

Septet for Brass
by
David. F. Golightly.
For
Tom Atkinson
and the
BBC Northern Brass Septet



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1981**

Modrana Music Publishers Ltd



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ISMN No 979-0708056 54 6

Content

Movement One Moderato

Movement Two Lento

Movement Three Vivace.

Instrumental.

3 Trumpets (D+2Bb) French Horn, Trombone,
Bass Trombone. Tuba

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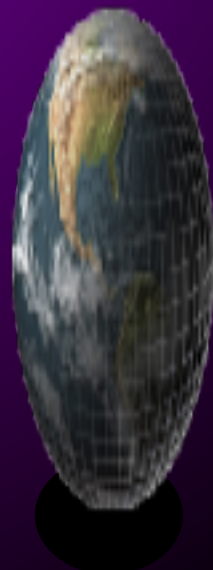
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Septet For Brass

Movement One

Moderato ♩ = 96

David F Golightly

Trumpet in D

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Bass Trombone

Tuba

pp *fz* *mf* *fz*

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D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

fz *fp* *mp* *pp*

B

2+2+2+3

Musical score for measures 7-9. The score is for a brass section with parts for D Tpt., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. The key signature is one flat (B♭) and the time signature is 3/4. Measure 7 starts with a dynamic of *fp*. Measure 8 has dynamics of *f* and *fp*. Measure 9 has dynamics of *pp*. The score includes various articulations such as accents and slurs, and some parts feature triplets.

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Musical score for measures 10-12. The score is for a brass section with parts for D Tpt., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. The key signature is one flat (B♭) and the time signature is 4/4. Measure 10 starts with a dynamic of *f*. Measure 11 has dynamics of *f* and *fp*. Measure 12 has dynamics of *pp*. The score includes various articulations such as accents and slurs, and some parts feature triplets.

C

12

D Tpt. *fp* *pp*

B \flat Tpt. 1 *fp* *pp*

B \flat Tpt. 2 *fp* *f*

Hn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tuba *mf*

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14

D Tpt. *ff* *f* *fp*

B \flat Tpt. 1 *ff* *f* *fp* *f*

B \flat Tpt. 2 *ff* *f* *fp*

Hn. *ff* *fz* *f* *fp*

Tbn. *fp* *fz* *mf*

B. Tbn. *fp* *fz* *mf*

Tuba *fp* *fz* *f* *fp*

16

D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

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D

D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

E

D Tpt. *fz fz fz fp mp fp*

B \flat Tpt. 1 *fz fz f fp mp fp*

B \flat Tpt. 2 *f fp mp fp*

Hn. *fp fp pp mp fp*

Tbn. *fp fp*

B. Tbn. *fp fp pp mp fp*

Tuba *fp fp pp mp fp*

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D Tpt. *fp fp mf*

B \flat Tpt. 1 *fp fp mf*

B \flat Tpt. 2 *fp fp*

Hn. *mp p*

Tbn. *ff f fp fp*

B. Tbn. *mp p*

Tuba *mp p*

F

D Tpt. *fp* *< fp* *fp* *fp*

B \flat Tpt. 1 *fp* *fp*

B \flat Tpt. 2 *fp* *fp*

Hn. *mf* *fp* *mf* *fp* *p*

Tbn. *fp* *f*

B. Tbn. *mf* *fp* *p*

Tuba *mf* *fp* *p*

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Rall

Con sordino

29

D Tpt. *pp*

B \flat Tpt. 1 *pp* *Con sordino* *pp*

B \flat Tpt. 2 *mf* *fp* *Con sordino* *pp*

Hn. *p* *Con sordino* *pp*

Tbn. *mf* *pp*

B. Tbn. *p* *pp*

Tuba *p* *pp*

Septet For Brass

Lento $\text{♩} = 52$

Movement Two

A

David F Golightly

Trumpet in D

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Bass Trombone

Tuba

mf < > *mf* < > *mf*

pp < > *pp* < > *pp* < > *pp*

mf > < *mf* > < *mf* < >

pp < > *pp* < > *pp* < > *pp*

pp < > *pp* < > *pp* < > *pp*

pp < > *pp* < > *pp* < > *pp*

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D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

ff < > *f* < > *ff* < >

ff < > *pp* < > *mf* < >

ff < > *pp* < > *mf* < >

ff < > *pp* < > *mf* < >

ff < > *pp* < > < >

ff < > *pp* < > < >

ff < > *pp* < > < >

B

Musical score for measures 10-13. The score includes parts for D Tpt., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. Measure 10 starts with a 3-measure rest for the D Tpt. and a *fff* dynamic for the B♭ Tpts. and Tuba. Measure 11 features a *ff* dynamic for the B♭ Tpts. and Tuba. Measure 12 has a *ffp* dynamic for the B♭ Tpts. and Tuba. Measure 13 has a *f* dynamic for the Hn. and *ffp* for the Tbn. and B. Tbn. A red watermark "Review Copy Only" is overlaid on the bottom of the score.

Musical score for measures 14-17. The score includes parts for D Tpt., B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. Measure 14 has a *f* dynamic for the B♭ Tpts. and *mf* for the Tbn. and Tuba. Measure 15 has a *ff* dynamic for the B♭ Tpts. and Tuba. Measure 16 has a *fff* dynamic for the B♭ Tpts. and Tuba, and a *p* dynamic for the Hn. and B. Tbn. Measure 17 has a *fff* dynamic for the B♭ Tpts. and Tuba, and a *p* dynamic for the Hn. and B. Tbn. A red watermark "Review Copy Only" is overlaid on the bottom of the score.

C

D Tpt. *mf* *f* *f*

Bb Tpt. 1 *f*

Bb Tpt. 2 *f*

Hn. *f*

Tbn. *pp* *mf* *pp*

B. Tbn. *pp* *mf* *pp*

Tuba *pp* *mf* *pp*

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D

22

D Tpt. *mf* *mp*

Bb Tpt. 1 *pp* *mp*

Bb Tpt. 2 *pp* *mp*

Hn. *pp* *f*

Tbn. *pp* *mp*

B. Tbn. *pp* *mp*

Tuba *pp* *mp*

B 4+3+2 4+2+3

D Tpt. *mf*

B \flat Tpt. 1 *mf ff*

B \flat Tpt. 2 *mf ff*

Hn. *ff*

Tbn. *ff*

B. Tbn. *fp fp fp*

Tuba *fp fp fp*

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10 3+3+3 5:4

D Tpt. *ff*

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *mf ff*

Tbn. *ff f*

B. Tbn. *ff mf fp ff ff*

Tuba *mf fp ff*

Musical score for measures 12-13, featuring parts for D Tpt., Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. The score includes dynamic markings such as *fp* and *ff*, and articulation like accents and slurs. Measure 12 starts with a *fp* dynamic. Measure 13 features a *ff* dynamic and a triplet of eighth notes. A red watermark "Review Copy Only" is overlaid on the score.

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Musical score for measures 13-15, continuing the parts for D Tpt., Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. Measure 13 includes a *2+2+3+2* rhythmic pattern and a *C* time signature change. Measure 14 features a *3+3+2* rhythmic pattern. The score includes dynamic markings such as *ff*, *fff*, and *pp*, and articulation like accents and slurs. A red watermark "Review Copy Only" is overlaid on the score.

3+2+3 2+3+3 3+2+3 2+2+2

16

D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

pp *f* *p* *ff* *mf*

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20

D

D Tpt.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

B. Tbn.

Tuba

mf *mp* *p* *mf*

24

E 3+3+2 3+2+3 2+2+2

D Tpt. *mf*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mf*

Hn. *mf*

Tbn. *mf* *f* *f*

B. Tbn. *mf* *f* *f*

Tuba *ff*

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29

F 3+3+2 2+2 6:4 2+3 3+2

D Tpt.

B \flat Tpt. 1 *f* *pp*

B \flat Tpt. 2 *f* *pp*

Hn. *fp* *pp*

Tbn. *fp*

B. Tbn. *fp* *pp*

Tuba *fp* *mf*

2+3 G 2+3+2

D Tpt.
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
B. Tbn.
Tuba

ff

This musical score covers measures 34 to 36. It features seven staves: D Trumpet, B-flat Trumpet 1, B-flat Trumpet 2, Horn, Trombone, B. Trombone, and Tuba. The key signature has one flat (B-flat major or D minor). Measure 34 starts with a 2+3 rhythm. Measure 35 begins with a 'G' time signature change and a 2+3+2 rhythm. The music includes various dynamics such as *f* and *ff*, and articulation marks like accents and slurs. A triplet of eighth notes is present in the Horn part in measure 36.

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3+3+2 2+3+3

D Tpt.
B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
B. Tbn.
Tuba

f

This musical score covers measures 37 to 39. It features the same seven staves as the previous system. Measure 37 starts with a 3+3+2 rhythm. Measure 38 begins with a 2+3+3 rhythm. The music includes dynamics such as *f* and *ff*, and articulation marks like accents and slurs. Triplet markings are present in the D Trumpet, B-flat Trumpet 1, B-flat Trumpet 2, and Horn parts.

39 3+2+3 3 H 4+3+2

D Tpt.
Bb Tpt. 1
Bb Tpt. 2
Hn.
Tbn.
B. Tbn.
Tuba

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41 4+2+3 3+3+3

D Tpt.
Bb Tpt. 1
Bb Tpt. 2
Hn.
Tbn.
B. Tbn.
Tuba

Musical score for measures 43-44, featuring D Tpt., Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. The score includes various musical notations such as triplets, accents, and dynamic markings.

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Musical score for measures 44-45, featuring D Tpt., Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., B. Tbn., and Tuba. The score includes various musical notations such as triplets, accents, and dynamic markings. Measure 44 includes the notation $2+2+3+2$ and $3+3+3$. Measure 45 includes the dynamic marking *fff*.

I

D Tpt. *f* *ff*

Bb Tpt. 1 *mf* *ff*

Bb Tpt. 2 *pp* *ff*

Hn. *pp* *ff*

Tbn. *pp* *ff*

B. Tbn. *pp* *ff*

Tuba *pp* *ff*

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49

D Tpt. *pp*

Bb Tpt. 1 *pp*

Bb Tpt. 2 *pp*

Hn. *pp*

Tbn. *mf* *pp*

B. Tbn. *mf* *pp*

Tuba *mf* *pp*

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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



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