

Chapter Nine

CD Track 33

It Is Well with My Soul

words by Horatio G. Spafford
 music by Phillip P. Bliss
 arranged by Dean Slocum

piano solo

play freely

E♭maj7 A♭maj9 A♭6 Gm7 Fm7 Dm7^{b5} G9sus G7

C²/_G C⁴ Cmaj7 Fmaj7 F6(2) Dm7 G7⁶ G7aug E/_C C6

a tempo

Am9 D9sus Cmaj7/_D D9 Fmaj9/_G G7^{b5}/_{b9}

B♭/_C C9aug Fmaj9 A7/_E Cmaj9/_D D7aug^{#9} G7⁶ G9aug



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It Is Well with My Soul p.2

Chords: Bb , C, $Gb9\#11$, Fmaj9, Em7, Dm9, C2

Chords: C, G, G7, C, C2, Cmaj7/E

Dynamic markings: *f*, *mf*, *f*

Chords: Fmaj7, Dm7, C/G, G7, F/C, C

Dynamic marking: *mf*

Chords: Cmaj7/G, Fmaj7b5, Dm7, G#dim7, Asus, Am

Chords: F#m7b5, B7b9, Em, Dm7/G, G9

Dynamic marking: *rit.*

Chapter Nine

It Is Well with My Soul p.3

Chords: C, E 7aug^{b9}, F2, Fmaj7 E^{b9} #11, Cmaj9, D, D 7aug^{#9}, D7^{b9}, G 7⁶, F 7⁶

f *a tempo*

Chords: E 7aug^{#9}, A 7^{#9}, D^bmaj7, G 7^{b9}, C2

Chords: C, Cmaj7, G, Dm7, G, G7sus

mf

Chords: Cmaj7, G, F, C, G7

f

Chords: F/C, Fm/C, C, D/C, Em7, A7aug

rit.

It Is Well with My Soul p.4

Dmaj9
F#7aug
Gmaj9
G6
D#dim7
Em7
A7⁶
A7aug
F#
D
D6
A²
C#

a tempo

Bm7
G#m7^{b5}
C#7sus^{b9}
C#7
F#m
Em7
A7

rall.

D²
Em7
F#m7
Gmaj9
F9#11
Dmaj9
E
E7aug#9
E7^{b5}
A7⁶
A7aug

a tempo

F#7aug#9
F7⁶
F7^{b6}
Bb^{aug}
Bb⁶
A7^{b6}
D

D²
Em7⁴
Dmaj7
A²
C#
G²
B
A²
C#

mf *f* *mf* *f*

Chapter Nine

It Is Well with My Soul p.5

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Chords: Dmaj7, Gmaj7, D (F#), Em9. The bass line has a *rall.* marking.

Second system of musical notation. Treble clef. The bass line has an *accel.* marking.

Third system of musical notation. Treble clef. Chords: Gmaj7, A, A7b9. The bass line has an *8va* marking.

Fourth system of musical notation. Treble clef. Chords: Bbmaj7, Gm9, Ebmaj9. The bass line has a *mf* marking and a *3* (triple) marking.

Fifth system of musical notation. Treble clef. Chords: D2. The bass line has a *mp* marking and a *slower* marking. There are *3* (triple) and *5* (quintuplet) markings.

Example 121. Heavy Rock and Roll:

CD Track 34

♩=85 Rock

ff

A three chord song isn't necessarily limited to the three written chords. Adding chordal movement by alternating between the written chord and the minor chord up a whole step creates more interest. And, as we saw way back in Example 62 on page 56, the chord up a perfect fourth from the written chord may also be used.

Example 122A illustrates how bland the chart sounds when played literally, followed by a more musical version using alternating chords in Example 122B.

Example 122A. Rock with straight 8ths, 4/4 bass pattern and written chords only:

A Played only with the written chords:

♩=138

bass

Chapter Nine

Example 122B. Same as 122A, but with alternating chords:

CD Track 35

B Alternating chords added. Sounds much more interesting:

♩=138

F F C C

4 5m 4 5m 4 5m 1 4 1 4 1 4

bass

G G C Chords and bass walk back down to F

5 6m 5 6m 5 6m 1 2m 1 b7 6m 5m

Another older, but very popular, Rock style is the 12/8 or triplet sound. In this case, there are no passing chords as in Example 122. The characteristic sound of this style is the repetitive triplets in the right hand. Also, the 1 – 6m – 4 – 5 chord progression is used quite often in this style.

Example 123. 12/8 pattern:

CD Track 36

♩.=80

F Dm B \flat C

bass

A pattern that works quite well with ballads, especially moderately up-tempo ballads, is eighth notes alternating between the left and right hand. The left hand plays on the beat, and the right hand plays on the up beats. By slightly accenting the right hand notes, a very nice syncopated feel is established. Example 124 illustrates two versions. The only difference is the left hand, which can either repeat the same note or alternate between two different notes.

Example 124 A-B. Eighth notes alternating between hands:

CD Track 37

A Left hand repeats the A:

♩-118 D G

CD Track 38

B Left hand alternates between A and D:

♩-118 D G

A popular Southern Gospel piano style uses passing chords extensively. This is a very percussive style, so the articulations as marked are crucial to creating an authentic sound.

Feel free to play the left hand if you wish, though the bass clef is written primarily to show a pattern that the bass player might use.

Chapter Nine

Example 125. Southern Gospel 12/8 feel with passing chords:

CD Track 39

♩ = 90

bass

C G

D7 G G7

Another Southern Gospel piano style uses octaves to create maximum power, and is played very aggressively. Passing chords are used extensively.

Example 126. Heavy-handed Southern Gospel using octaves:

CD Track 40

♩ = 82

ff

8vb

C C7/E F F#dim7

C G#dim7 Am C#dim7 Dm E dim7 Dm/F C G G7 C