

commissioned by Collage New Music

Goback Goback

poems by
W.S. GRAHAM

music by
ANDY VORES
(2003)

From 'The Greenock Dialogues'

♩ = 120c.

The musical score is arranged in a system with seven staves. The top two staves are for Piano and Harp, both in 4/4 time. The Piano part has a dynamic marking of *mp*. The Harp part is marked *près de la table* and *mp*. The Percussion part is marked *VIB. motor off* and *mp*. The Violin 1 and Violin 2 parts are marked *pizz.* and *mp*. The Viola part is marked *pizz.* and *mp*. The Violoncello part is marked *mp*. The score consists of four measures of music, with various rhythmic patterns and dynamics.

2
5

Pno.

Hp.

Pc. VIB.

Vln. 1

Vln. 2

Vla.

Vc.

9

Pno.

Hp.

Pc. VIB.

Vln. 1

Vln. 2

Vla.

Vc.

14

Picc. *sf* *p* 6

Ob. *f* *p* 5 3

B^b Cl. *mp* 3

Pno. *mf* *sf* *Red.*

Hp. *mf* *nat.*

Pc. *mf*

Vln. 1 *mf* *f* *mp* arco 3

Vln. 2 *mf* *f* *p* arco 3

Vla. *mf* *mp* *pp* arco

Vc. *mf* *pp* arco

Cb. *f* *mp*

17

Picc. *mp* *p* *mf*

Ob. *mp* *mf*

B♭ Cl. *p* *mp* *mf* 5 6 *p*

Pno. *mp*

Hp. *mp* *mf*

Pc. SM. GNCS. *mp*

Vln. 1 *mp* *mf* 3 6 *p*

Vln. 2 *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* 5

Cb. *mp*

Detailed description: This page of a musical score covers measures 17 through 20. The score is for a full orchestra. The Piccolo part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *p*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Oboe part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Bass Clarinet part (measures 17-20) starts with a half note G3 (marked *p*), followed by a quarter rest, a quarter note G3 (marked *mp*), a quarter rest, and then a half note G3 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G3 (marked *mf*). The Piano part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mp*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mp*). The Harp part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Percussion part (measures 17-20) is marked "SM. GNCS." and starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mp*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mp*). The Violin 1 part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Violin 2 part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mp*). The Viola part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Cello part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mf*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mf*). The Contrabass part (measures 17-20) starts with a half rest, followed by a quarter note G4 (marked *mp*), a quarter rest, and then a half note G4 (marked *mp*) in the 2/4 time signature, which then changes to 4/4 for a half note G4 (marked *mp*).

slower

accel. _____ *tempo*

(♩ = 120c.)

22

Picc. *sf* *pp*

B. Cl. *p* *mf*

Vln. 1 *p* *mf*

Cb. *p*

3 5 5 6

26

B. Cl. *p* *mf* *p*

Pno. *mp*

Hp. *mp*

Pc. *mp*

Vln. 1 *pizz.* *mp*

Vln. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb. *pp* *mp* *pp* *mp*

30

Pno.

Hp.

Pc. VIB.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp*

The musical score consists of seven staves. The Piano (Pno.) part is in the upper left, with a treble and bass clef. The Harp (Hp.) part is in the upper middle, with two treble clefs. The Percussion (Pc.) part, specifically Vibraphone (VIB.), is in the middle, with a treble clef. The Violins (Vln. 1 and Vln. 2) are in the lower middle, both with treble clefs. The Viola (Vla.) is in the lower middle, with an alto clef. The Violoncello (Vc.) and Contrabass (Cb.) are in the lower right, both with bass clefs. The score is divided into four measures. The first measure starts at measure 30. The dynamics *pp* and *mp* are indicated at the bottom of the page.

34

Picc. *f* *pp*

Ob. *f* *pp*

B. Cl. *mf* *pp*

Pno. *mf*

Hp. *mf*

Pc. *mf*

Vln. 1 *mf* *f* *pp*

Vln. 2 *mf* *mp* *pp*

Vla. *mf* *pp*

Vc. *mf* *f* *pp*

Cb. *mf* *pp*

arco

5 3

slower *accel.*

41

Picc. *pp* *ff*

B♭ Cl. *pp* *ff*

Vln. 1 *mf* *pp*_{1B.} con sord.

Vln. 2 con sord. *pp*

Vla. con sord. *pp*

Vc. *pp* con sord. *pp*

Cb. *pp*

tempo rit. — ♩ = 92c.

take Flute

44

Picc. *p*

B♭ Cl. *p*

Pno. *pp*

Hp. *pp*

Pc. SM. GNCS. *ppp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

pp *poco* *pp* *poco* *pp* *poco*

Pno. *ppp*

Pc. SM. GNCS. VIB. motor on *ppp*

55 *p*

Bar. *p*
Oh Green-ock, Green-ock, I nev - er will get back to you. But here I

Fl. *pp*

B. Cl. *pp*

Pno.

Hp. *p*

Pc. SM. GNCS. *ppp*

Vln. 1 *p* sul pont. *pp* *p*

Vln. 2 *p* *pp* sul pont. *pp* *p*

Vla. *p* *pp* sul pont. *pp* *p*

Vc. *p* *pp* pizz. *pp*

Cb. *p* *pp* *pp*

61

Bar. *mf*

am, the boy made good in - to a ghost which I will send a - long your

Fl. *pp*

B♭ Cl. *mp*

Pno. *mf*

Pc. VIB. (motor on) *mf*

Vln. 1 *pp* *pp* *mf* *pp*

Vln. 2 *pp* *pp* *mf* *pp*

Vla. *pp* *pp* *mf* *pp* nat.

♩ = 84c.

65 *p*

Bar. streets to night as the bu - sy night - shifts

Fl. *mp*

B♭ Cl. *p*

Pno. *p* icy

Hp. *p*

Pc. *p* ^{VIB.}

Vln. 2 *nat.*

Vla. *p*

Vc. *p* arco

Cb. *p*

68

Bar. *ham-mer and spark their weld— ing— lights. I*

Fl. *mp*

B \flat Cl. *p*

Pno. (8va)

Hp.

Pc. VIB.

Vln. 2

Vla.

Vc. *p*

Cb.

72 $\text{♩} = \text{♩}$

Bar. *mf*
pull this skiff I made my-self a - cross the mid - night firth

Fl. *p* *mf*

Ob. *mf*

B. Cl. *mf*

Hp. *mf*

VIB.
Pc. *mf*

Vla. *f*

Vc. *f*

76

Bar. *p*
be-tween Green-ock and Kil -

Fl. *p* *p*

Ob. *p* *p*

B♭ Cl. *p* *p*

Pno. *p*

Hp. *mf* *pp*
begin gliss. moderately then slow down

Pc. SM. SUSP. CYMS. *mp* *p*

Vln. 1 *nat.* *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

80

Bar. *poco*
 - creg - gan. My blades as they feath - er dis - card the bright

Fl.

Ob.

B. Cl.

poco

Pno.

poco

Hp.

VIB.

Pc. motor off *p*

Vln. 1 *poco*

Vln. 2 *poco*

Vla. *poco*

Vc. *poco*

broaden _____

84

Bar. *mf* *pp*

drops and the poor _____ word _____ which will al_ ways drown un-heard.

Fl. *mp* *poco*

B♭ Cl. *mp* *pp*

Pno. *p*

Hp. *pp*

Pc. *pp*

Vln. 1 *p* *mp* *pp*

Vln. 2 *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

Cb. *p* *mp* *pp*

90 $\text{♩} = 76c.$

Bar.

Hp.

Pc. SM. GNCS. with triangle beater *pp*

Vln. 1 *punta d'arco* *pp*

Vln. 2 *punta d'arco* *pp*

Vla.

Vc.

Cb.

Bar. *curl- ing a - way for a mo - ment back in - to my wake.*

B♭ Cl. *pp*

Pno. *pp*

Pc. SM. GNCS. VIB. motor on *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

slow: freely

Bar. *Bri - git. Cou - sin Bri - git Moon - ey are you still there*

B♭ Cl. *pp*

Hp. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

102

Bar. 

B. Cl. 

Pno. 

Hp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

107 $\bullet = 92c.$

Pno. *mp*

Hp. *mp* *près de la table*

Pc. LG. TRGL. LOG DR. *p*

Vln. 1 *mp* *senza sord.* *pizz.*

Vln. 2 *mp* *senza sord.* *pizz.*

Vla. *mp* *senza sord.* *pizz.*

Vc. *mp* *pizz.*

Cb. *mp*

poco rit. $\text{♩} = 76c.$

111

pp

And she is

Bar. 3/4 3/4 3/4

B. Cl. *f* *mp* *pp*

Pno. *f*

Hp. *f* *nat. pp* *bisbig.*

Pc. LG. TRGL. LOG DR.

Vln. 1 *arco fp* *f*

Vln. 2 *arco fp* *mp* *mfpp*

Vla. 3/4 3/4

Vc. *arco f* *pp*

Cb. 3/4 3/4

Bar. there, with all the wisps and mur-murs in their far dis - guise. Bri-git, *p*

Fl. *pp*

B♭ Cl. *pp*

Hp.

Pc. SM. GNCS. regular beaters *pp*

Vln. 1 *pp*

Vln. 2 *pp* arco

Vla. *pp*

Vc. *pp*

Bar. help with the boat up, up, o - ver the shin - gle to the high tide mark.

B♭ Cl. *poco*

Hp.

Pc. SM. GNCS.

slightly slower

122

pp

You've hard - ly changed, on - ly a lit - tle through the world's eye. —

p

mp

ppp

mf

mf

pp

pp

pp

pp

pp

mf

mf

VIB. motor on

mf

pp

pp

pp

pp

mf

mf

125

Bar. *pp*
Take — my — hand this

Fl. *mf* *pp*

Ob. *ff* *p*

B. Cl. *f* *ff* *mf* *p*

Pno. *ff* *p*

Hp. *f* *p*

Pc. VIB. (motor on) *pp*

Vc. *f* *p*

Cb. *ff*

128

Bar. *mp*
new ——— night and we'll go up to Carts-burn Street.

Fl.

B. Cl. *mp* *ppp*

Pc. VIB. motor off *mp* *p* *pp*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Cb. *mp* *ppp*

133

Bar. *p*

Burn's Ma ry sleeps fine in In - ver - kip Street far from

Fl. *p*

B♭ Cl. *p*

Hp.

Pc. VIB. *pp*

Vln. 1 *pp mp pp*

Vln. 2 *pp mp pp*

Vla. *pp mp pp*

Vc. *pp mp pp*

Cb. *pp mp pp*

135

Bar. *Af* ton.

Fl. *mp* *pp*

B♭ Cl. *mp*

Pno. *mp*

Hp.

Pc. ^{VIB.} *p*

Vln. 1 *p* sul pont.

Vln. 2 *p*

Vc. *p*

Cb. *mp* *mp* *mp* *mp*

Detailed description: This page of a musical score covers measures 135 to 138. The key signature has one sharp (F#) and the time signature is 4/4. The score includes parts for Baritone (Bass clef), Flute (Treble clef), Bass Clarinet (Treble clef), Piano (Grand staff), Harp (Grand staff), Viola (Treble clef), Violin 1 (Treble clef), Violin 2 (Treble clef), Violoncello (Bass clef), and Contrabass (Bass clef). The Baritone part begins with a dynamic of *Af* and the instruction 'ton.'. The Flute part starts with *mp* and transitions to *pp*. The Bass Clarinet part starts with *mp*. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, both marked *mp*. The Harp part has a few notes in the right hand. The Viola part has a few notes in the right hand. The Violin 1 part starts with *p* and the instruction 'sul pont.'. The Violin 2 part starts with *p*. The Violoncello part starts with *p*. The Contrabass part starts with *mp* and has four slurs over its measures. The score concludes with a double bar line and a repeat sign.

139

Fl. *mf* *pp*

Ob. *pp* *mf* *pp*

B. Cl. *p* *mf* *pp*

Pno.

Vln. 1 *mf* *pp* nat.

Vln. 2 *mf* *pp*

Vla. *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

♩ = 120c.

144

Fl. *mp*

Ob. *f* *pp* *mp*

B. Cl. *mp* *pp* *mp*

Pno. *f* *mp*

Hp. *f* *mp*

Pc. SM. GNGS. *mp*

Vln. 1 *fp* < *f*

Vln. 2 *fp* < *f*

Vla. *fp* < *f* *pp* *mfpp*

Vc. *fp* < *f* *pp* *mfpp*

Cb. *f*

32
148

Fl. *mp* *mf* *p* *pp*

Ob. *mp* *mf* *pp*

B. Cl. *mp* *mf* *pp*

Vln. 1 *mp* *mf* *p*

Vln. 2 *mp* *mf* *p*

Vla. *mf*

Vc. *mf* *pp*

Cb. *mp*

151 *pp* *poco*

Bar. Bri — git, take me with — you. Come, step o - ver the gun-wale.

Fl. *pp* *poco mf* take Piccolo

B. Cl. *mf*

Hp. *pp*

VIB. motor on

Pc. *pp*

Cb. *pp*

154

B. Cl. *mp*

Vln. 1 *pp* *cresc.*

Vln. 2 *pp*

Vla. *p* *pp*

Vc. *mp* *p* *pp*

Cb. *pp* *cresc.*

159

Bar. *pp*
I think, it seems we're here on the dirt—y peb- bles of my

Pno. *pp*

Hp. *pp*

Pc. VIB. (motor on) *pp*

Vln. 1 *f* *pp*

Vln. 2

Vla.

Vc.

Cb. *f* *pp*

Bar. home town Green-ock where some-where Burn's— Ma - ry sleeps and

Pno.

Hp.

VIB.

Pc.

Vla.

Vc.

Cb.

Bar. ghosts go still.

Pno. *p*

Hp. *pp*

Vla. sul pont. *p*

Vc. sul pont. *p*

168

Pno. *pp*
una corda

Hp.

Pc. *pp*
VIB. motor off
turn beaters round – use wooden end

Vln. 1 *pp*
sul G

Vln. 2 *pp*
sul C
nat.

Vla. *pp*
nat.

Vc. *pp*

172

B♭ Cl.

Pno.

Hp.

Pc. VIB.

Vln. 1 sul D sul G

Vln. 2

Vla. sul G

Vc.

Cb. *pp*

This musical score page contains measures 172 through 175. The instruments and their parts are as follows:

- B♭ Cl.:** Measures 172-174 are silent. In measure 175, it plays a *pp* (pianissimo) note.
- Pno.:** Features a complex rhythmic accompaniment with chords and moving lines in both hands.
- Hp.:** Provides harmonic support with sustained chords in both hands.
- Pc. VIB.:** Plays a vibraphone part with sustained chords.
- Vln. 1:** Starts with a *sul D* instruction, then switches to *sul G* in measure 173. It plays a melodic line.
- Vln. 2:** Plays a similar melodic line to the first violin.
- Vla.:** Starts with a *sul G* instruction and plays a melodic line.
- Vc.:** Plays a bass line with sustained notes.
- Cb.:** Plays a bass line with sustained notes, marked *pp*.

176

B♭ Cl.

Pno.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

attacca