



YOU CAN'T GO BACK

by

Matt Johnson

from the recording, "Conversations"

www.MattJohnsonMusic.com

DOLCE

& NUIT

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

www.MattJohnsonMusic.com

For my folks

YOU CAN'T GO BACK

from the recording, "Conversations"

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Freely at beginning, becoming more rhythmic (♩ = 60-72)

Piano

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9 15^{ma} - 7

Ped. *Ped.* *Ped.* *Ped.*

(don't break pedal)

11

Ped. *Ped.*

Ped.

13

p

Ped. *Ped.* *Ped.* *Ped.*

15

mp

Ped. *Ped.*

17

Red. Red. 5 # 1

This system contains measures 17 and 18. The right hand features a complex melodic line with many beamed eighth notes and some triplets. The left hand has a steady eighth-note accompaniment. The word "Red." is written below the bass staff at the beginning of each measure. At the end of measure 18, the numbers "5 # 1" are written below the bass staff.

19

p Red. *

This system contains measures 19 and 20. The right hand has a dense texture of beamed eighth notes. The left hand continues with eighth notes. The dynamic marking *p* is placed above the right hand in measure 19. The word "Red." is written below the bass staff at the beginning of each measure. An asterisk is placed below the bass staff at the end of measure 20.

21

mp *p* Red. Red.

This system contains measures 21 and 22. The right hand has a melodic line with some triplets. The left hand has eighth notes. The dynamic marking *mp* is placed above the right hand in measure 21, and *p* is placed above the right hand in measure 22. The word "Red." is written below the bass staff at the beginning of each measure.

23

poco- 1 3 1 2 Red. *

This system contains measures 23 and 24. The right hand has a melodic line with some triplets. The left hand has eighth notes. The dynamic marking *poco-* is placed above the right hand in measure 23. The numbers "1 3 1 2" are written above the right hand at the end of measure 23. The word "Red." is written below the bass staff at the beginning of each measure. An asterisk is placed below the bass staff at the end of measure 24.

25

- a -

- poco -

Red. * *Red.* *Red.* *Red.*

This system contains measures 25 and 26. The music is in a minor key with a 3/4 time signature. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the first measure of the second system. Dynamic markings include *- a -* and *- poco -*. The word *Red.* is written below the bass line in measures 25, 26, and 27, with an asterisk in measure 26.

27

- cresc.

mp

* *Red.*

This system contains measures 27 and 28. The right hand continues with its intricate melodic pattern. The left hand accompaniment remains consistent. A fermata is placed over the first measure of the second system. Dynamic markings include *- cresc.* and *mp*. The word *Red.* is written below the bass line in measures 27 and 28, with an asterisk in measure 28.

29

Red. *Red.*

This system contains measures 29 and 30. The right hand features a series of chords and moving lines. The left hand accompaniment continues. A fermata is placed over the first measure of the second system. The word *Red.* is written below the bass line in measures 29 and 30.

31

mf

Red. *Red.* * *Red.* *

This system contains measures 31 and 32. The right hand continues with its complex melodic texture. The left hand accompaniment remains steady. A fermata is placed over the first measure of the second system. Dynamic markings include *mf*. The word *Red.* is written below the bass line in measures 31, 32, 33, and 34, with asterisks in measures 32 and 34.

33

Red. *

Red.

This system contains measures 33 and 34. The right hand features a complex melodic line with many beamed sixteenth notes and some triplets. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *Red.* and an asterisk.

35

Red. Red. *

This system contains measures 35 and 36. The right hand continues with intricate sixteenth-note patterns. The left hand has a more rhythmic accompaniment. Dynamic markings include *Red.* and an asterisk.

37

* Red.

This system contains measures 37 and 38. The right hand has dense sixteenth-note passages. The left hand accompaniment is consistent. Dynamic markings include an asterisk and *Red.*

39

Red. * M.d. mp *

Red. *

This system contains measures 39 and 40. Measure 39 features a *M.d.* (Messa di Voce) section with a hairpin crescendo. Measure 40 begins with a *mp* (mezzo-piano) dynamic. The right hand has a more melodic line with some chords. The left hand accompaniment is rhythmic. Dynamic markings include *Red.*, an asterisk, *M.d.*, *mp*, and another asterisk.

41 *15^{ma}*

p * Red. Red. Red. Red.

43

p *mf* Red. * Red. * Red.

45

mf *f* * Red. Red. * Red.

47

Red. Red.

49

mf

Red.

Red.

This system contains measures 49 and 50. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand has a steady eighth-note accompaniment. A dynamic marking of *mf* is placed in the right hand. The word *Red.* is written below the first and fifth notes of the left hand in both measures.

51

f

Red.

This system contains measures 51 and 52. The right hand continues with a dense melodic texture. The left hand accompaniment remains consistent. A dynamic marking of *f* is placed in the right hand. The word *Red.* is written below the fifth note of the left hand in measure 52.

53

mf

poco -

Red.

This system contains measures 53 and 54. The right hand has a melodic line with some rests. The left hand accompaniment is steady. A dynamic marking of *mf* is in the right hand, and *poco -* is written in the left hand. The word *Red.* is written below the first note of the left hand in measure 53.

55

- a -

- poco -

Red. * *Red.* * *Red.* * *Red.*

This system contains measures 55 and 56. The right hand features triplet markings (3) over groups of notes. The left hand accompaniment is steady. Dynamic markings *- a -* and *- poco -* are in the right hand. The word *Red.* is written below the first, third, fifth, and seventh notes of the left hand in measure 55, with an asterisk (*) between the first and second, and between the third and fourth.

57

- cresc. rall.

Red.

This system contains measures 57 and 58. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady accompaniment. The dynamics are marked as *- cresc.* and *rall.*. A *Red.* marking is present in the left hand at the beginning of measure 57, and another *Red.* with a star symbol is at the end of measure 58.

59

f

Red.

This system contains measures 59 and 60. The right hand has a more rhythmic, chordal texture. The left hand continues with a steady accompaniment. The dynamic *f* is marked at the start of measure 59. *Red.* markings are present in the left hand at the beginning of measure 59 and the end of measure 60.

61

1. 2.

Red.

This system contains measures 61 and 62. The right hand features a complex melodic line with many accidentals. The left hand provides a steady accompaniment. The dynamic *Red.* is marked in the left hand at the beginning of measure 61 and the end of measure 62. The first ending bracket above measure 62 is labeled "1. 2." and contains two different melodic options.

63

3.

mp

8va

Red.

This system contains measures 63, 64, and 65. The right hand has a complex melodic line with many accidentals. The left hand provides a steady accompaniment. The dynamic *mp* is marked at the start of measure 64. The first ending bracket above measure 63 is labeled "3." and contains a different melodic option. The *8va* marking is present above the right hand in measure 65. *Red.* markings are present in the left hand at the beginning of measure 63, the end of measure 64, and the end of measure 65.



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Peace,



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