

A WEARDALE PORTRAIT

by

David F Golightly.

Commissioned

by

Stanhope Silver Band

to celebrate their

175th Anniversary 1823-1998



River Wear Frosterley.

John Graham

Modrana Music Publishers Ltd



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ISMN No 979-0708056 57 7

For the friends and people of my birthplace
who contributed to so many special childhood memories

David F Golightly

Contents.

	River Mist.
A	Weardale Dawn.
E	The Bonnie Moor Hen. (The Miners of Weardale)
H	Sulky Fair.
O	Tent of Hospitality. (The Beer Tent!)
S	River Nocturne.
U	Roundabouts

Percussion requirements.

Player one	Timpani (+ cloth mute), Suspended Cymbal, Crash Cymbal, Tam Tam.
Player two	Xylophone, Snare Drum, Tambourine, Hand Bell tuned to A, Suspended Cymbal, Crash Cymbal, Tam Tam, Tambourine, Bass Drum.

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A = Catalogue No. B = Instrumentation. C = Difficulty 1-10. D = Duration.

E = Publisher F = Price £/\$ includes score and parts. + P&P

For Hire Price negotiable Contact the Publisher

Woodwind.	A.	B.	C.	D.	E.	F
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St Petersburg Mass satb	979-0708056-01-0	Sym orch Ch/4 soloists v.c.	09	55 Mins	Modrana	£06.00	\$12.00

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Arrangements.

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Che fiero momento Gluck	Soprano/Str/ob Hpsi	05	02 Mins	Wilson Editions.	Hire only
Sen corre l'agnelletta Sarr	Soprano/Str/ob Lute	05	02 Mins	Wilson Editions.	Hire only

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Recordings.

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St Petersburg Mass	PMC001	Tp	55 Mins	Modrana	£06.00 \$12.00
Russian Sacred Music. *?	PCD 2030	CD	64 Mins	Hallmark	£06.00 \$12.00
Russian Folk Music *	3036701312	CD	64 Mins	Hallmark	£06.00 \$12.00
British Piano Music	ASC CS CD1	CD	64 Mins	ASC	£10.00 \$20.00
British Clarinet Music	ASC CS CD2	CD	74 Mins	ASC	£10.00 \$20.00
British Piano Music Vol 2	ASC CS CD3	CD	74 Mins	ASC	£10.00 \$20.00
A Weardale Portrait	ASC SSB CD001CD/Tp		68 Mins	ASC	£10.00 \$20.00
"Arcadian murmurs:	Euterpe 202	CD	72mins	Euterpe	£10.00 \$20.00
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Reviews

The Music of David Golightly, by Alexander Govorov

David Golightly's Choral music was the first Western composer's music to become part of Soglasie's repertoire, following the Choir's first meeting with the composer in March 1993. I was greatly interested in his work from the first, particularly as I was familiar with the English style of Elgar, Vaughan Williams, Britten and Tippett. David Golightly's work is indisputably English, but his music also reveals an Englishman with a Russian Soul. As we rehearsed "Rites of Passage", we were inspired. Working our way towards a better understanding of the choral pieces, we discovered both the composer's love for Pushkin's poetry and the deep sincerity of his talent. The ideas and images of Pushkin's words expressed themselves through the composer's language of music. The great Russian composer, Mussorgsky, said, "Of greatest importance for a composer in creating music is the search for truth". It is this truth we hear when we perform David Golightly's music. Our further association with this talented English composer developed into a large-scale co-operation, "The St Petersburg Mass", which was composed for and commissioned by the Soglasie Choir. The premiere of this work in St Petersburg in May 1994 was a major event in the musical life of the city and many important artists and composers attended this unique occasion. Professor Musin, who is head of Conducting at the St Petersburg Conservatoire, commented that it was "Music of the Heart". In addition, it received a ten-minute standing ovation from an enthusiastic audience.

David Golightly Symphony no 1 ° Middlesbrough Football Club Energetic sports and the high art might seem to be completely opposite expressions of human endeavour; one being concerned with sheer physical exuberance and even a macho triumphalism, the other with matters of the spirit: the intellect and the communication of subtle emotional experiences. Perhaps both are different sides of the same coin of human self-expression. David Golightly, former student of Huddersfield University Music Department ° in the days when it was a more modest Polytechnic ° was even then already a prolific composer, burgeoning with imaginative ideas. Now, years later, his imagination, no less his technique as a composer has matured. There are perhaps not many

specifically avowed instances of sport directly inspiring serious music: certainly not symphonic music on the scale of this work dedicated to Golightly's admired Middlesbrough Football Club and its manager, Steve Gibson. The nearest that immediately comes to mind must surely be Honegger's Rugby of 1928. Many musicians and 'arty' people, who might not at first sight be thought to have much interest in macho sports, do follow the fortunes of their favourite team, whether it is football, cricket, motor sport or whatever else. However, having declared a committed support of his team, and been hearteningly inspired by what it stands for, the music itself exists firmly on its own terms: it is after all, a pure and abstract symphonic creation. In this, it succeeds most convincingly. The sleeve notes hint at Golightly's Russian connections, and this is aptly summarised by a Russian commentator, Alexander Govorov, who declares that the composer is the 'Englishman with a Russian soul'. It could well be that Golightly will come to be regarded as an English Shostakovich; there are numerous stylistic similarities to the Russian model: those driving motor rhythms, and characteristic, slender wisps of solo themes; and above all the relentless on-going energy, so often dark-toned and uncompromising. Perhaps its greatest asset is its most assured and brilliant sense of orchestral colour. As with Russian muse in general, this symphony is apt to be expansive in length, and it just could be thought that some of the material, despite its fascinating orchestration, might, in a purely musical-structural sense, benefit from some more subtle and varied thematic development rather than the ° particularly rhythmic ° repetition it tends to display. But there is no mistaking the fact that this is indeed an arresting and captivating symphonic piece of music; immediately approachable, its message clear and distinct. Arthur Butterworth Philharmonic Magazine December 2000

DAVID GOLIGHTLY Symphony no 1; Three Sea Scapes City of Prague

Philharmonic Orchestra (conducted by Gavin Sutherland) (recorded 28-30 August, 2000) ASC Records CS CD38 [54:41] Though he has composed extensively for theatre and film in this country, David Golightly's music is better known abroad. In particular, he has strong links with St Petersburg, for whose Rouss-land Soglasie Choir he wrote The St Petersburg Mass, which was received in the city to great acclaim. Indeed the choir's conductor went so far as to describe him as 'The Englishman with a Russian soul'. His Piano Sonata recently received its first performance at New York's Carnegie Hall, and will be heard later this month in Oxford. From the age of nine, he has been an ardent supporter of Middlesbrough FC, and this symphony must be regarded as being the first-ever which is not only dedicated to a football club and its chairman but an orchestral portrait of the game. In fact, the work's programme is intensely personal. 'My symphony was composed as an attempt to chart in musical terms the struggles, successes and failures which I have encountered on life's journey', says the composer, and in it he has also sought to encapsulate the fluctuating fortunes of his team. Golightly possesses a distinctive musical voice ° tonal in idiom, by turns gritty and lyrical in style, but constantly underpinned by insistent rhythmic energy and clothed in assured orchestral colours. A feature of the first three movements is their enigmatic, throwaway endings. Richly-scored and impassioned though it is, the slow movement suggests that the composer is striving to rein in his romantic inclinations. However, any inhibitions he may have are cast to the winds in the turbulent finale ° a portrait of an actual football match ° and the serene C major ending is utterly captivating. Given limited rehearsal time, young conductor Gavin Sutherland and his forces play with evident commitment ° only the somewhat fragmentary second movement shows signs of strain. Recording sound is vivid but lacks bloom and ambience. The disc is completed by Three Sea Scapes ° masterly arrangements of three shanties. Golightly is certainly a composer to watch, and this symphony is warmly recommended.

Performance ***

Sound ***

Reviewer: Adrian Smith Classical Music Web Site

DAVID GOLIGHTLY: Symphony No. 1, Three Sea Scapes. Golightly's symphony is a big, ostinato-driven, muscular piece, tonal and constructed out of the musical equivalent of big, solid blocks, or painted in broad brush-strokes of primary colours. It seems to be the proof in music of Grainger's words to the effect that the English are 'passionless about everything except football' - because it is dedicated to a football club (Middlesbrough) and its manager, and extrapolates from these men of sport and mud to hypothetical Promethean strivers, builders and visionaries everywhere. Whether or not you are as passionate as Mr Golightly is about soccer, the symphony is one of those big-boned, tonal, neo-romantic pieces, which can be relied upon to get the blood pumping a little faster. The Seascapes are appealing orchestral fantasias in familiar style, also bold and colourful. City of Prague Philharmonic Orchestra; Gavin Sutherland.
Reviewer Jeff Joneikis Records International

A WEARDALE PORTRAIT

Andante Sostenuto Tempo Rubato ♩ = 62
1 River Mist

David F Golightly

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano Cornet: Rests throughout.
- Solo Cornet: Features a solo line starting in the second measure with a *p* dynamic, including a triplet in the sixth measure.
- Repiano Cornet: Rests throughout.
- 2nd Cornet: Rests throughout.
- 3rd Cornet: Rests throughout.
- Flugel horn: Rests throughout.
- Solo Horn: Features a solo line starting in the fourth measure with a *pp* dynamic, including a triplet in the fifth measure.
- 1st Horn: Rests throughout.
- 2nd Horn: Rests throughout.
- 1st Baritone: Rests throughout.
- 2nd Baritone: Rests throughout.
- Solo Trombone: Features a solo line starting in the fourth measure with a *pp* dynamic, including a triplet in the fifth measure.
- 2nd Trombone: Features a line starting in the fourth measure with a *pp* dynamic, including a triplet in the fifth measure.
- Bass Trombone: Features a line starting in the fourth measure with a *pp* dynamic, including a triplet in the fifth measure.
- Euphonium: Rests throughout.
- E Flat Bass: Rests throughout.
- BB Flat Bass: Rests throughout.
- Timp: Rests throughout.
- Percussion 1: Features a line starting in the fourth measure with a *pp* dynamic, including a triplet in the fifth measure.
- Percussion 2: Rests throughout.

The score includes various musical notations such as dynamics (*p*, *pp*), articulation marks ($\langle \rangle$), and triplet markings. The tempo is marked 'Andante Sostenuto Tempo Rubato' with a metronome marking of 62. The piece is titled 'River Mist' and is numbered '1'.

19

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

BB Flat Bs

19

Tp

Perc 1

Tam.Tam

Per 2

Review Copy Only

ppp < > *mp*

24

Sop Cornet

Senza sordini

Solo Cornet

Senza sordini *p* *pp* *mf* *p* *pp*

Rep Cornet

Senza sordini *p* *pp* *mf* *p*

2nd Cornet

p *pp* *mf* *p*

3rd Cornet

Senza sordini

Flugel Horn

p *pp* *mf* *p*

Solo Hn

p *pp* *p*

1st Hn

2nd Horn

1st Bar.

mf

2nd Bar.

Solo Trb

p *pp* *pp* *pp*

2nd Trb

p *pp* *pp* *pp*

Bass Trb

p *pp* *pp* *pp*

Eup

pp *mp* *pp*

E Flat Bs

24

BB Flat Bs

24

Tp

Sus/Cym

Timp

tr *pp* *pp*

Perc 1

pp *pp*

Perc 2

Tam.Tam

pp *pp* *mp*

B

Musical score for a brass and percussion ensemble, measures 35-40. The score includes parts for Sopranino, Solo, Repetitive, 2nd, and 3rd Cornets; Flugel Horn, Solo Horn, 1st and 2nd Horns; 1st and 2nd Baritone, Solo, 2nd, and Bass Trombones; Euphonium, E-flat Bass, and B-flat Bass; and Trumpet. Percussion includes Cymbal, Marimba, and Glockenspiel. Dynamics range from pp to f. A 'Review Copy Only' watermark is present across the middle of the page.

53

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

BB Flat Bs

53

Tp

Perc 1

Perc 2

mf

Tutti

mf

mf

mf

mp

mf

f

f

mp

f

mp

mf

mf

f

mf

mf

tr

mf

Marimba

f

f

f

f

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E Pastorale Con moto ♩ = 68

56

Sop Cornet *fp mp*

Solo Cornet *fp mp* Solo

Rep Cornet *fp*

2nd Cornet *fp*

3rd Cornet *fp*

Flugel Horn *fp*

Solo Hn *fp*

1st Hn *fp*

2nd Horn *fp*

1st Bar. *fp*

2nd Bar. *fp*

Solo Trb *fp mf mp*

2nd Trb *fp mf mp*

Bass Trb *fp mp mf mp*

Eup *fp mf*

E Flat Bs *fp mp mp*

BB Flat Bs *fp mp mp*

Tp *f*

Perc 1 *fp* Sus/Cym Soft Sticks *p mf*

Perc 2 *f* Cymbal Crash *p mp* Tam.Tam Soft Sticks

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F The Miners of Weardale

60

Sop Cornet *mf* *mf*

Solo Cornet *mp*

Rep Cornet *p*

2nd Cornet

3rd Cornet

Flugel Horn *mf* *mf*

Solo Hn *mp* *mp* *mp*

1st Hn

2nd Horn

1st Bar. *p*

2nd Bar.

Solo Trb *p* *mp* *p* *mp*

2nd Trb *p* *mp* *mp*

Bass Trb *p* *mp* *mp*

Eup Solo *mp* *mp*

E Flat Bs *p* *mp* *p*

BB Flat Bs *p* *mp* *p*

Tp *p*

Perc 1 Sus/Cym Soft Sticks *p* *mp*

Per 2

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89

Sop Cornet *mp* *mf*

Solo Cornet *mf*

Rep Cornet *mf*

2nd Cornet *mf* *f* *mp*

3rd Cornet *mf* *f* *mp*

Flugel Horn *mf*

Solo Hn *f* *mp*

1st Hn *mf* *f* *mp*

2nd Horn *mf* *f* *mf*

1st Bar. *mp*

2nd Bar. *mp* *mf* *mp*

Solo Trb *mp* *mf* *mp*

2nd Trb *mf* *mp*

Bass Trb *mf* *mp*

Eup *mp* *mf* *mp*

E Flat Bs *mf* *mp*

89 BB Flat Bs *mf* *mp*

Tp *mf* *f* *mp*

Perc 1 Cymbal Crash *mp* *mf*

Per 2

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95

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

BB Flat Bs

95

Tp

Perc 1

Perc 2

Cymbal Crash

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100

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

BB Flat Bs

100

Trp

Perc 1

Perc 2

Tabourine

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Sulky Fair

Leggiero ♩ = 112

104 H

I

J

Musical score for Sulky Fair, page 22. The score is for a brass and percussion ensemble. It includes parts for Sopranino Cornet, Solo Cornet, Repetition Cornet, 2nd Cornet, 3rd Cornet, Flugel Horn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trumpet, 2nd Trumpet, Bass Trumpet, Euphonium, E Flat Bass, BB Flat Bass, Trumpet, Percussion 1, and Percussion 2. The score is in 2/4 time with a tempo of 112. It features dynamic markings such as mp, mf, p, and f, and performance instructions like Solo and Tutti. A large red watermark 'Review Copy Only' is overlaid on the score.

161

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

BB Flat Bs

Tp

Perc 1

Per 2

Con sordini

Solo

Con sordini

mp

mp

mp

mp

mp

mp

mf

p

p

mf

mp

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P

Musical score for a brass and woodwind ensemble, measures 169-172. The score includes parts for Sopranino Cornet, Solo Cornet, Repetitive Cornet, 2nd Cornet, 3rd Cornet, Flugel Horn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trumpet, 2nd Trumpet, Bass Trumpet, Euphonium, E Flat Bass, BB Flat Bass, Trumpet, Percussion 1, and Percussion 2. The music is in 6/8 time and features dynamic markings such as *mf*, *f*, *mp*, and *Tutti*. A large red watermark "Review Copy Only" is overlaid across the middle of the score.

Q Grandioso Sostenuto ♩ = 68

R The Miners of Weardale

180

Sop Cornet *sfz* *mf*

Solo Cornet *sfz* *mf*

Rep Cornet *sfz* *mf*

2nd Cornet *sfz* *mf*

3rd Cornet *sfz* *mf*

Flugel Horn *sfz* *mf*

Solo Hn *mf* *mf*

1st Hn *mf*

2nd Horn *mf*

1st Bar. *sfz* *mf*

2nd Bar. *sfz* *mf*

Solo Trb *fp* *mf*

2nd Trb *fp* *mf*

Bass Trb *fp* *mf*

Eup *fp* *f* *mf* *mf*

E Flat Bs *fp* *mf*

BB Flat Bs *fp* *mf*

Tp *tr* *fp* *fp* *mf*

Perc 1 *mp* *mf*

Tam. Tam Soft Sticks *mp* *mf*

Per 2 *mp* *mp*

197

Sop Cornet *sf* *mf*

Solo Cornet *sf* *mf*

Rep Cornet *sf* *mf*

2nd Cornet *sf* *mf*

3rd Cornet *sf* *mf*

Flugel Horn *sf* *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Horn *mf*

1st Bar. *sf* *mf*

2nd Bar. *sf* *mf*

Solo Trb *sf* *mf*

2nd Trb *sf* *mf*

Bass Trb *sf* *mf*

Eup *sf* *mf*

E Flat Bs *f* *mf* *f*

BB Flat Bs *f* *mf* *f*

Tp *f* *mf* *f*

Perc 1 Cymbal Crash *mf*

Per 2

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V

221

Sop Cornet *mf* *fp*

Solo Cornet *fp*

Rep Cornet *fp*

2nd Cornet *mf* *mp* *fp*

3rd Cornet *mf* *mp* *fp*

Flugel Horn *fp*

Solo Hn *mp* *mf* *mf* *fp*

1st Hn *mp* *mf* *mf* *fp*

2nd Horn *mp* *mf* *mf* *fp*

1st Bar. *fp*

2nd Bar. *fp*

Solo Trb *fp*

2nd Trb *fp*

Bass Trb *fp*

Eup *fp*

E Flat Bs *mf* *mf* *fp*

BB Flat Bs *mf* *mf* *fp*

Tp *fp* tr

Perc 1

Perc 2

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226

Sop Cornet

Solo Cornet

Rep Cornet

2nd Cornet

3rd Cornet

Flugel Horn

Solo Hn

1st Hn

2nd Horn

1st Bar.

2nd Bar.

Solo Trb

2nd Trb

Bass Trb

Eup

E Flat Bs

226

BB Flat Bs

Tp

Perc 1

Perc 2

Cymbal Crash

Sus/Cym Soft Sticks

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230

Sop Cornet *ff sfz f*

Solo Cornet *ff sfz f*

Rep Cornet *ff sfz f*

2nd Cornet

3rd Cornet

Flugel Horn *ff sfz f*

Solo Hn *ff f sfz*

1st Hn *ff f sfz*

2nd Horn *ff f sfz*

1st Bar. *f sfz*

2nd Bar. *f sfz*

Solo Trb *fp mf*

2nd Trb *fp mf*

Bass Trb *fp mf*

Eup *f sfz*

E Flat Bs *fp f fp*

BB Flat Bs *fp f fp*

Tp *f*

Perc 1 *f Cymbal Crash f*

Per 2

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