

Frontiers

by

David. F. Golightly.

Five Arrangements

of

Folk Songs of the American West

Commissioned 1994

by

Hull Male Voice Choir

T.T.B.B. Version



Modrana Music Publishers Ltd

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Five Arrangements of Folk Songs of the American West

T.T.B.B. Version

ISMN No 979-0708056 20 1

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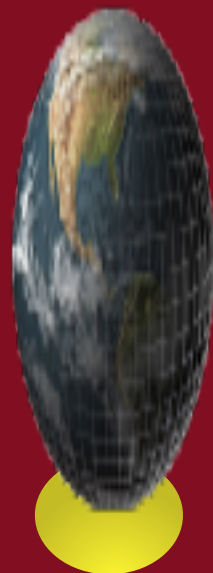
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Reviews

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

The Buffalo Skinners.

Arranged David F Golightly.

Words Traditional

Strepitoso ♩ = 96

Musical score for the first system of 'The Buffalo Skinners'. It features four vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Strepitoso' with a quarter note equal to 96 beats per minute. The lyrics for all parts are 'It was in the town of'. The piano part begins with a forte (*f*) dynamic. The vocal parts enter in the fourth measure with a forte (*f*) dynamic.

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Musical score for the second system of 'The Buffalo Skinners'. It features four vocal parts (Tn 1, Tn 2, Bs 1, Bs 2) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for all parts are 'Jacks-bo-ro in the year of sev-en-ty three, When a man by the name of Cre-go came'. The piano part continues with a forte (*f*) dynamic. The vocal parts enter in the first measure of this system.

Tn 1. ¹² stepp-ing up to me, Say-ing how do you do young fel-low and how would you like to

Tn 2. ⁸ stepp-ing up to me, Say-ing how do you do young fel-low and how would you like to

Bs 1. stepp-ing up to me, Say-ing how do you do young fel-low and how would you like to

Bs 2. stepp-ing up to me, Say-ing how do you do young fel-low and how would you like to

¹²

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Tn 1. ¹⁷ go and spend the sum-mer pleas-ant - ly - on the range of the buf - fa - lo?

Tn 2. ⁸ go and spend the sum-mer pleas-ant - ly - on the range of the buf - fa - lo?

Bs 1. go and spend the sum-mer pleas-ant - ly - on the range of the buf - fa - lo?

Bs 2. go and spend the sum-mer pleas-ant - ly - on the range of the buf - fa - lo?

¹⁷

A

Musical score for the first system, measures 22-27. It includes staves for Tn 1, Tn 2, Bs 1, Bs 2, and a grand staff for piano accompaniment. The piano part starts at measure 22 with a forte (*ff*) dynamic.

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Musical score for the second system, measures 28-32. It includes staves for Tn 1, Tn 2, Bs 1, Bs 2, and a grand staff for piano accompaniment. The vocal parts have lyrics and dynamics (*mf*, *mp*).

bu - fa - lo,
bu - fa - lo,
Our hearts were cased with buf-fa-lo hocks, our
Our hearts were cased with buf-fa-lo hocks, our

Tn 1. *mp*
Stink - ing stink - ing buf - fa - lo. buf - fa - lo

Tn 2. *mp*
Stink - ing stink - ing buf - fa - lo. buf - fa - lo

Bs 1.
souls were cased with steel, And the hard-ships of that sum-mer would near-ly make you

Bs 2.
souls were cased with steel, And the hard-ships of that sum-mer would near-ly make you

33

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Tn 1. *mf*
Dar - ned old buf - fa - lo. Ya - ho

Tn 2. *mf*
Dar - ned - old buf - fa - lo. Ya - ho

Bs 1.
reel. While skinn-ing them darned old stink-ers, our lives they had no show, For the

Bs 2.
reel. While skinn-ing them darned old stink-ers, our lives they had no show, For the

38

Musical score for the first system, measures 43-46. It includes parts for Tn 1, Tn 2, Bs 1, Bs 2, and Piano. The lyrics are: "In - di - ans Ya - ho. Ya - ho Get a - long" and "In - di - ans wait - ing to pick us off on the range of the buf - fa - lo." The piano part features chords and a melodic line in the right hand, with a bass line in the left hand.

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Musical score for the second system, measures 47-51. It includes parts for Tn 1, Tn 2, Bs 1, Bs 2, and Piano. The lyrics are: "mule." and "mule." The piano part features chords and a melodic line in the right hand, with a bass line in the left hand.

Tn 1.

Tn 2.

Bs 1.

Bs 2.

f

Our food it was a buf-fa-lo hump, a

f

Our food it was a buf-fa-lo hump, a

52

mf

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Tn 1.

Tn 2.

Bs 1.

Bs 2.

mf

And all we had to sleep on was a buf - fa - lo for a

mf

And all we had to sleep on was a buf - fa - lo for a

iron _ wedge of bread,

iron _ wedge of bread,

57

Musical score for the first system, including vocal parts (Tn 1, Tn 2, Bs 1, Bs 2) and piano accompaniment. The lyrics are: "The fleas and gray backs worked on us, Oh, boys it was not slow, I can".

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Musical score for the second system, including vocal parts (Tn 1, Tn 2, Bs 1, Bs 2) and piano accompaniment. The lyrics are: "tell you there's no hell on earth like the range of the buffalo."

C

Musical score for Tn 1, Tn 2, Bs 1, Bs 2, and piano accompaniment. The score is in G major (one sharp) and 2/4 time. The piano part starts at measure 71 with a forte (*ff*) dynamic. The brass parts are mostly rests in this section.

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Musical score for Tn 1, Tn 2, Bs 1, Bs 2, and piano accompaniment with lyrics. The score is in G major (one sharp) and 2/4 time. The piano part starts at measure 77 with a mezzo-forte (*mf*) dynamic. The lyrics are: "Oh now we've crossed Pease Riv-er and home-ward we are bound, No".

Tn 1. more in that hell-fired coun try shall we be ev-er found. Go-in' home to our wives and

Tn 2. more in that hell-fired coun try shall we be ev-er found. Go-in' home to our wives and

Bs 1. more in that hell-fired coun try shall we be ev-er found. Go-in' home to our wives and

Bs 2. more in that hell-fired coun try shall we be ev-er found. Go-in' home to our wives and

82

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Tn 1. sweet - hearts tell oth-ers not to go, To the God for sak-en buf-fa - lo range and the

Tn 2. sweet - hearts tell oth-ers not to go, To the God for sak-en buf-fa - lo range and the

Bs 1. sweet - hearts, tell oth-ers not to go, To the God for sak-en buf-fa - lo range and the

Bs 2. sweet - hearts, tell oth-ers not to go, To the God for sak-en buf-fa - lo range and the

87

92

Tn 1. darned old buf - fa - lo.

Tn 2. darned old buf - fa - lo.

Bs 1. darned old buf - fa - lo.

Bs 2. darned old buf - fa - lo.

f *ff* *sfz*

Detailed description: This is a musical score for a vocal ensemble and piano. It consists of five staves. The top four staves are for vocalists: Tenor 1 (Tn 1.), Tenor 2 (Tn 2.), Bass 1 (Bs 1.), and Bass 2 (Bs 2.). The bottom staff is for the piano. The music is in the key of D major (one sharp) and 4/4 time. The vocal parts have lyrics: "darned old buf - fa - lo." with hyphens indicating syllables across notes. The piano accompaniment starts with a forte (*f*) dynamic, moves to fortissimo (*ff*) in the second measure, and ends with sforzando (*sfz*) in the fourth measure. There are dynamic hairpins throughout the score.

Review Copy Only

Chisholm Trail.

Arranged David F Golightly.
Words Traditional

mf
Come a-long boys and
mp
Hmm
mp
Hmm
mp
Hmm

1

Review Copy Only

6
list-en to my tale, I'll tell you of my trou-bles on the old Chis-holm Trail. Come a
hmm
hmm
hmm
hmm
hmm

6

Ten 1. *mf* ti - yi you - py, you - py, yea you - py yea, Come a

Ten 2. Come a ti - yi you - py, yea you - py yea, Come a

Bs 1. Come a ti - yi you - py you - py yea, you - py yea Come a

Bs 2. Come a ti - yi you - py yea, you - py yea Come a

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Ten 1. *mf* ti - yi you - py, you - py yea.

Ten 2. ti - yi you - py, you - py yea.

Bs 1. ti - yi you - py, you - py yea. *mf* Oh, it's

Bs 2. *mf* ti - yi you - py you - py yea. Oh, it's

mf

Ten 1. 17 And beans and beans ev' - ry__ day I'd soon rath-er eat

mf

Ten 2. And beans and beans ev' - ry__ day I'd soon rath-er eat

Bs 1. ba-con and beans most ev' - ry day I'd soon rath-er eat prai - rie__ hay, __

Bs 2. 17 ba-con and beans most ev' - ry day I'd soon rath-er eat prai - rie__ hay, __

mp

17

Review Copy Only

Ten 1. 21 prai - rie hay Come a ti - yi you - py, you - py yea, you - py

Ten 2. prai - rie hay__ Come a ti - yi you - py yea, you - py

Bs 1. — Come a ti - yi you - py you - py

Bs 2. 21 — Come a ti - yi you - py

21

B *f*

Ten 1. *f*
25 yea, Come a ti - yi you-py you-py yea. The *f*

Ten 2. *f*
25 yea, Come a ti - yi you-py you-py yea. The *f*

Bs 1.
25 yea, you-py yea, Come a ti - yi you-py you-py yea.

Bs 2.
25 yea, you-py yea, Come a ti - yi you-py you-py yea.

25

Review Copy Only

Ten 1. *mf*
30 wind did blow and the rain did fall It looked by grab, like to lose them all. Come a

Ten 2. *mf*
30 wind did blow and the rain did fall It looked by grab, like to lose them all.

Bs 1. *mf*
30 Brr ~~~~~ pat - a brr ~~~~~ pat-a - pit - a - pat - a - pit - a - pat - a - brr ~~~~~ Come a

Bs 2. *mf*
30 Brr ~~~~~ pat - a brr ~~~~~ pat-a - pit - a - pat - a - pit - a - pat - a brr. ~~~~~

mp

30

Ten 1. 34 ti - yi you - py you - py yea, you - py yea, Come a ti - yi you-py you-py

Ten 2. Come a ti - yi you - py yea, you - py yea, Come a ti - yi you-py you-py

Bs 1. ti - yi you - py you - py yea, you - py yea, Come a ti - yi you-py you-py

Bs 2. 34 Come a ti - yi yea you - py yea, Come a ti - yi you-py you-py

Review Copy Only

Ten 1. 38 yea. I don't give a damn if they nev-er do stop, I'll

Ten 2. yea. I don't give a damn if they nev-er do stop, I'll

Bs 1. yea. I don't give a damn if they nev-er do stop, I'll

Bs 2. 38 yea. I don't give a damn if they nev-er do stop, I'll

Ten 1.
43 ride as long as a eight day clock. Come a ti - yi you-py you-py yea, you-py

Ten 2.
ride as long as a eight day clock. Come a ti - yi you-py you-py yea, _____

Bs 1.
ride as long as a eight day clock. Come a ti - you-py yea - yi - yea, you-py you-py

Bs 2.
43 ride as long as a eight day clock. Come a ti - you-py yea - yi yea, you-py you-py



43

Review Copy Only

Ten 1.
47 yea, Come a ti - yi you - py you - py yea, _____

Ten 2.
_____ you - py yea, Come a ti - yi you - py you - py yea, _____

Bs 1.
yea, Come a ti - you-py yea - yi - yea, you - py you - py

Bs 2.
47 yea, Come a ti - you-py yea - yi - yea, you - py you - py



47

Musical score for four voices (Tenors 1 and 2, Basses 1 and 2) and piano. The score is in G major (one sharp) and 4/4 time. The lyrics are: "yea, you-py yea, you-py yea." The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment starts at measure 50 and includes dynamics of mezzo-forte (*mf*) and piano (*p*). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Review Copy Only

Shenandoah.

Arranged David F Golightly.

Lontano ♩ = 48

Words Traditional

Musical score for the first system of 'Shenandoah'. It includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano (rehearsal only). The tempo is Lontano (♩ = 48). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *mp* and *p*. The lyrics for Tenor 1 are: "Oh Shen-an - doah I long to hear you A -". The lyrics for Tenor 2 are: "Oh Shen-an-doah I long to hear you". The lyrics for Bass 1 are: "Oh Shen-an - doah I long to hear you". The lyrics for Bass 2 are: "Hear you." The piano part is marked "Piano for rehearsal only".

Review Copy Only

Musical score for the second system of 'Shenandoah'. It includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The tempo is Lontano (♩ = 48). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *mp*. The lyrics for Tenor 1 are: "way you roll - ing riv - er O, Shen - an - doah I long to". The lyrics for Tenor 2 are: "A - way you roll - ing riv - er O, Shen - an - doah I long to". The lyrics for Bass 1 are: "A - way you roll - ing riv - er O, Shen - an - doah I long to". The lyrics for Bass 2 are: "A - way you roll - ing riv - er O, Shen - an - doah - I long to". The piano part continues with accompaniment.

Musical score for measures 11-14. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "hear you Roll a - way We're bound a - way". The piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include *mp* and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Review Copy Only

Musical score for measures 15-18. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "cross the wide Mis - sou - ri. Oh Oh roll a-way. Oh". The piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include *mp*, *mf*, and *mf*. The time signature changes from 3/4 to 2/4 and back to 3/4. A rehearsal mark 'A' is present above measure 17. The tempo marking *Piu mosso.* is also present.

Ten 1
20 Shen-an-doah I love your daugh-ter. A-way - I'm *mf*

Ten 2
20 roll a-way. you roll-ing riv-er Oh roll a-way. *mf* A-

Bs 1
20 Oh roll a-way. you roll-ing riv-er. Roll a-way

Bs 2
20 way. Oh roll a-way. Roll-ing riv-er Roll a-way. I'm

20

Review Copy Only

Ten 1
24 bound a-way. *mf* Oh Shen-an-doah, *mp* I love your *mf*

Ten 2
24 way I'm bound a-way. *mf* Oh Shen-an-doah, *mp* Roll a-way A- *mf*

Bs 1
24 I'm bound a-way. *mf* Oh Shen-an-doah *mp* A-

Bs 2
24 bound a-way. *mf* Oh Shen-an-doah, *mp* Roll a-way

24

Solo 27

Ten 1 27 *f* daugh-ter. A - way, I'm bound to go *mp* Cross the

Ten 2 27 way Roll a-way I'm bound to go *mf* Cross the wide,

Bs 1 27 - way. I'm bound to go Cross the wide, *mf* *mp*

Bs 2 27 A - way I'm bound to go. Cross the wide, cross the

27

Review Copy Only

Solo 31 *f* A - way I'm

Ten 1 31 *mf* wide, cross the wide *f* Mis - sou - ri. O, Shen - an - doah I'm bound to

Ten 2 31 cross the wide *mf* Mis - sou - ri. O, Shen - an - doah I'm bound to

Bs 1 31 Cross the wide *mf* Mis - sou - ri. O, Shen - an - doah I'm bound to

Bs 2 31 wide Mis - sou - ri. O, Shen - an - doah I'm bound to

31

34 bound A-way a-way you roll-ing riv-er Roll a-way I'll not de-leave you A-way you roll-ing riv-er O, Shen-an-doah, I'll not de-leave you A-way a-way roll-ing riv-er a-way O, Shen-an-doah, I'll not de-leave you, A-way you roll-ing riv-er a-way O, Shen-an-doah, I'll not de-leave you, A-way you roll-ing riv-er O, Shen-an-doah, I'll not de-

38 ceive you roll a-way we're bound a-way, Cross the wide ceive you, A-way, we're bound a-way, Cross the ceive you, A-way we're bound a-way, Cross the ceive you A-way we're bound a-way, Cross the

Review Copy Only

Dolente A piacere
Lontano A tempo

Musical score for measures 41-44. Includes parts for Solo, Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. Lyrics include: Mis - sou - ri. Roll a - way. O, Shen-an-doah. Cross the wide Mis - sou - ri. O, Shen-an-doah I long to.

Review Copy Only

Musical score for measures 45-48. Includes parts for Solo, Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. Lyrics include: I long to hear you, you roll - ing riv - er. hear you, A way you roll - ing riv - er, O, Roll you roll - ing riv - er, O, Roll a way, O.

Solo 48 *f* O, Shen-an-doah I long to hear you, *f* A - way

Ten 1 48 Shen-an-doah I long to hear you, *f* A - way, we're bound a -

Ten 2 48 Shen-an-doah. I long to hear you, *f* A - way we're bound a -

Bs 1 48 Shen-an-doah I long to hear you, *f* A - way we're bound a -

Bs 2 48 Shen-an-doah I long to hear you, *f* A - way we're bound a -

48

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Solo 51 we're bound a-way, *f* Cross the wide

Ten 1 51 way, *mf* Cross the wide, *f* Cross the wide Mis-

Ten 2 51 way, *mf* Cross the wide, *f* Cross the wide Mis -

Bs 1 51 way, *mf* Cross the wide, *f* Cross the wide Mis -

Bs 2 51 way, *mf* Cross the wide, *f* Cross the wide Mis -

51

Musical score for a choir and piano. The score includes parts for Solo, Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are "Mis - sou - ri. O, Shen - an - doah." The tempo is marked "Rall" and the dynamics are "mp". The page number "55" is visible at the bottom left of the piano part.

Review Copy Only

The Streets Of Laredo.

Arranged David F Golightly.

Words Traditional

Grazioso. ♩ = 112

Tenor 1. *mf* As I walked

Tenor 2. *mf* As I walked

Bass 1. *mf* As I walked

Bass 2. *mf* As I walked

1 As I walked

Review Copy Only

Ten 1. 6 out in the streets of La - re - do As I walked out in La -

Ten 2. 6 out in the streets of La - re - do As I walked out in La -

Bs 1. 6 out in the streets of La - re - do, As I walked out in La -

Bs 2. 6 out in the streets of La - re - do, As I walked out in La -

6

Ten 1. 11 re - do one day, I spied a young cow - boy all wrapped in white

Ten 2. re - do one day, I spied a young cow - boy all wrapped in white

Bs 1. re - do one day, I spied a young cow - boy all wrapped in white

Bs 2. 11 re - do one day, I spied a young cow - boy all wrapped in white

11

Review Copy Only

Ten 1. 16 lin - en, All wrapped in white lin - en as cold as the clay.

Ten 2. lin - en, All wrapped in white lin - en as cold as the clay.

Bs 1. lin - en, All wrapped in white lin - en as cold as the clay.

Bs 2. 16 lin - en, All wrapped in white lin - en as cold as the clay.

16

A

Ten 1. *p* Ah

Ten 2. *p* Ah

Bs 1. *p* Ah

Bs 2. *mf* Ah

21 Was once in the sad - dle I

f *p*

21

Review Copy Only

Ten 1. Ah

Ten 2. *mf* Ah

Bs 1. Ah

Bs 2. *p* Ah

27 used to go dash - ing Ah

Once in the sad - dle I used to go gay

27

Ten 1. *mf* 33 First down to Ros - ie's and then to the card-house, Shot in the chest I am *mf*

Ten 2. *p* Ah Shot in the chest I am *mf*

Bs 1. Ah Shot in the chest I am *mf*

Bs 2. 33 Ah Shot in the chest I am *mf*

Review Copy Only

Ten 1. 39 dy - ing to - day. Beat the drum slow - ly *mp*

Ten 2. dy - ing to - day. *p*

Bs 1. dy - ing to - day. *f p* Ah Simile

Bs 2. 39 dy - ing to - day. *f p* Boom, Simile boom, boom

Ten 1. *p* Ah *mp* Play the dead march as they bear up my pall;

Ten 2. *mp* Play the fife low - ly *mp* Play the dead march as they bear up my pall;

Bs 1. boom, boom, boom, boom, boom, boom,

Bs 2. 45 boom, boom, boom, boom, boom, boom,

Review Copy Only

Ten 1. *mp* Put bunches of roses Ah *p* Roses to

Ten 2. *p* Ah *mp* Over my coffin, *mp* Roses to

Bs 1. boom, boom, boom, boom, boom, boom,

Bs 2. 51 boom, boom, boom, boom, boom, boom,

Ten 1. 57 dead - en the clods as they fall. C

Ten 2. dead - en the clods as they fall.

Bs 1. boom, boom, boom, boom, boom,

Bs 2. 57 boom, boom, boom, boom,

Review Copy Only

Ten 1. 63 *mf* As I walked

Ten 2. *mf* As I walked

Bs 1. *mf* As I walked

Bs 2. 63 *mf* As I walked

Ten 1. 68 out in the streets of La - re - do As I walked out in La -

Ten 2. out in the streets of La - re - do As I walked out in La -

Bs 1. out in the streets of La - re - do, As I walked out in La -

Bs 2. 68 out in the streets of La - re - do, As I walked out in La -

Review Copy Only

Ten 1. 73 re - do one day, I spied a young cow - boy all wrapped in white

Ten 2. re - do one day, I spied a young cow - boy all wrapped in white

Bs 1. re - do one day, I spied a young cow - boy all wrapped in white

Bs 2. 73 re - do one day, I spied a young cow - boy all wrapped in white

Musical score for measures 78-82. The score includes four vocal parts (Tenors 1 & 2, Basses 1 & 2) and piano accompaniment. The lyrics are: "lin - en, All wrapped in white lin - en as cold as the clay." The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Review Copy Only

Musical score for measures 83-85. The vocal parts (Tenors 1 & 2, Basses 1 & 2) are shown with rests, indicating they are silent during these measures. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

John Hardy.

Arranged David F Golightly.

Con Brio. ♩ = 112

Words Traditional

mf

Tenor 1
1
John Har - dy was a des-p'rate lit - tle man, He

mf

Tenor 2
John Har - dy was a des-p'rate lit - tle man, He

mf

Bass 1.
John Har - dy was a des-p'rate lit - tle man, He

mf

Bass 2.
1
John Har - dy was a des-p'rate lit - tle man, He

mf

Review Copy Only

5

Ten 1.
car-ried a ra-zor ev - 'ry day. He shot down a man on the West-Vir-gin-ia - line,

Ten 2.
car-ried a ra-zor ev - 'ry day. He shot down a man on the West-Vir-gin-ia - line,

Bs 1.
car-ried a ra-zor ev - 'ry day. He shot down a man on the West-Vir-gin-ia - line,

Bs 2.
5
car-ried a ra-zor ev - 'ry day. He shot down a man on the West-Vir-gin-ia - line,

Ten 1. *9* Ought a seen John Har-dy gett-in - a - way Lord, Lord, Ought a seen John Har-dy gett-in a -

Ten 2. Ought a seen John Har-dy gett - in - a - way Lord, Lord, Ought a seen John Har-dy gett-in a -

Bs 1. Ought a seen John Har-dy gett - in - a - way Lord, Lord, Ought a seen John Har-dy gett-in a -

Bs 2. *9* Ought a seen John Har-dy gett - in - a - way Lord, Lord, Ought a seen John Har-dy gett-in a -

9

Review Copy Only

Ten 1. *12* way. John Har - dy drew a four card straight,

Ten 2. way. *mf* John Har - dy drew a four card straight *mf*

Bs 1. way. His o- *mf*

Bs 2. *12* way. His o-

12 *mf*

Ten 1. 16 Drew a pair. John failed to catch and the *mf*

Ten 2. Drew a pair. John failed to catch and the *mf*

Bs 1. pon-ent drew a pair.

Bs 2. 16 pon-ent drew a pair.

mf

Review Copy Only

Ten 1. 19 oth-er fel-low won, But he left him dead in his chair Lord, Lord,

Ten 2. oth-er fel-low won, But he left him dead in his chair Lord, Lord, *mf*

Bs 1. But he left him dead in his chair Lord, Lord, *mf*

Bs 2. 19 But he left him dead in his chair Lord, Lord, *mf*

19

f B

Ten 1. *f*
22 Left him sitt-in dead in his chair.

Ten 2. *f*
Left him sitt-in dead in his chair.

Bs 1. *f*
Left him sitt-in dead in his chair.

Bs 2. *f*
22 Left him sitt-in dead in his chair.

Review Copy Only *mf*

Ten 1. *mf*
25 Hic!

Ten 2. *mf*
Hic!

Bs 1. *mf*
John Har - dy stood in the bar - roomdoor, *mf*

Bs 2. *mf*
25 So drunk he could-'nt

mf

Ten 1. 29 Could-'nt see A - long came the sher-iff with his lit - tle boys in blue, Say - ing

Ten 2. Hic! A - long came the sher-iff with his lit - tle boys in blue, Say - ing

mf

Bs 1. 29 Could-'nt see Hic!

Bs 2. 29 see. Hic!



Review Copy Only *f*

Ten 1. 32 "John-ny come and go — with me" Lord, Lord, "John-ny come go with

Ten 2. "John-ny come and go — with me" Lord Lord, "John-ny come go with

Bs 1. Lord, Lord, "John-ny come go with

Bs 2. 32 Lord, Lord, "John-ny come go with



C

Ten 1. *me."*

Ten 2. *me"*

Bs 1. *me"*

Bs 2. *me."*

f *mp*

35

mp **Review Copy Only**

Ten 1. *John Har - dy stood in the*

Ten 2. *John Har - dy stood in the*

Bs 1. *John Har - dy stood in the*

Bs 2. *John Har - dy stood in the*

mp

38

Ten 1. 41 cell - block door, Tears runn - in

Ten 2. cell - block door, Tears runn - in

Bs 1. cell - block door, Tears runn - in

Bs 2. 41 cell - block door, Tears runn in

41

Review Copy Only

Ten 1. 44 out of both eyes. He looked up to

Ten 2. out of both eyes. He looked up to

Bs 1. out of both eyes. He looked up to

Bs 2. 44 out of both eyes. He looked up to

44

Ten 1. 47 hea-ven and the stars _____ a - bove Say - ing

Ten 2. hea-ven and the stars _____ a - bove Say - ing

Bs 1. hea ven and the stars _____ a - bove Say - ing

Bs 2. 47 hea-ven and the stars hea-ven a bove Say - ing

mf

47

Review Copy Only *f*

Ten 1. 50 "Dear Lord, I'm rea - dy for to die" Lord,

Ten 2. "Dear Lord, I'm rea - dy for to die" Lord Lord, -

Bs 1. "Dear Lord, I'm rea - dy for to die" Lord,

Bs 2. 50 "Dear Lord, I'm rea - dy for to die" Lord Lord -

50

Musical score for measures 53-55. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: Ten 1: "Lord, 'Dear Lord I'm rea - dy for to"; Ten 2: "Lord. 'Dear Lord I'm rea - dy for to"; Bs 1: "Lord, Lord. 'Dear Lord I'm rea - dy for to"; Bs 2: "Lord. 'Dear Lord I'm rea dy for to". The piano part features a dynamic change from *f* to *mf* at measure 54.

Review Copy Only

Musical score for measures 56-58. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: Ten 1: "die" "They *mf*"; Ten 2: "die" "They *mf*"; Bs 1: "die" "They *mf*"; Bs 2: "die" "They". The piano part features a dynamic change from *f* to *mp* at measure 57.

59 took John Har-dy to his hang - ing ground and left him there for - to die, The *mf*

59 took John Har-dy to his hang - ing ground and left him there for - to die, The *mf*

59 took John Har-dy to his hang - ing ground and left him there for - to die, The *mf*

59 took John Har-dy to his hang - ing ground and left him there for - to die, The *mf*

Review Copy Only

63 last words I ev - er heard that poor boy say was, "my for - ty odd it nev - er told a

63 last words I ev - er heard that poor boy say was, "my for - ty odd it nev - er told a

63 last words I ev - er heard that poor boy say was, "my for - ty odd it nev - er told a

63 last words I ev - er heard that poor boy say was, "my for - ty odd it nev - er told a

f

Ten 1.
66 lie," Lord Lord, "My for - ty odd it nev - er told a

Ten 2.
lie," Lord Lord, "My for - ty odd it nev - er told a

Bs 1.
lie," Lord Lord, "My for - ty odd it nev - er told a

Bs 2.
66 lie," Lord Lord, "My for - ty odd it nev - er told a

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Ten 1.
69 lie.

Ten 2.
lie.

Bs 1.
lie.

Bs 2.
69 lie.

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

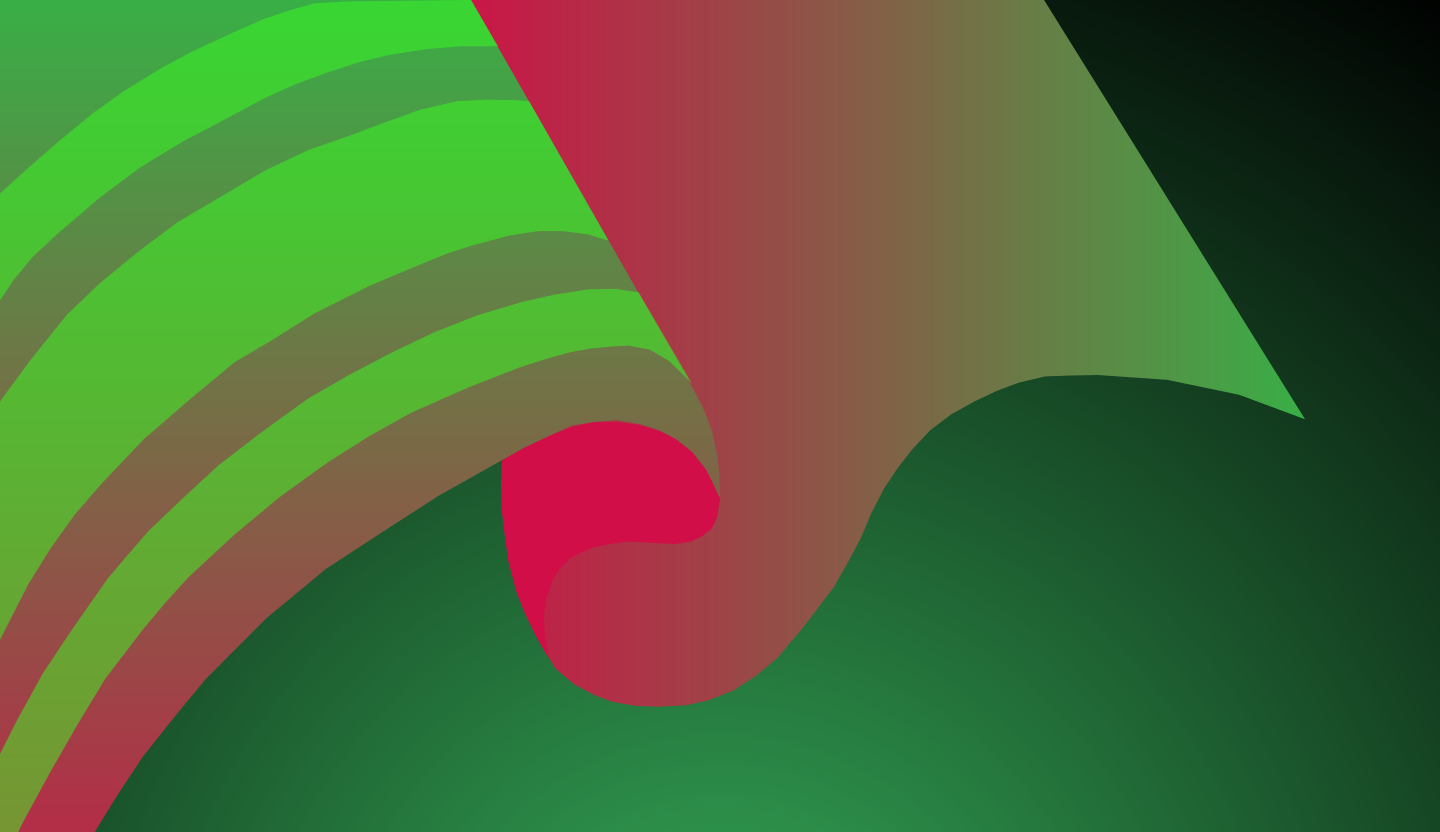
Philharmonic Orchestra (conducted by Gavin Sutherland) (recorded 28-30 August, 2000) ASC Records CS CD38 [54:41] Though he has composed extensively for theatre and film in this country, David Golightly's music is better known abroad. In particular, he has strong links with St Petersburg, for whose Rouss-land 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



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