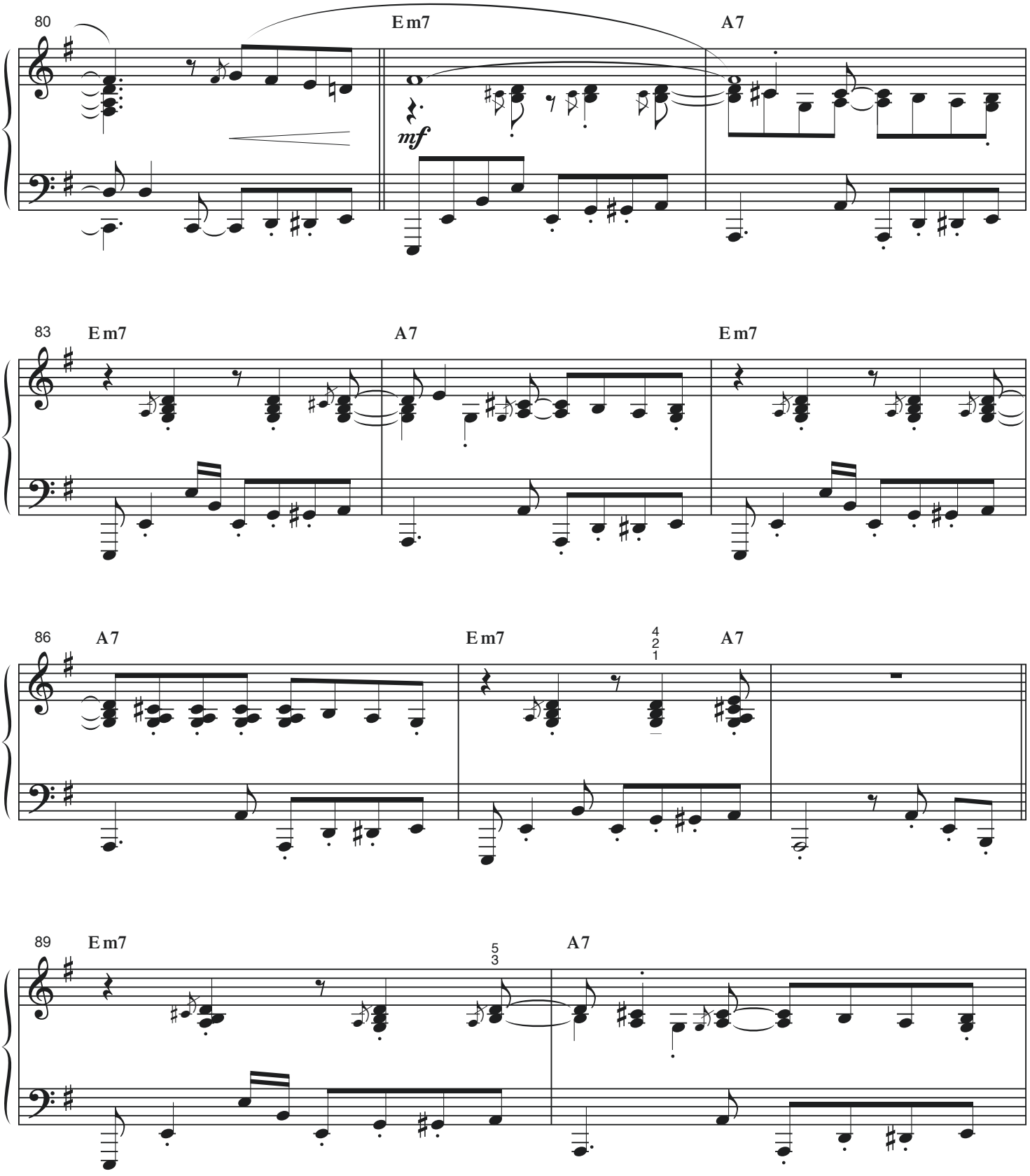

22
B7(♭9)
D7/C
3-5
B7
1
25
F♯ø7
B7(♭9)
E m7
mp
28
A7
F♯ø7
B7(♭9)
3
3
3
3
31
E m7
3
A sus
A7
2
1
F♯ø7
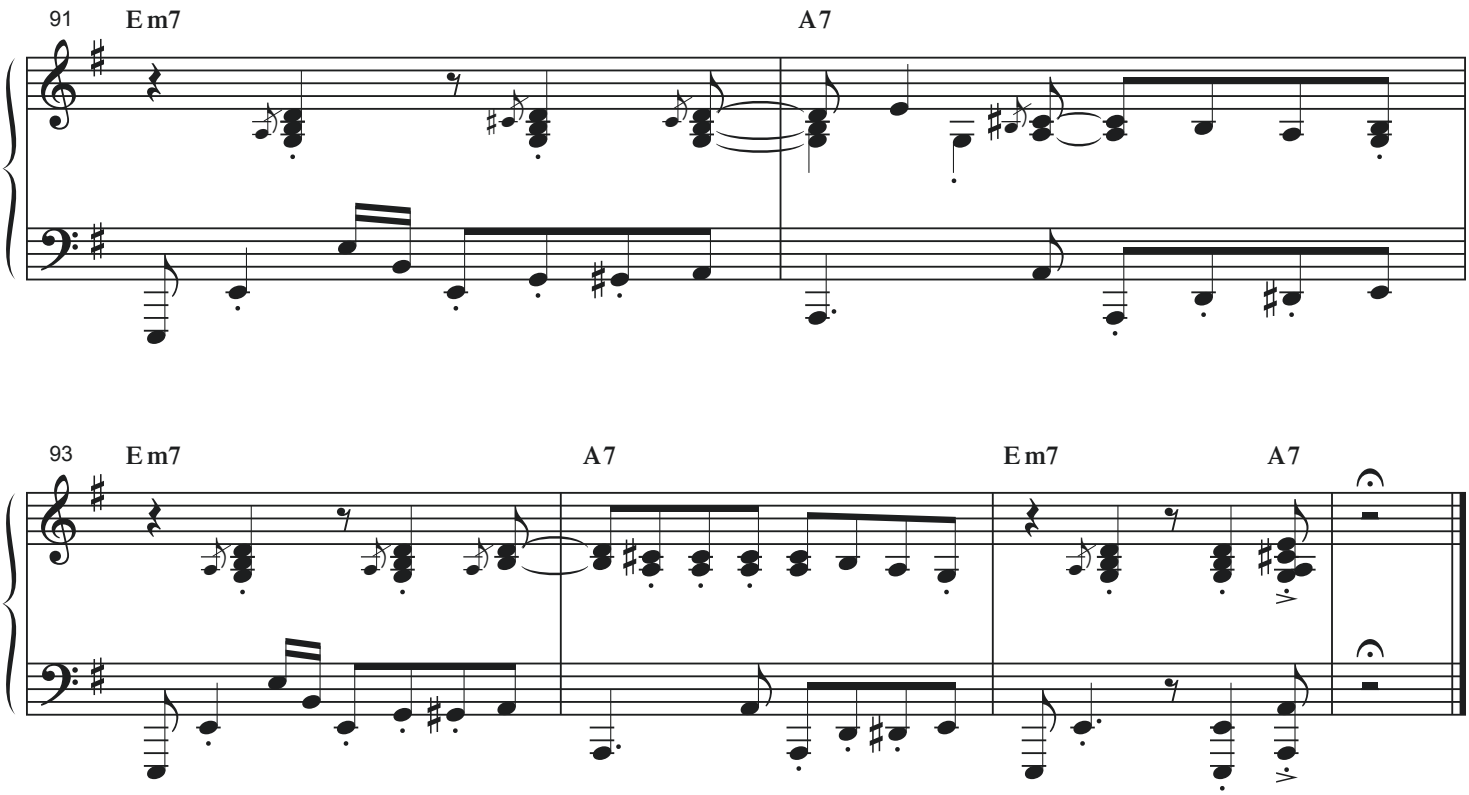

34
B7(♭9)
Em7
A7
37
Am7
Em/B
Bm7
D7/C
3-5
40
Em7
A7
3-5
mf
43
Em7
A7


45
Em7
A7
Em7
A7
48
F♯ø7
B7(♭9)
mp
51
Em7
A7
F♯ø7
3
54
B7(♭9)
Em7
A7


57
Am9
D
Dm7
G7
2
3
1
60
CMaj9
F♯ø7
1
62
B7(♭9)
3
D7/C
3-5
B7
65
F♯ø7
B7(♭9)
Em7
mp


68
A7
F♯ø7
B7(♭9)
71
E m7
A sus
A7
F♯ø7
74
B7(♭9)
E m7
A7
77
A m7
E m/B
B m
D7/C
3-5


80
Em7
A7
mf
83
Em7
A7
Em7
86
A7
Em7
4
2
1
A7
89
Em7
5
3
A7


91
Em7
A7

93
Em7
A7
Em7
A7

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