SHE DIDN'T MEAN TO

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

In one chapter of my life, I was the "house pianist" at a well-known hotel in Boston. For 12 years, I played popular tunes and original music in the restaurant. One fateful evening, a very sweet waitress named, Irene—who should have retired years earlier—dropped a large tray of food. The entire restaurant came to an awkward, silent halt after all the noise settled. I immediately began playing this upbeat piece. Made it up on the spot, I did, as a distraction to calm the clientele. The melody sang our empathic thoughts, "she didn't mean to."

- *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. While this piece was "captured" once in a sound recording, this written score may vary a bit from the recorded version…and that's okay. Every performance will be (and 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 a 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 composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

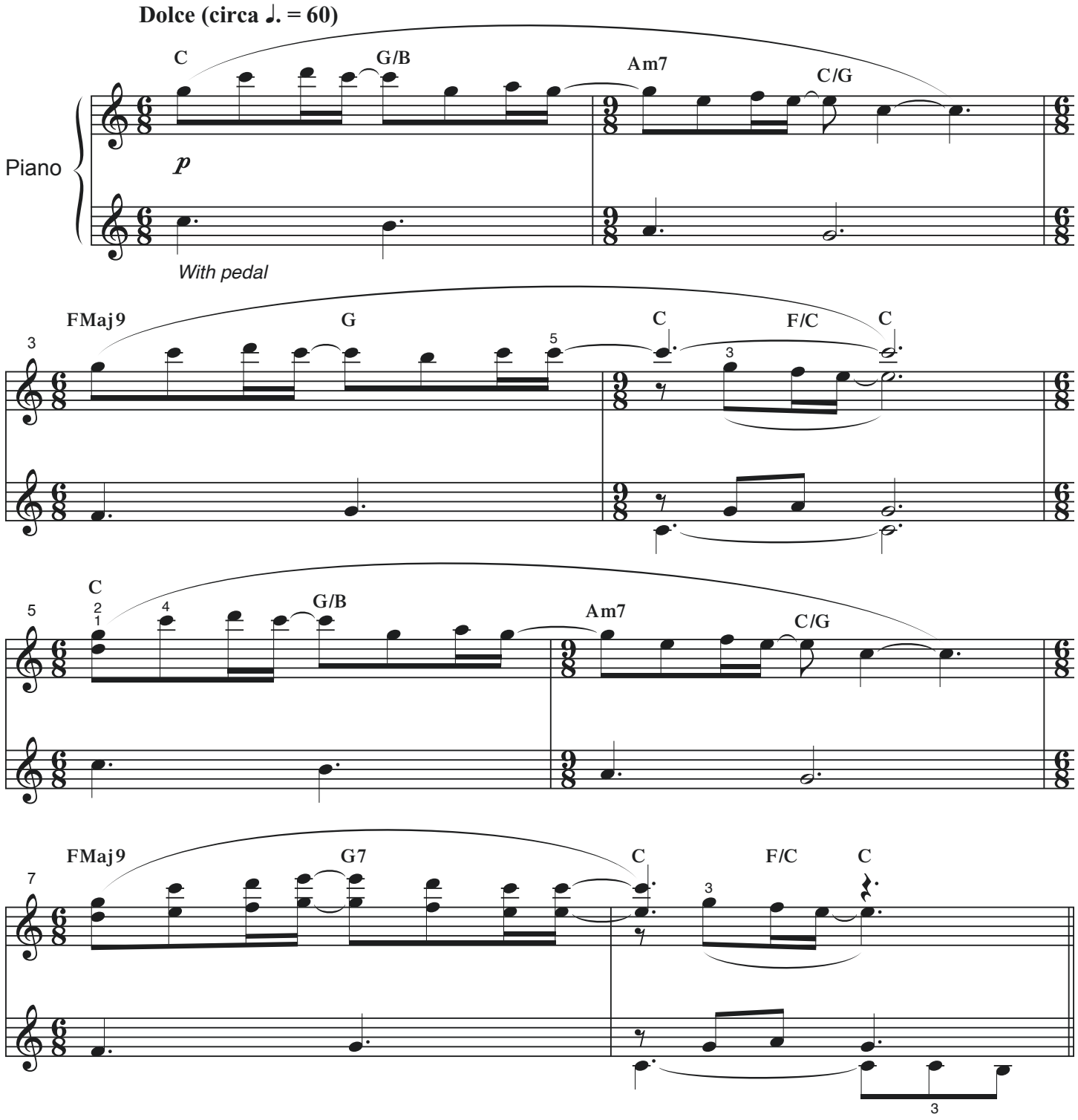
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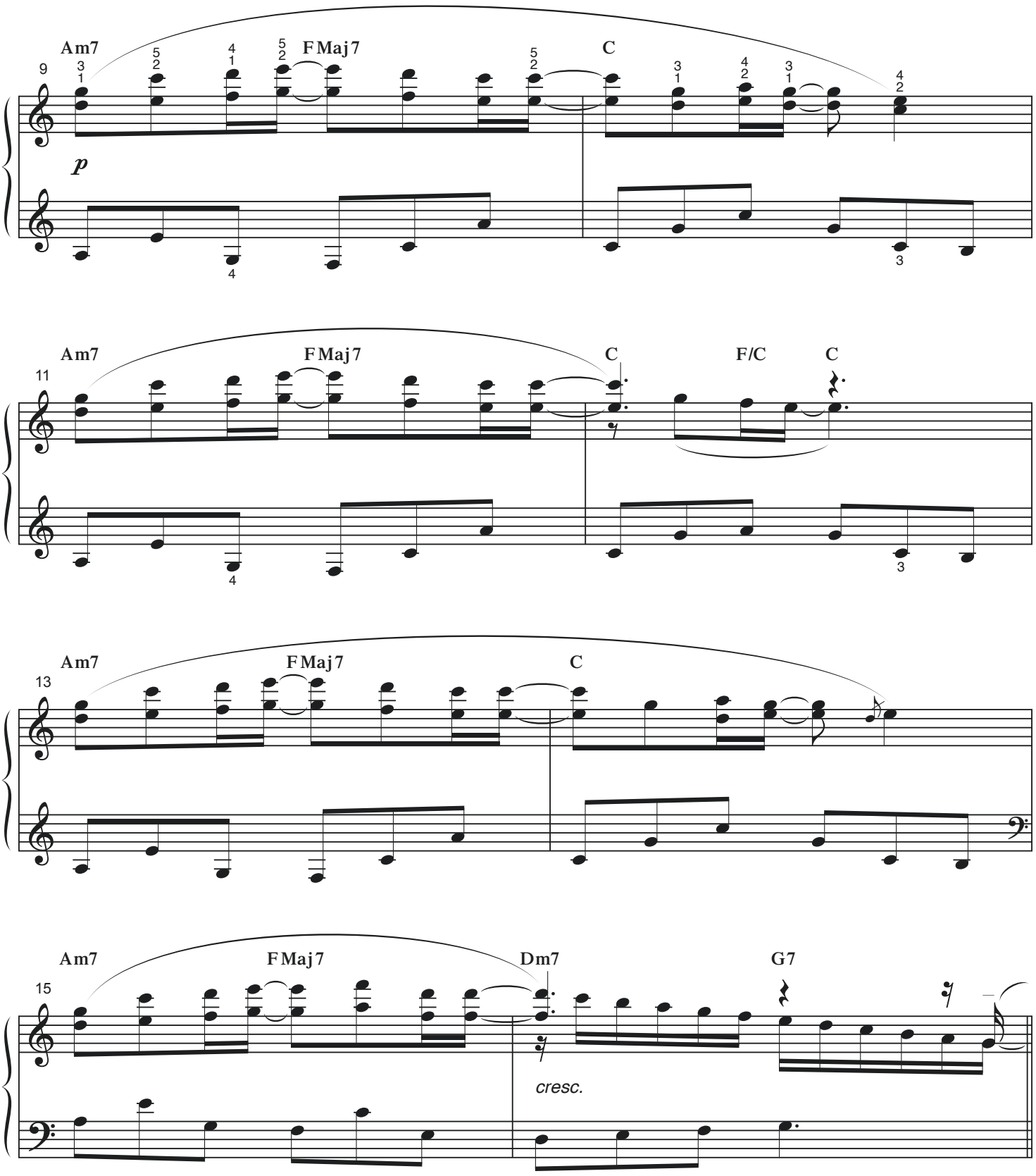
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She Didn't Mean To

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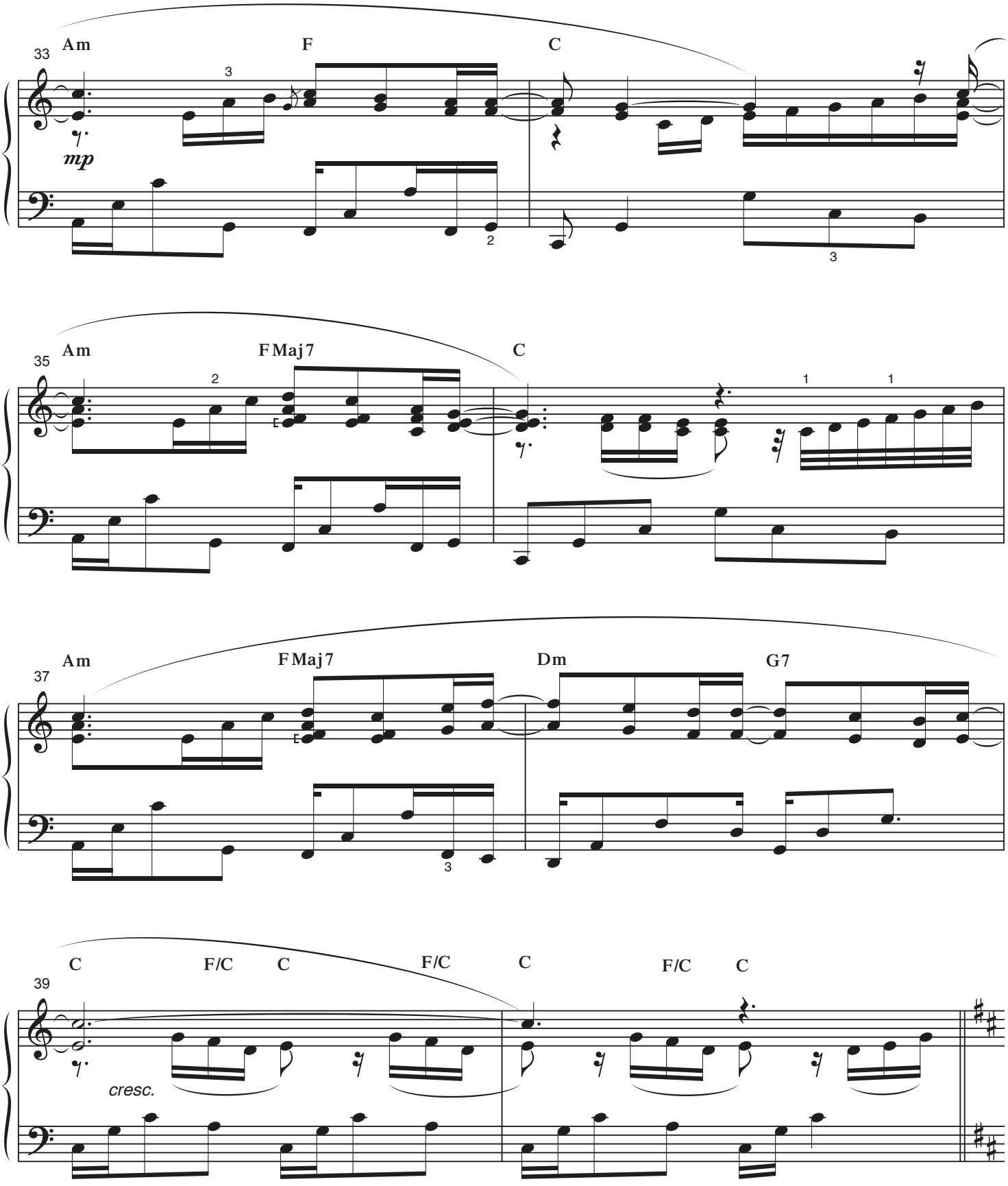


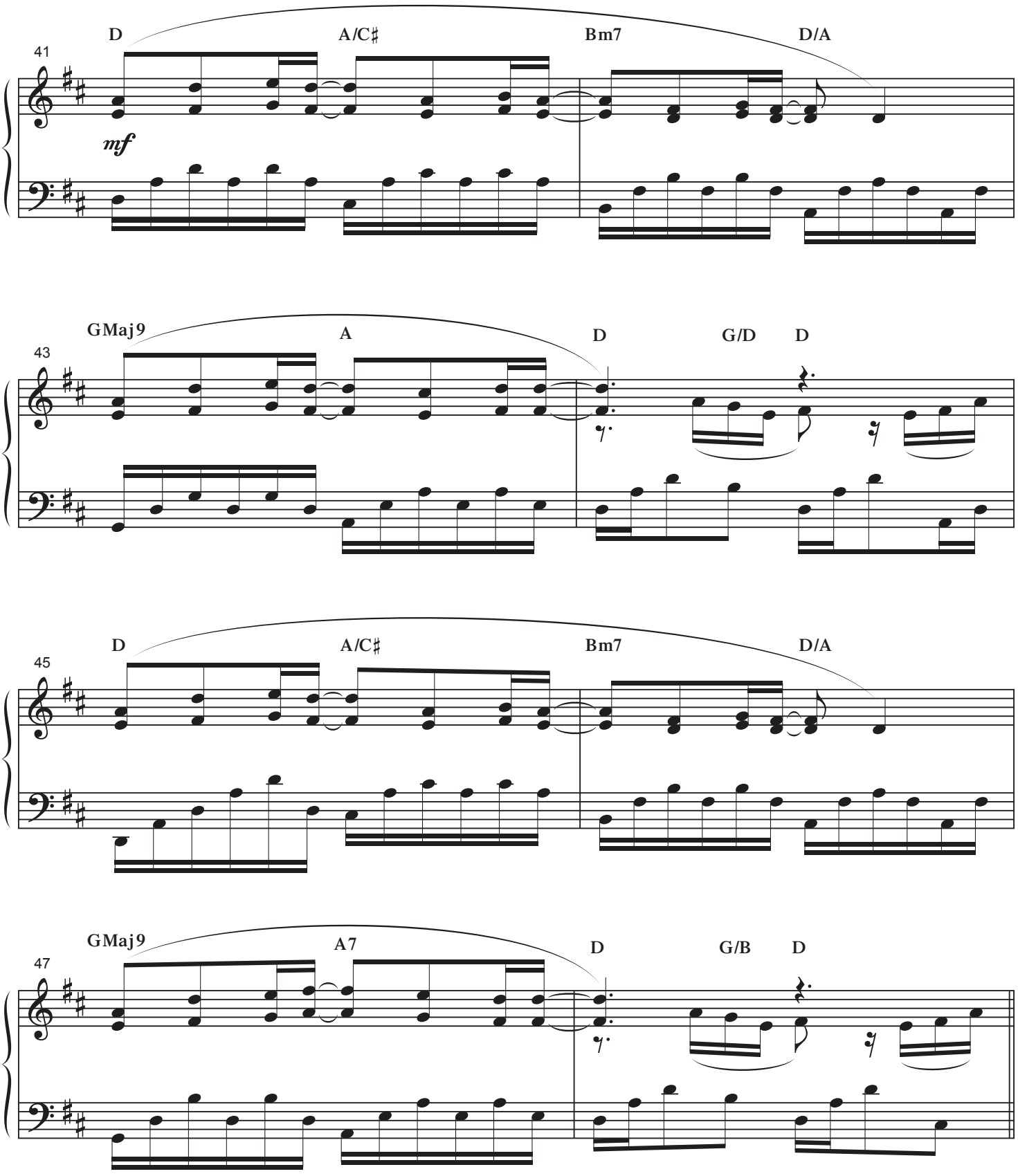
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Am7
FMaj7
C
9
p
Am7
FMaj7
C
F/C
C
11
Am7
FMaj7
C
13
Am7
FMaj7
Dm7
G7
15
cresc.


C
G/B
Am7
C/G
17
mp
FMaj9
G
C
F/C
C
19
C
G/B
Am7
C/G
21
FMaj9
G7
C
F/C
C
23

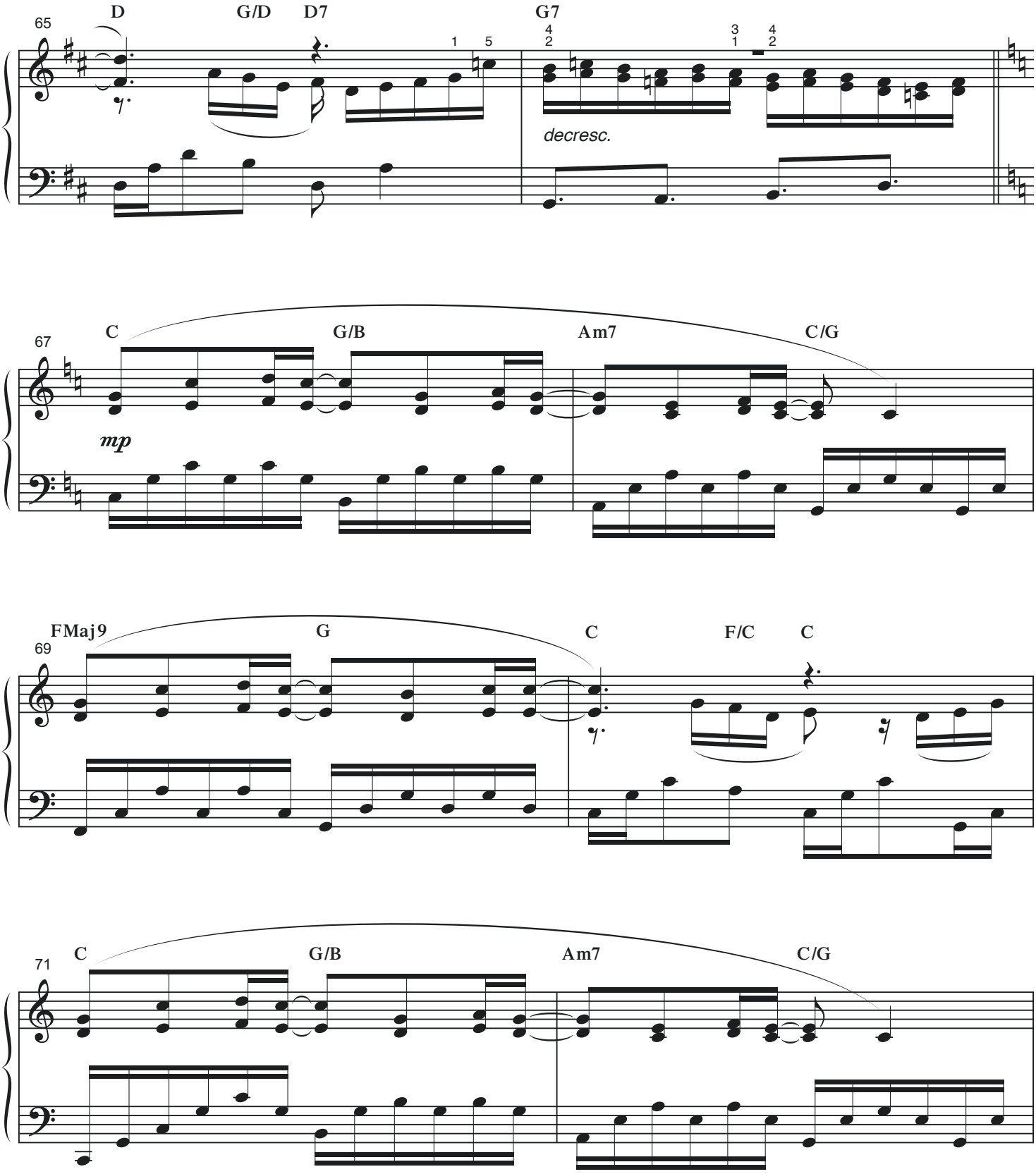

Am7
FMaj7
C
25
mp
Am7
FMaj7
C
F/C
C
27
Am7
FMaj7
C
29
Am7
FMaj7
Dm7
G7
31


33
Am
F
C
mp
35
Am
FMaj7
C
37
Am
FMaj7
Dm
G7
39
C
F/C
C
F/C
C
F/C
C
cresc.


D
A/C♯
Bm7
D/A
41
mf
GMaj9
A
D
G/D
D
43
D
A/C♯
Bm7
D/A
45
GMaj9
A7
D
G/B
D
47


Bm7
GMaj7
D
49
mf
Bm7
GMaj7
D
G/D
D
51
Bm7
GMaj7
D
53
Bm7
GMaj7
Em7
A7
55


57
Bm7
G
D
mf
59
Bm7
G
D
G/D
D
61
Bm7
G
Em7
Am7
63
Bm7
G
Em7
Am7


65
D
G/D
D7
G7
decresc.
67
C
G/B
Am7
C/G
mp
69
FMaj9
G
C
F/C
C
71
C
G/B
Am7
C/G


FMaj9
G7
C
F/C
C
73
1
C
G/B
Am7
C/G
75
poco -
- a -
FMaj9
G
C
F/C
C
77
1
- poco -
- decresc.
15ma
C
G/B
Am7
C/G
79
p
(15ma)
FMaj9
G
C
81
1
ritardando
8va
2

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Peace,





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