



# SHE FELL ASLEEP IN MY ARMS

by

**Matt Johnson**

*from the recording, "Conversations"*

[www.MattJohnsonMusic.com](http://www.MattJohnsonMusic.com)

DOLCE

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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, “**Conversations**”. 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

A handwritten signature in black ink that reads "Matt". The signature is stylized with a large, sweeping flourish that extends upwards and to the right.

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Eu Te Amo, Katjinha

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MATT JOHNSON (ASCAP)  
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*p*

$\text{♩} = 40$

Piano

The musical score is written for piano in a 4/4 time signature with a tempo of quarter note = 40. It is in the key of B-flat major (two flats). The score is divided into four systems, each containing two staves (treble and bass clef). The first system starts with a piano (*p*) dynamic and a tempo marking of quarter note = 40. The bass line features a triplet of eighth notes (labeled 'Red.' with '2 1 3' below) followed by a quarter note (labeled '1') and an eighth note (labeled '2'). The treble line has a whole rest for the first two measures, followed by a quarter rest and a quarter note in the third measure. The second system begins at measure 5, with the bass line continuing the triplet pattern and the treble line playing a half note followed by a quarter note. The third system begins at measure 9, with the bass line continuing the triplet pattern and the treble line playing a half note followed by a quarter note. The fourth system begins at measure 13, with the bass line continuing the triplet pattern and the treble line playing a half note followed by a quarter note. The score concludes with a double bar line.

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17

*Red.*

21

*Red.* *Red.*

25

*Red.* *Red.*

29

*Red.* *Red.* *M.s.*

33

(5)

1 2 4

*M.d.*

*Red.*

37

*Red.*

*Red.*

41

*cresc.*

45

*mp* *decresc.*

*pp*

8va-----

*Red.*

*Red.*

49 (8va) 8va

(don't break pedal)

53 (8va)

57 mp

Ped. Ped.

61 cresc.

Ped. Ped.

65 *mf*

*Ped.* *Ped.*

69 *Sva*

*decresc.* *pp*

*Ped.* *Ped.*

73 (*Sva*)

(*don't break pedal*)

77

*rall.* *p*

81 *a tempo*

Red. Red.

85

Red. Red.

88

Red. poco-

91

- a - - poco - rall.

Red. Red.