

Rites of Passage

By

David F Golightly

Based on Poems

by

A Pushkin

Commissioned

by

The Soglasie Male Voice Choir of St Petersburg
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T.T.B.B version



Modrana Music Publishers Ltd



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Translation
by

Henry Jones

TTBB Version

ISMN No 979-0708056 06 5

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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

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Woodwind.	A.	B.	C.	D.	E.	F
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LIFE'S CARRIAGE.

Music D.F.Golightly.

Words A. Puskin

Leggiero ♩ = 132

Tenor 1

Tenor 2

Bass 1.

Bass 2.

1

mf

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Ten 1.

5

Ten 2.

Bass 1.

Bass 2.

mf

mf

Light - ly speeds the carri-age fleet

Light - ly speeds the carri-age fleet

mf

Hea vy la - den, trus - ty, mel - low

5

mp

Hea vy la - den, trus - ty, mel - low

3

3

Ten 1.
8 Fath - er Time a lus - ty fel - low Nev - er leaves the driv - ing seat

Ten 2.
Fath - er Time a lus - ty fel - low Nev - er leaves the driv - ing seat

Bass 1.
Fath - er Time a lus - ty fel - low Nev - er leaves the driv - ing seat

Bass 2.
8 Fath - er Time a lus - ty fel - low Nev - er leaves the driv - ing seat

8 Fath - er Time a lus - ty fel - low Nev - er leaves the driv - ing seat

mp

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A *mf*

Ten 1.
11 Take our pla - ces in the morn - ing Hur - ry! Hur - ry! Let's be gone! Com - fort, ease and safe - ty scorn - ing

Ten 2.
mf Take our pla - ces in the morn - ing Hur - ry! Hur - ry! Let's be gone! Com - fort, ease and safe - ty scorn - ing

Bass 1.
mf Hur - ry! Get on! Get on! Hur - ry! Get on!

Bass 2.
mf Hur - ry! Get on! Get on! Hur - ry! Get on!

11 Hur - ry! Get on! Get on! Hur - ry! Get on!

Musical score for measures 14-16. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "On - ly cry; Get on! Get on!". The piano part features a triplet of eighth notes in measure 15 and a triplet of eighth notes in measure 16. The bass parts have a forte (*f*) dynamic marking.

Review Copy Only

B

Musical score for measures 17-19. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The piano part features a forte (*f*) dynamic marking and a triplet of eighth notes in measure 18. The bass parts have a forte (*f*) dynamic marking.

Ten 1.

Ten 2.

Bass 1.

Bass 2.

20

20

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Ten 1.

Ten 2.

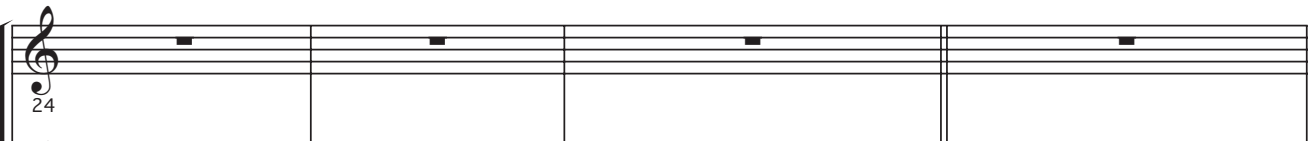
Bass 1.


Bass 2.

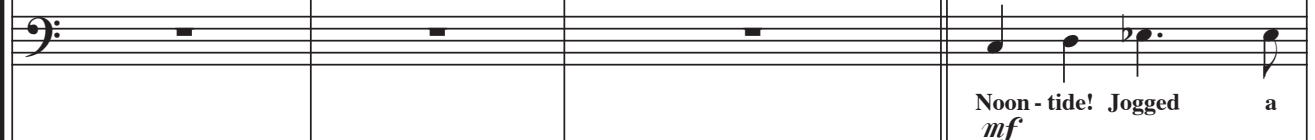
22

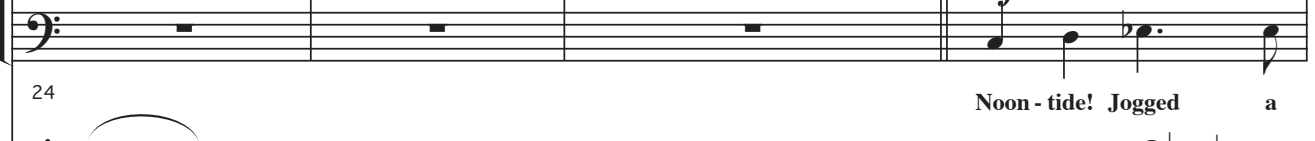
22

C

Ten 1. 
24


Ten 2. 
24

Bass 1. 
24

Bass 2. 
24

mf
Noon - tide! Jogged a

mf
Noon - tide! Jogged a



24

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Ten 1. 
28

Ten 2. 
28

Bass 1. 
28

Bass 2. 
28

mf
Heads have had the

mf
Heads have had the

f
bout and jol - ted

f
bout and jol - ted

mf



28

Musical score for measures 31-33. The score includes parts for Tenors 1 and 2, Basses 1 and 2, and Piano. The lyrics are: "time to cool. Heav-ens! Have the hor-ses bolt-ed?". The piano part features a bass line with a sixteenth-note accompaniment and a treble line with a melodic line. Dynamics include *ff* and *f*. There are hairpins and slurs in the piano part.

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Musical score for measures 34-36. The score includes parts for Tenors 1 and 2, Basses 1 and 2, and Piano. The lyrics are: "Take it ea-sy time you fool! Even-ing comes the". The piano part features a bass line with a sixteenth-note accompaniment and a treble line with a melodic line. Dynamics include *mp*. There are hairpins and slurs in the piano part. A **Rall** marking is present above the piano part, and a **Meno Mosso** marking is present above the vocal parts. The time signature changes from 4/4 to 3/4.

Tempo one.

Ten 1. *39* carri - age glid - ing

Ten 2. carri - age glid - ing

Bass 1. carri - age glid - ing

Bass 2. *39* carri - age glid - ing

mf

39

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E **Meno Mosso.**

Ten 1. *p* Doz - ing now we know the road *mf* Fath - er

Ten 2. *p* Doz - ing now we know the road *mf* Fath - er

Bass 1. *p* Doz - ing now we know the road *mf* Fath - er

Bass 2. *p* Doz - ing now we know the road *mf* Fath - er

pp

mp

pp

Musical score for measures 51-55. The score includes vocal parts for Tenor 1, Tenor 2, Bass 1, and Bass 2, along with a piano accompaniment. The lyrics are: "Time the horses guiding". The piano part features a melodic line in the right hand and a bass line in the left hand. There are dynamic markings such as *mf* and *f* in the piano part.

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Musical score for measures 56-58. The score includes vocal parts for Tenor 1, Tenor 2, Bass 1, and Bass 2, along with a piano accompaniment. The lyrics are: "Take us to our last abode!". The tempo is marked "Adagio" and the dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part features a melodic line in the right hand and a bass line in the left hand.

The image shows a musical score for a rehearsal. It consists of five staves: Tenor 1, Tenor 2, Bass 1, Bass 2, and a grand piano accompaniment. The piano part is written in treble and bass clefs. The piano part begins with a tempo marking of 60. The first staff of the piano part features a complex melodic line with a slur and a '7' indicating a seven-note run. The piano part includes dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). The piano part concludes with a fermata over a final note. The tenor and bass parts are mostly empty, with a few notes in the first measure of each staff.

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THE BIRD.

Music D.F.Golightly.
Words A. Puskin.

Rubarto. ♩ = 60

Tenor 1

Tenor 2

Bass 1.

Bass 2.

1

mp

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A Leggiero. ♩ = 96

Ten 1.

Ten 2.

Bass 1.

Bass 2.

6

mp

6

Musical score for measures 12-17. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "From home an ex-ile, still pre-serv-ing The cust-om of a". Dynamics include *mf* and *p*. Measure 12 starts with a piano introduction. The piano part features a rhythmic accompaniment with chords and moving lines.

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Musical score for measures 18-23. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "cust-om of a by-gone day, The Fes-ti-val of". Dynamics include *p*. Measure 18 starts with a piano introduction. The piano part features a rhythmic accompaniment with chords and moving lines. A section marker 'B' is present above measure 21.

Ten 1.
23 Spring ob - serv - ing, — A cap - - tive bird I

Ten 2.
Spring ob - serv - ing, — A cap - - tive bird I

Bass 1.
Spring ob - serv - ing, — A cap - - tive bird I

Bass 2.
23 Spring ob - serv - ing, — A cap - - tive bird I

23 Spring ob - serv - ing, — A cap - - tive bird I

p

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Ten 1.
27 loose a way.

Ten 2.
loose a way.

Bass 1.
loose a way.

Bass 2.
27 loose a - way.

mp

C

Musical score for measures 31-35. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "Con - soled, at one with Nat - ure". The piano part features a melodic line with dynamics *mf* and *p*.

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Musical score for measures 36-40. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "Nat - ure liv - ing, How could I now to God com - one with Nat - ure liv - ing, How could I now to God com - soled, at one with Nat - ure liv - ing, How could I now to God com - liv - - - ing, How could I now to God I com -". The piano part features a melodic line with dynamics *mf* and *p*.

D

Ten 1. 41 plain Who gave to me the joy of giving

Ten 2. plain Who gave to me the joy of giving

Bass 1. plain Who gave to me the joy of giving

Bass 2. 41 plain Who gave to me the joy of giving

41

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Ten 1. 46 It's free - dom to this bird a -

Ten 2. free - dom free - dom free - dom to this bird a -

Bass 1. It's free - - - dom free - dom to this bird a -

Bass 2. 46 It's free - dom to this bird a -

mp

46

Ten 1. *gain.*

Ten 2. *gain.*

Bass 1. *gain.*

Bass 2. *gain.*

50 *gain.* 6:4 6:4 6:4 *fff*

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Ten 1. 54

Ten 2. 54

Bass 1. 54

Bass 2. 54

54 *mp*

THE SINGER.

Music D.F.Golightly.

Words A Puskin.

Espressivo Rubato ♩ = 62

[A] Solo
mp

Musical score for the first system of 'The Singer'. It includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Espressivo Rubato' with a quarter note equal to 62. The score begins with a first ending bracket labeled '1'. The vocal parts start with rests, followed by the lyrics 'O, did you hear the'. Dynamics include *pp* (pianissimo) and *Hmm* (humming). The piano accompaniment starts with a first ending bracket labeled '1' and includes dynamics like *p* (piano) and *mp* (mezzo-piano).

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Musical score for the second system of 'The Singer'. It continues the vocal parts for Tenor 1, Tenor 2, Bass 1, and Bass 2, and the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4. The vocal parts have lyrics: 'sing-er in the grove Who sings of love and sad-ness nev-er end-ing'. The vocal lines are accompanied by 'hmm' (humming) in the Tenor and Bass parts. The piano accompaniment continues with rests and some melodic fragments. A first ending bracket labeled '8' is present at the bottom of the system.

Musical score for voices and piano, measures 15-21. The score is in G major and 3/4 time. It features four vocal parts: Tenor 1, Tenor 2, Bass 1, and Bass 2, and a piano accompaniment. The lyrics for Tenor 1 are: "The morn-ing si-lence with the sing-er soft-ly blend-ing In". The piano part includes a melodic line in the right hand and a supporting line in the left hand. Dynamics include *p*, *pp*, and *Hmm*.

15

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Musical score for voices and piano, measures 22-28. The score is in G major and 3/4 time. It features four vocal parts: Tenor 1, Tenor 2, Bass 1, and Bass 2, and a piano accompaniment. The lyrics for Tenor 1 are: "sim-ple plain-tive notes of hope-less love. O, did you hear him?". The piano part includes a melodic line in the right hand and a supporting line in the left hand. Dynamics include *Tutti*, *mf*, and *mp*.

22

B

Solo *mp*

Ten 1
29 O, did you hear him? — O, did you meet in

Ten 2.
O, did you hear — him? —

Bass 1.
O, did you hear him? —

Bass 2.
29 O, did you hear him? —

29

pp

Hmm *pp*

Hmm *pp*

Hmm

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Ten 1
36 dark-ness in the wood One who sings of love — and grief — un-

Ten 2.
hmm

Bass 1.
hmm

Bass 2.
36

hmm

hmm

hmm

mp

36

mp C

Ten 1
42 en - ding? A smile or trace of tears des - cend - ing Or

Ten 2
p
hmm

Bass 1.
p
hmm

Bass 2.
42
hmm

mp

42

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Ten 1
49 ³mourn - ful glance be - tray to you his mood? **Tutti** *mf* O, did you

Ten 2
hmm *mf* O, did you

Bass 1.
hmm *mf* O, did you

Bass 2.
49
hmm *mf* O, did you

p

49

Musical score for Tenors 1 and 2, Basses 1 and 2, and Piano. Measures 57-62. The score is in G major and 2/4 time. The lyrics are: "meet him? O, did you meet him?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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D

Musical score for Tenors 1 and 2, Basses 1 and 2, and Piano. Measures 63-68. The score is in G major and 2/4 time. The lyrics are: "O, did you sigh to hear his ten-der voice, His". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

E

mp

Ten 1
68 song of love and sad-ness nev-er end-ing, See his griev-ing
mp

Ten 2
68 song of love and sad-ness nev-er end-ing, See his griev-ing
mp

Bass 1.
68 song of love and sad-ness nev-er end-ing, See his griev-ing
mp

Bass 2.
68 song of love and sad-ness nev-er end-ing, See his griev-ing
mp

68

68

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Ten 1
76 glance up-on you bend-ing? And when you

Ten 2
76 glance up-on you bend-ing? And when you

Bass 1.
76 glance up-on you bend-ing?

Bass 2.
76 glance up-on you bend-ing?

76

76

Musical score for voices and piano, measures 80-83. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "saw him did your heart re-joice?". The piano part has a dynamic marking of *mp* at the end of the section.

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Musical score for voices and piano, measures 84-87. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "And did you sigh?". The piano part has dynamic markings of *p* and *pp*. Performance instructions include "Solo", "Rall", and "* Fade to breath". The piano part features a complex rhythmic pattern in the right hand and a steady accompaniment in the left hand.

THE FLOWER.

Music D.F.Golightly.

Words A Puskin.

Espressivo Lontano $\text{♩} = 76$

Tenor 1

Tenor 2

Bass 1.

Bass 2.

1

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A

Ten 1.

Ten 2.

Bass 1.

Bass 2.

For got - ten, in a

For got - ten, in a

For got - ten, in a

For got - ten, in a

p

Ten 1. 12 vol - ume fad - ed, _____ A dried and scent - less flow'r I find,

Ten 2. vol - ume fad - ed, _____ A dried and scent - less flow'r I find,

Bass 1. vol - ume fad - ed, _____ A dried and scent - less flow'r I find,

Bass 2. 12 vol - ume fad - ed, _____ A dried and scent - less flow'r I find,

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mp

Ten 1. 16 My heart by stran - gest dreams in - va - ded _____ A

Ten 2. My heart _____ by stran - gest - dreams in - va - ded _____ A

Bass 1. My heart _____ by stran - gest dreams in - va - ded _____ A

Bass 2. 16 My heart _____ by stran - gest dreams in - va - ded _____ A

Piu mosso.

20

Ten 1. hun dred quest' - ons come to mind. O, whence and

Ten 2. hun - dred quest' - ons come to mind. O, whence and

Bass 1. hun - dred quest' - ons come to mind. O, whence and

Bass 2. hun - dred quest' - ons come to mind. O, whence and

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24

Ten 1. when? _____ How long to flour - ish? _____ What

Ten 2. when? _____ How long to flour - ish? _____ What

Bass 1. when? _____ How long to flour - ish? _____ What

Bass 2. when? _____ How long to flour - ish? _____ What

28 Spring? A stran - ger's hand or friend Has

28 Spring? A stran - ger's hand or friend Has

28 Spring? A stran - ger's hand or friend Has

28 Spring? A stran - ger's hand or friend Has

28

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31 culled this flow'r to fade and per - ish? How *mf*

31 culled this flow'r to fade and per - ish? *mf* How

31 culled this flow'r to fade and per - ish? How *mf*

31 culled this flow'r to fade and per - ish? How

31

Musical score for Tenors 1 & 2 and Basses 1 & 2, measures 34-37. The lyrics are: "came it here? Is this the end?". The score includes vocal lines and a piano accompaniment. Dynamics include *mp* and *f*. The key signature has two flats and the time signature is 3/4.

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Musical score for Tenors 1 & 2 and Basses 1 & 2, measures 38-41. The lyrics are: "Me - ment - o of a". The score includes vocal lines and a piano accompaniment. Dynamics include *mp* and *p*. The tempo is marked *Amoroso.* and the key signature has two flats. The time signature changes to 3/4.

Ten 1.
43 ten - der meet - ing? Or tok - en of a last fare - well?

Ten 2.
ten - der meet - ing? Or tok - en of a last fare - well?

Bass 1.
ten - der meet - ing? Or tok - en of a last fare - well?

Bass 2.
43 ten - der meet - ing? Or tok - en of a last fare - well?

43

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Ten 1.
48 Or lone ly ramb-ler's vis - it fleet - ing To si - lent field or

Ten 2.
p Hmm To si - lent field or

Bass 1.
p Hmm To si - lent field or

Bass 2.
48 Hmm To si - lent field or

mp E mp

pp pp

48

Ten 1.
53 sha - dy dell?

Ten 2.
sha - dy dell?

Bass 1.
sha - dy dell?

Bass 2.
53 sha - dy dell?

53

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Ten 1.
58

Ten 2.

Bass 1.

Bass 2.

58

58

F Lusingando.

Ten 1. *mf* She re ceiv - ing, O,

Ten 2. *mf* She re ceiv - ing, O,

Bass 1. *mf* he, the giv - er

Bass 2. *mf* And he, the giv - er

63

mp

63

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Ten 1. *mf* where are they this pres - ent hour? To - geth - er? *mp* Par - ted?

Ten 2. *mf* where are they this pres - ent hour? To - geth - er? *mp* Par - ted?

Bass 1. *mf* O, where are they this pres - ent hour? To - geth - er? *mp* Par - ted?

Bass 2. *mf* O, where are they this pres - ent hour? To - geth - er? *mp* Par - ted?

67

p

67

Musical score for measures 71-74. The score includes vocal parts for Tenors 1 and 2, Basses 1 and 2, and piano accompaniment. The lyrics are: "Are they living? Or gone like this for-gotten". The dynamic marking is *mf*. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

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Morendo.

Musical score for measures 75-78. The score includes vocal parts for Tenors 1 and 2, Basses 1 and 2, and piano accompaniment. The lyrics are: "got - - - ten flow'r?". The dynamic marking is *Morendo.*. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

-----, ,

Ten 1.

Ten 2.

Bass 1.

Bass 2.

78

78

mp

p

pp

78

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Volante ♩ = 112

OMENS.

Music D.F.Golightly.

Words A Puskin.

Musical score for the first system of "OMENS." featuring four vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2) and piano accompaniment. The lyrics are "I went to thee, and I went to thee, I went to thee, I went to thee." The piano part is marked *mp*. The tempo is Volante ♩ = 112. The music is in G major and common time.

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Musical score for the second system of "OMENS." featuring four vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2) and piano accompaniment. The lyrics are "live - ly dreams A - round me wound in joy - ous and live - ly dreams A - round me wound in joy - ous". The piano part continues with the same accompaniment. The tempo is Volante ♩ = 112. The music is in G major and common time.

A

Ten 1. *mf* danc - ing, - And from the right, the moon - her

Ten 2. *mf* danc ing, - And from the right, the moon - her

Bass 1. *mf* danc - ing, - And from the right, the

Bass 2. *mf* danc - ing, - And from the right, the

Piano *mp*

7

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Ten 1. 10 beams Sent down to light my steps ad -

Ten 2. 10 beams Sent down to light my steps ad -

Bass 1. 10 moon - her beams Sent down to light my steps ad -

Bass 2. 10 moon - her beams Sent down to light my steps ad -

Piano

10

Mesto.

B

mf

Ten 1. *mf*
13 van - cing. I

Ten 2. *mf*
13 van - cing. I

Bass 1.
13 van - cing.

Bass 2.
13 van - cing.

13

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Ten 1. *mf*
17 came from thee, and gloo - my dreams. Pur -

Ten 2. *mf*
17 came from thee, and gloo - my dreams Pur -

Bass 1. *mf*
17 I came from thee, and gloo - my

Bass 2. *mf*
17 I came from thee, and gloo - my

17

Musical score for voices and piano, measures 21-24. The score is in G major and 4/4 time. It features four vocal parts: Tenor 1, Tenor 2, Bass 1, and Bass 2, and a piano accompaniment. The lyrics are: "sued my sad, re treat - ing fig - ure, dreams Pur - sued my sad re - treat - ing fig - ure, 21 dreams Pur - sued my sad re - treat - ing fig - ure,". The piano accompaniment consists of chords and eighth notes.

21

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C

Musical score for voices and piano, measures 25-28. The score is in G major and 4/4 time. It features four vocal parts: Tenor 1, Tenor 2, Bass 1, and Bass 2, and a piano accompaniment. The lyrics are: "And from the left, the moon - light And from the left, the moon - light And from the left the And from the left the". The piano accompaniment consists of chords and eighth notes. The dynamic marking *mf* is present.

25

Musical score for measures 29-32. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "beams Cast shadows ever dark - er" for Tenors and "moon - light beams cast shadows ev - er dark - er" for Basses. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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Musical score for measures 33-36. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The lyrics are: "big - - ger." for all vocal parts. The piano accompaniment continues with a rhythmic pattern, and a *mf* dynamic marking is present in measure 34.

D Grandioso.

mf

Ten 1. 37 Twas ev - er - thus! And it would seem The po - et's

Ten 2. *mf* Twas ev - er - thus! And it would seem The po - et's

Bass 1. *mf* Twas ev - er - thus! And it would seem The

Bass 2. 37 Twas ev - er - thus And it would seem The

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E

Ten 1. 40 mood, su - blime or trag - ic

Ten 2. mood, su - blime or trag - ic

Bass 1. po-et's mood su - - blime or trag - ic Com -

Bass 2. 40 po-et's mood su - blime or trag - ic Com -

Ten 1. *mf*
44 Com - mands the signs and o - mens mag - ic That

Ten 2. *mf*
Com - mands the signs and o - mens mag - ic That

Bass 1.
mands the signs and o - - - mens mag - ic

Bass 2.
44 mands the signs and o - - - mens mag - ic

Piano accompaniment (measures 44-47)

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Ten 1. *mf*
48 weave the fabric of his dream.

Ten 2. *mf*
weave the fabric of his dream.

Bass 1. *mf*
That weave the fabric of his dream.

Bass 2. *mf*
48 That weave the fabric of his dream.

Piano accompaniment (measures 48-51)

The image shows a musical score for four string instruments (Tenors 1 and 2, Basses 1 and 2) and a piano accompaniment. The score is in G major (one sharp) and 4/4 time. The string parts are mostly silent, indicated by horizontal lines on the staves. The piano part begins at measure 51 and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes a dynamic marking of *ff* (fortissimo) in the final measure.

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ELEGY.

Music D. F. Golightly.
Words A. Puskin.

Tempo Rubato Espressivo. ♩ = 62

p <

Tenor 1
I have out-lived my youth's de - sir - ing. —

p <

Tenor 2
I have out-lived my youth's — de - sir - ing.

p <

Bass 1.
I have out-lived my youth's — de - sir - ing. —

p <

Bass 2.
I have out-lived my youth's — de - sir - ing. —

pp

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mp <

Ten 1.
7 En - chant - ing dreams — al - lure — in vain.

mp <

Ten 2.
En - chant - ing dreams — al - lure — in vain.

mp <

Bass 1.
Dreams — al - lure — in vain.

mp <

Bass 2.
7 Dreams. al - lure — in vain.

p

A

p

Ten 1. *p*
12 My emp - ty heart, no - more as - pir - ing,

Ten 2. *p*
My emp - ty heart no - more as - pir ing.

Bass 1. *p*
My emp - ty heart no - more as - pir - ing.

Bass 2. *p*
12 My emp - ty heart no - more as - pir - ing.

p

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mp

Ten 1. *mp*
17 Knows on - ly suf - fer - ing and pain.

Ten 2. *mp*
Knows on - ly suf - fer - ing and pain.

Bass 1. *mp*
Knows on - ly suf - fer - ing and pain.

Bass 2. *mp*
17 Knows on - ly suf - fer - ing and pain.

pp *p*

B Piu mosso.

Ten 1. *f* Cruel storms have shak - en the

Ten 2. *f* Storms of fate have shak - en the

Bass 1. *f* Storms of fate have shak - en the

Bass 2. *f* Storms shake - the blos -

pp

22

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Ten 1. *mp* *mf* *mp* blos - soms from my fair - est flow'r And I am sad, for - lorn, for

Ten 2. *mp* *mf* *mp* blos - soms from my fair - est flow'r And I am sad, for - lorn, for -

Bass 1. *mp* *mf* *mp* blos - soms from my fair - est flow'r And I am sad, for - lorn, for -

Bass 2. *mp* *mf* *mp* blos - soms from my fair - est flow'r And I am sad, for - lorn, for -

p *mp* *mf* *mp*

26

Rall.

31 sak - en, And on - ly wait the fin - al hour.

31 sak - en, And on - ly wait the fin - al hour.

31 sak - en, And on - ly wait the fin - al hour.

31 sak - en, And on - ly wait the fin - al hour.

pp *f* *fff*

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37 Thus, win - ter's i - cy tem - pest

37 Thus, win - ter's i - cy tem - pest

37 Thus, win - ter's i - cy tem - pest

37 Thus, win - ter's i - cy tem - pest

37 Thus win - ter's tem - pest

Ten 1. *f*
43 dri - ving To strip the trees with stri - dent blast.

Ten 2. *f*
dri - ving To strip the trees with stri - dent blast.

Bass 1. *f*
dri - ving To strip the trees with stri - dent blast.

Bass 2. *f*
43 dri - ving To strip the trees with stri - dent blast.

fff *ff*

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D Tempo one. *mp* *mf*

Ten 1. *mp* *mf*
47 Trem - bling leaf sur viv - ing

Ten 2. *mp* *mf*
Trem - bling leaf sur viv - ing

Bass 1. *mf* *mf*
Trem - bling leaf sur viv - ing *mf*

Bass 2. *mf*
47 A sin - gle Trem - bling leaf sur - viv - ing May

Rall.

Musical score for measures 52-56. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano accompaniment. The lyrics are: "Lin - gers on, but falls at last." The piano part features dynamics of *mf* and *f*. A **Rall.** (Ritardando) marking is indicated above the score with a dashed line extending to the right. The piano part has dynamics of *f* and *mf*.

Review Copy Only

Musical score for measures 57-60. The score includes parts for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano accompaniment. The piano part features a *pp* (pianissimo) dynamic. The piano part has a *pp* dynamic.

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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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