

Concerto for Strings

Music
by

David. F. Golightly.



**Premiered in the Palace of Dunaevsky
St Petersburg April 2004
Conducted by
Serge Inkov**

Modrana Music Publishers Ltd



Concerto for Strings

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David. F. Golightly.

ISMN No 979-0708056 71 3

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“The Lord created mountains for the brave to climb”

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“Beauty is truth, truth beauty, that is all you know, and
all you need to know”

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Concerto for Strings

Movement one

"The Lord created mountains for the brave to climb" David F Golightly

Con Energico ♩ = 120

Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in common time (C) and features a melody in the upper strings. The dynamic marking is *mf*. The score is divided into two measures. The first measure shows the beginning of the melody, and the second measure shows the continuation. The Cello and Double Bass parts are mostly rests, with some notes in the second measure.

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Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in common time (C) and features a melody in the upper strings. The dynamic marking is *mf*. The score is divided into two measures. The first measure shows the beginning of the melody, and the second measure shows the continuation. The Cello and Double Bass parts are mostly rests, with some notes in the second measure.

5

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

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A

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Musical score for measures 10-11, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in treble clef for the upper strings and bass clef for the lower strings. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes with various accidentals. A dynamic marking of *mf* is present in the double bass staff.

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Musical score for measures 12-13, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in treble clef for the upper strings and bass clef for the lower strings. The key signature has one flat (B-flat). The music consists of eighth and sixteenth notes with various accidentals. Dynamic markings include *f* for the upper strings and *mf* for the lower strings. Hairpins are used to indicate crescendos and decrescendos.

Musical score for measures 14-15, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for measures 16-17, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings.

B Giojoso

Musical score for measures 18-21. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 18 starts with a dynamic marking of *mp*. Measure 20 features a dynamic marking of *mp*. Measure 21 features a dynamic marking of *pp*. A triplet of eighth notes is marked in measure 21. A red watermark "Review Copy Only" is overlaid on the score.

Musical score for measures 22-25. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 22 starts with a dynamic marking of *pp*. Measure 23 features a dynamic marking of *pp*. Measure 24 features a dynamic marking of *pp*. Measure 25 features a dynamic marking of *pp*. Triplet markings are present in measures 22, 24, and 25.

Musical score for measures 25-27. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 25 features a triplet in Vln. I. Measures 26-27 feature triplets in Vln. II and Vla. with dynamics *mf*. Vc. and D.B. have dynamics *mp*. Crescendos and decrescendos are marked in Vln. I and Vla. staves.

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Musical score for measures 28-30. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 28 features a triplet in Vln. II. Measures 29-30 feature triplets in Vln. II and Vla. with dynamics *mf*. Vln. I has dynamics *f* and *mf*. Vc. and D.B. have dynamics *mp*. Crescendos and decrescendos are marked in Vln. I, Vln. II, and Vla. staves.

Musical score for measures 31-32. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measures 31 and 32 are marked with a *mf* dynamic. The Vln. I and Vln. II parts feature triplet markings over the first two measures. The Vla. part also features triplet markings. The Vc. and D.B. parts provide a steady bass line with eighth notes.

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Musical score for measures 33-34. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measures 33 and 34 are marked with a *f* dynamic. The Vln. I and Vln. II parts feature triplet markings and accents. The Vla. part also features triplet markings and accents. The Vc. and D.B. parts provide a steady bass line with eighth notes.

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

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C Pesante

38

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Musical score for measures 40-42. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vla. staves are mostly silent with rests. The Vln. II and Vla. staves have a few notes at the end of measure 42, marked *pp*. The Vc. and D.B. staves feature a complex rhythmic pattern of eighth and sixteenth notes, with triplets and slurs. The D.B. staff starts at measure 40. A red watermark "Review Copy Only" is overlaid on the score.

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Delicato

Musical score for measures 43-45. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Vln. I is silent. Vln. II and Vla. play a steady eighth-note pattern. Vc. has a "Solo" section starting in measure 44, marked *mf*, featuring a triplet and a slur. D.B. plays a rhythmic pattern of eighth notes, marked *pp* at the bottom left.

pp

Musical score for measures 46-48. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Measure 46 is a whole rest. Measure 47 is a whole rest. Measure 48 begins with a *mf* dynamic and a melodic line.
- Vln. II:** Measures 46-47 contain eighth-note patterns. Measure 48 begins with a *mf* dynamic and a melodic line.
- Vla.:** Measures 46-47 contain eighth-note patterns. Measure 48 begins with a *mf* dynamic and a melodic line.
- Vc.:** Measures 46-47 contain a melodic line with a *mp* dynamic. Measure 48 is a whole rest.
- D.B.:** Measures 46-47 contain eighth-note patterns. Measure 48 is a whole rest.

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Musical score for measures 49-51. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Measure 49 is a whole rest. Measure 50 begins with a *mp* dynamic and a melodic line featuring a triplet. Measure 51 continues the melodic line.
- Vln. II:** Measure 49 is a whole rest. Measure 50 begins with a *mp* dynamic and a melodic line featuring a triplet. Measure 51 continues the melodic line.
- Vla.:** Measures 49-51 contain eighth-note patterns.
- Vc.:** Measures 49-51 contain eighth-note patterns. The instruction "Unis" is written above the staff.
- D.B.:** Measures 49-51 contain eighth-note patterns. The instruction "Unis" is written above the staff.

Musical score for measures 52-54. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Measures 52 and 53 show Vln. I and Vln. II playing sixteenth-note patterns with accents and a *mf* dynamic. Vla. and Vc. play eighth-note patterns. D.B. plays a bass line with eighth notes. Measure 54 shows Vln. I and Vln. II with rests, while Vla. and Vc. continue with sixteenth-note patterns and accents. D.B. continues with eighth notes. Dynamic markings include *mf* and accents.

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Musical score for measures 54-56. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Measures 54 and 55 show Vln. I and Vln. II with rests. Vla. and Vc. play sixteenth-note patterns with accents and a *mf* dynamic. D.B. plays eighth notes with a *f* dynamic. Measure 56 shows Vln. I and Vln. II with rests, Vla. and Vc. with sixteenth-note patterns and accents, and D.B. with eighth notes and a *mp* dynamic. Dynamic markings include *f*, *mp*, and *mf*.

57

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

D.B. *f* *mp* *f* *mp*

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60

Vln. I *mp*

Vln. II *mp*

Vla. *f mp* *mp*

Vc. *f*

D.B. *f*

Musical score for measures 63-65. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 63 and 64 are marked with a dynamic of *f*. Measure 65 is marked with a dynamic of *f*. The score features complex rhythmic patterns, including triplets in measures 63 and 64, and various articulations such as accents and slurs.

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Musical score for measures 65-67. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 65 and 66 are marked with a dynamic of *mf*. Measure 67 is marked with a dynamic of *f*. The score features complex rhythmic patterns, including triplets in measures 65 and 66, and various articulations such as accents and slurs.

Musical score for measures 68-69, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 2/4 time and includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs. A red watermark "Review Copy Only" is overlaid on the bottom of the system.

Musical score for measures 70-72, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *f*, *ff*, and *pp*, and articulation marks like accents and slurs.

74 D

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
pp

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78

Vln. I
Vln. II
Vla.
Vc.
D.B.

mp
p
p

Musical score for measures 82-85. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II staves are mostly silent with a few notes. The Vla. staff has a melodic line with a crescendo hairpin. The Vc. staff has a bass line with a crescendo hairpin. The D.B. staff has a bass line with a crescendo hairpin.

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Musical score for measures 86-89. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I staff is silent. The Vln. II staff has a melodic line starting at measure 86 with a *mf* dynamic and a crescendo hairpin. The Vla. staff has a bass line with a *mf* dynamic and a crescendo hairpin. The Vc. staff has a bass line with a *mf* dynamic, a crescendo hairpin, and a triplet of eighth notes in measure 88. The D.B. staff has a bass line with a *mf* dynamic and a crescendo hairpin.

89

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

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91

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff div

ff

ff

Musical score for measures 94-96, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The notation includes various note values, rests, and dynamic markings such as accents (>) and hairpins (> and <). A large red watermark "Review Copy Only" is overlaid across the bottom of the score.

Musical score for measures 97-100, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The notation includes various note values, rests, and dynamic markings such as accents (>), hairpins (> and <), and dynamic markings like *div*, *fff*, and *fz*. The word "Decamato" is written above the Vln. I staff in measure 99.

Musical score for measures 101-104. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The first three measures (101-103) feature a rhythmic pattern of eighth notes with accents and dynamic markings of *fz*. The fourth measure (104) features a different rhythmic pattern with dynamic markings of *mf*. A large red watermark "Review Copy Only" is overlaid on the score.

E Con Energico ♩ = 120

Musical score for measures 105-108. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. Measures 105-107 are marked with a 6/4 time signature and dynamic markings of *pp*. Measure 108 is marked with a common time signature (C) and dynamic markings of *mf*. The score includes various dynamic markings such as accents, *pp*, and *mf*.

Musical score for measures 110-111. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include accents (>) and hairpins (< and >). Measure numbers 110 and 111 are indicated at the start of their respective staves.

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Musical score for measures 112-114. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *mp* (mezzo-piano), and accents (>). Performance instructions include *Pesante* and *Pizz* (pizzicato). Measure numbers 112 and 113 are indicated at the start of their respective staves.

Musical score for measures 115-117. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The Vln. I and II parts have rests in measure 115. The Vla. part has a rest in measure 115. The Vc. and D.B. parts play a rhythmic pattern of eighth notes with slurs and ties. Dynamics include *f* and *mf*.

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Musical score for measures 118-120. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measures 118-119 show the continuation of the rhythmic pattern from the previous system. Measure 120 is marked *Arco* and *mf*. Dynamics include *f* and *mf*.

Musical score for measures 120-124, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. A dynamic marking of mf is present above the D.B. staff in measure 123.

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Musical score for measures 125-129, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. Dynamic markings of mf are present above the Vln. II, Vc., and D.B. staves in measures 126, 127, and 128 respectively.

Musical score for measures 122-123, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as > and < across the measures.

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F Giojoso

Musical score for measures 124-127, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as ff and mp across the measures.

Delicato

Musical score for measures 128-130. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo/mood is marked 'Delicato'. The dynamic is marked 'mf'. The key signature has one sharp (F#). The time signature is 3/4. The score features triplet markings over the first three notes of each measure. The Vln. I, Vln. II, and Vla. parts have a crescendo hairpin in the second measure and a decrescendo hairpin in the third measure. The Vc. and D.B. parts play a steady eighth-note accompaniment.

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Musical score for measures 131-133. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The tempo/mood is 'Delicato'. The dynamic is 'mf'. The key signature has one sharp (F#). The time signature is 3/4. The score features triplet markings over the first three notes of each measure. The Vln. I, Vln. II, and Vla. parts have a crescendo hairpin in the second measure and a decrescendo hairpin in the third measure. The Vc. and D.B. parts play a steady eighth-note accompaniment.

Musical score for measures 134-136. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) for the strings and *f* (forte) for the cello and double bass. There are also accents and hairpins throughout the passage.

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Musical score for measures 137-139. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with a similar rhythmic pattern. Dynamics include *f* (forte) for the strings and *mf* (mezzo-forte) for the cello and double bass. A box labeled 'G Pesante' is present above the Vln. I staff in measure 139. There are also accents and hairpins throughout the passage.

Musical score for measures 140-142. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Measures 140-141:** Vln. I, Vln. II, and Vla. play a triplet of eighth notes. Vc. and D.B. play a rhythmic pattern of eighth notes. Dynamics are marked *mf*.
- Measure 142:** Vln. I, Vln. II, and Vla. are silent. Vc. and D.B. continue their rhythmic pattern. Dynamics are marked *f*.

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Musical score for measures 143-145. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Measures 143-144:** Vln. I, Vln. II, and Vla. play a rhythmic pattern of eighth notes. Vc. and D.B. play a rhythmic pattern of eighth notes. Dynamics are marked *mp*.
- Measure 145:** Vln. I, Vln. II, and Vla. play a rhythmic pattern of eighth notes. Vc. and D.B. play a rhythmic pattern of eighth notes. Dynamics are marked *f*.

Delicato Gioioso

H

Musical score for measures 145-147. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Starts at measure 145 with a *mf* dynamic. A fermata is placed over the final note of measure 147.
- Vln. II:** Starts at measure 145 with a *mf* dynamic. The dynamic changes to *mp* in measure 146.
- Vla.:** Starts at measure 145 with a *mf* dynamic. The dynamic changes to *mp* in measure 146.
- Vc.:** Starts at measure 145 with a *mf* dynamic. The dynamic changes to *mp* in measure 146.
- D.B.:** Starts at measure 145 with a *mf* dynamic. The dynamic changes to *mp* in measure 146. A *Pizz* (pizzicato) instruction is present in measure 146.

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Musical score for measures 148-150. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Starts at measure 148 with a *mf* dynamic. A triplet of eighth notes is marked with a '3' and a bracket. A fermata is placed over the final note of measure 150.
- Vln. II:** Starts at measure 148 with a *mf* dynamic. The dynamic changes to *mp* in measure 149.
- Vla.:** Starts at measure 148 with a *mf* dynamic. The dynamic changes to *mp* in measure 149.
- Vc.:** Starts at measure 148 with a *mf* dynamic. The dynamic changes to *mp* in measure 149.
- D.B.:** Starts at measure 148 with a *mf* dynamic. The dynamic changes to *mp* in measure 149. An *Arco* (arco) instruction is present in measure 150.

151

Vln. I *Pizz* *pp*

Vln. II *Pizz* *pp*

Vla. *mf* *mp*

Vc. *mf* *mp* *3*

D.B. *mf* *mp* *3*

mf *mp*

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155

Vln. I *mf* *I Arco*

Vln. II *mf* *Arco*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Musical score for measures 158-161. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Starts at measure 158 with a *mf* dynamic. At measure 159, it changes to *pp* and is marked *Pizz*.
- Vln. II:** Starts at measure 158 with a *mf* dynamic. At measure 159, it changes to *pp* and is marked *Pizz*.
- Vla.:** Starts at measure 159 with a *mf* dynamic. At measure 160, it changes to *pp* and is marked *Pizz*.
- Vc.:** Starts at measure 159 with a *mf* dynamic.
- D.B.:** Starts at measure 158 with a *mf* dynamic.

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Musical score for measures 162-164. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

- Vln. I:** Starts at measure 162 with a *mf* dynamic. At measure 164, it changes to *f* and is marked *Valzer*.
- Vln. II:** Starts at measure 162 with a *mf* dynamic. At measure 164, it changes to *f* and is marked *Valzer*.
- Vla.:** Starts at measure 162 with a *mf* dynamic. At measure 163, it changes to *mf* and is marked *Arco*. At measure 164, it changes to *f* and is marked *Pizz*.
- Vc.:** Starts at measure 162 with a *mf* dynamic. At measure 163, it changes to *f* and is marked *Pizz*. At measure 164, it changes to *mp* and is marked *Pizz*.
- D.B.:** Starts at measure 162 with a *mf* dynamic. At measure 163, it changes to *f* and is marked *Pizz*. At measure 164, it changes to *mp* and is marked *Pizz*.

Musical score for measures 165-167. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measure 165 starts with a treble clef and a key signature change to one sharp (F#). The strings play a rhythmic pattern of eighth notes. Dynamic markings include accents (>) and hairpins (<=) in the violin parts.

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Musical score for measures 168-170. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measure 168 starts with a treble clef and a key signature change to one sharp (F#). The strings play a rhythmic pattern of eighth notes. Dynamic markings include accents (>) and hairpins (<=) in the violin parts, and *mf* in the viola, cello, and double bass parts. The word "Arco" is written above the viola and cello staves in measure 169.

Valzer

Musical score for the first system, measures 171-173. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 171 and 172 feature a melodic line in the violins and a supporting line in the lower strings. Measure 173 is marked with 'Pizz' (pizzicato) and 'mp' (mezzo-piano). The lower strings play a rhythmic accompaniment.

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Risoluto Valzer

Arco

Musical score for the second system, measures 174-176. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 174 and 175 are marked with 'Arco' and 'mf' (mezzo-forte). Measure 176 is marked with 'f' (forte). The violins play a more active melodic line, while the lower strings provide a strong harmonic and rhythmic foundation.

Musical score for measures 177-180, parts Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in treble clef for Vln. I and Vln. II, and bass clef for Vla., Vc., and D.B. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as > and << are present throughout the score.

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Musical score for measures 180-183, parts Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in treble clef for Vln. I and Vln. II, and bass clef for Vla., Vc., and D.B. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as > and << are present throughout the score.

J **Vigorous Valzer**

Musical score for measures 183-184. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). Measure 183 features a triplet of eighth notes in the upper strings. Measure 184 begins with a dynamic marking of *fp* (fortissimo piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

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Musical score for measures 185-187. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). Measure 185 features a dynamic marking of *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

Con Forza

188

Vln. I

Vln. II

Vla.

Vc.

D.B.

188

ff

ff

ff

ff

ff

ff

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191

Vln. I

Vln. II

Vla.

Vc.

D.B.

191

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

194

Vln. I *div*

Vln. II *f* *div*

Vla. *f* *div*

Vc. *f* *div*

D.B. *f* *div*

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198

Vln. I *Unis* *fff*

Vln. II *Unis* *fff*

Vla. *Unis* *fff*

Vc. *Unis* *fff*

D.B. *fff*

K

Sonore **Gravemento Sonore**

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

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Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Musical score for measures 210-215, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings (*mp*, *ppp*) and performance instructions such as accents and hairpins. A large red watermark "Review Copy Only" is overlaid on the score.

Diminuendo Misterioso

Musical score for measures 216-217, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score shows the beginning of a new section with a measure rest in measure 216 and a single note in measure 217.

Concerto for Strings

Movement two

Con umore Burlesco ♩ = 76

"What is a Sunrise but the smile of God"

David F Golightly

Violin I

Violin II

Viola

Cello

Double Bass

mp

mp

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Vln. I

Vln. II

Vla.

Vc.

D.B.

5

5

Con espressione Sostenuto

A

Musical score for measures 10-13. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 10 is marked with a box 'A'. Dynamics include *mp* for the strings and *p* for the lower strings. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vla. part has a similar melodic line. The Vc. and D.B. parts provide harmonic support with sustained notes and some rhythmic patterns.

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Musical score for measures 14-17. The score continues for the same five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature remains one sharp (F#) and the time signature is 4/4. Measure 14 is marked with the number '14'. The Vln. I and Vln. II parts continue their melodic development with slurs and accents. The Vla. part also continues its melodic line. The Vc. and D.B. parts provide harmonic support with sustained notes and some rhythmic patterns.

Musical score for measures 17-20. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat) and one sharp (F-sharp). The time signature is 4/4. Measures 17-20 show a complex melodic line in the strings with various articulations and dynamics. The Vc. and D.B. parts are primarily rhythmic accompaniment.

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Musical score for measures 21-24. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat) and one sharp (F-sharp). The time signature is 4/4. Measures 21-24 show a complex melodic line in the strings with various articulations and dynamics. The Vc. and D.B. parts are primarily rhythmic accompaniment. A 'Div' marking is present above the Vla. staff in measure 21.

Musical score for measures 25-28. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 25-28 show a melodic line in the strings with dynamics *pp* and *mf*. The Vln. I and Vln. II parts have a *pp* dynamic, while the Vc. and D.B. parts have a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Review Copy Only *mf*

Musical score for measures 30-33. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 30 is marked with a box containing the letter 'B' and the word 'Burlesco'. Measures 30-33 show a melodic line in the strings with dynamics *mf*. The Vc. and D.B. parts have a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Rinforzando Bruscamente Con forza

C

Musical score for measures 33-36. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 33 is marked with a 'C' in a box. A five-measure phrase in Vln. I is marked with a '5' and 'mf'. The Vln. II and Vla. parts also have 'mf' markings. The Vc. and D.B. parts feature dynamic markings of '>' and '<'. A large red watermark 'Review Copy Only' is overlaid across the bottom of the score.

Musical score for measures 37-40. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 37 is marked with a '37'. The Vln. I part has dynamic markings of '<' and '>'. The Vln. II and Vla. parts have '>' markings. The Vc. and D.B. parts have '>' markings.

Musical score for measures 40-42. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 40 shows Vln. I with a whole rest, Vln. II with eighth notes, Vla. with eighth notes, Vc. with a whole note, and D.B. with eighth notes. Measure 41 continues the patterns. Measure 42 features Vln. I with a sixteenth-note run, Vln. II with eighth notes, Vla. with eighth notes, Vc. with a whole note, and D.B. with eighth notes. Dynamics include *mf* and hairpins.

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Musical score for measures 43-45. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 43 shows Vln. I with a half note, Vln. II with eighth notes, Vla. with eighth notes, Vc. with eighth notes, and D.B. with eighth notes. Measure 44 features Vln. I with a sixteenth-note run, Vln. II with eighth notes, Vla. with eighth notes, Vc. with eighth notes, and D.B. with eighth notes. Measure 45 continues the patterns. Dynamics include *mf* and hairpins.

Musical score for measures 45-47 and 48-50. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 45 starts with a *mf* dynamic. The Vln. I part features a melodic line with slurs and accents. The Vln. II part has a rhythmic accompaniment. The Vla. part provides harmonic support. The Vc. part has a bass line with slurs and accents. The D.B. part has a bass line with slurs and accents. The score is divided into two systems by a vertical bar line.

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Musical score for measures 47-50 and 51-54. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 47 starts with a *f* dynamic. The Vln. I part features a melodic line with slurs and accents. The Vln. II part has a rhythmic accompaniment. The Vla. part provides harmonic support. The Vc. part has a bass line with slurs and accents. The D.B. part has a bass line with slurs and accents. The score is divided into two systems by a vertical bar line.

Musical score for measures 49-50, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings.

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Musical score for measures 51-52, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings.

D

Pesante Impetuoso

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *p*

ff *p*

ff *p*

ff *f*

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56

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff *f*

59

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f* Div

D.B. *f*

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Con espressione Sostenuto

E

62

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mp*

D.B. *mp*

Musical score for measures 65-67, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>) and hairpins (< and >).

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Musical score for measures 68-70, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like hairpins (< and >).

70

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

Review Copy Only

Burlesco

72

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

ff

ff

Con anima Sonore

F

Musical score for measures 75-77. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf*. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs. A red watermark "Review Copy Only" is overlaid on the bottom of the score.

Musical score for measures 78-80. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf*. The music continues with the same rhythmic patterns and articulations as the previous section.

Musical score for measures 80-82, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>) and hairpins (< and >). The key signature has one flat (B-flat) and the time signature is 5/4.

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Religioso Sonore Nobilmente

G

Musical score for measures 83-86, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>) and hairpins (< and >). The key signature has one flat (B-flat) and the time signature is 5/4. The section concludes with a double bar line and repeat signs. Dynamic markings include *mp* and *Div*.

Musical score for measures 87-90, measures 1-3 of a system. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 5/4. The key signature has one flat (B-flat). The tempo is marked 'e' (allegretto). The dynamics are marked 'mf' (mezzo-forte). The score includes triplets and 'Div' (divisi) markings. A large red watermark 'Review Copy Only' is overlaid on the score.

Musical score for measures 90-93, measures 4-6 of a system. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 5/4. The key signature has one flat (B-flat). The tempo is marked 'e' (allegretto). The dynamics are marked 'mf' (mezzo-forte). The score includes triplets and 'Div' (divisi) markings.

Religioso Misterioso

Musical score for measures 94-98. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. Measure 94 starts with a dynamic of *ff* and a triplet of eighth notes. Measure 95 has a dynamic of *pp* and a half note. Measure 96 has a dynamic of *pp* and a half note. Measure 97 has a dynamic of *ppp* and a half note. Measure 98 has a dynamic of *ppp* and a half note. A box labeled 'H' is present above the Vln. I staff in measure 95. A 'Unis' instruction is present above the D.B. staff in measure 98. A large red watermark 'Review Copy Only' is overlaid across the bottom of the score.

Musical score for measures 99-103. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. Measure 99 has a dynamic of *mf* and a half note. Measure 100 has a dynamic of *mf* and a half note. Measure 101 has a dynamic of *mf* and a half note. Measure 102 has a dynamic of *pppp* and a half note. Measure 103 has a dynamic of *pppp* and a half note. A 'Unis' instruction is present above the Vla. staff in measure 101. A 'Non harmonic' instruction is present above the D.B. staff in measure 101. A large red watermark 'Review Copy Only' is overlaid across the bottom of the score.

Musical score for measures 104-107. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 4/4. The key signature has one flat. The score includes dynamic markings of *ppp* and performance instructions such as "Sordina", "Unis", "Div", and "Non Trem". A box labeled "I" is present above the first measure. The D.B. part starts at measure 104.

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mp

Principale Grosso Sonore Religioso

Musical score for measures 109-112. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The time signature is 4/4. The key signature has one flat. The score includes dynamic markings of *f* and performance instructions such as "Senza Sordine" and "Div". The D.B. part starts at measure 109.

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

mp

mp

mp

mp

mp

mp

Review Copy Only

Sonore Tranquillo
Solo almost inaudible

J

120

Vln. I

Vln. II

Vla.

Vc.

D.B.

120

p

mf

f

mf

mf

f

mf

mf

f

mf

Musical score for measures 126-131. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I part features a melodic line with dynamics *p*, *mp*, *p*, and *ppp*. The Vc. and D.B. parts have corresponding dynamics *mp* and *p*. A large red watermark "Review Copy Only" is overlaid on the score.

Musical score for measures 132-135. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I part has a melodic line starting at measure 132. The D.B. part has a melodic line starting at measure 132. The rest of the staves are mostly empty.

Concerto for Strings

Movement three

"Beauty is truth, truth beauty, that is all you know and all you need to know"

Deliberato Distinto $\text{♩} = 64$

David F Golightly

Violin I

Violin II

Viola

Cello

Double Bass

mp

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Vln. I

Vln. II

Vla.

Vc.

D.B.

6

3

mf

A

Musical score for measures 10-14. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measures 10 and 11 are mostly rests for all instruments. In measure 12, the Viola (Vla.) and Violoncello (Vc.) parts begin. The Viola part starts with a half note G2, followed by quarter notes F#2, E2, and D2. The Violoncello part starts with a half note G1, followed by quarter notes F#1, E1, and D1. In measure 13, the Viola part continues with quarter notes C2, B1, and A1. The Violoncello part continues with quarter notes G1, F#1, and E1. In measure 14, the Viola part has a half note G1. The Violoncello part has a half note F#1. Dynamics include *mp* for the Viola in measure 12 and *p* for the Violoncello in measure 13. A hairpin crescendo is shown under the Violoncello part in measure 13.

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Musical score for measures 15-19. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measures 15 and 16 are mostly rests for all instruments. In measure 17, the Viola (Vla.) and Violoncello (Vc.) parts begin. The Viola part starts with a half note G2, followed by quarter notes F#2, E2, and D2. The Violoncello part starts with a half note G1, followed by quarter notes F#1, E1, and D1. In measure 18, the Viola part continues with quarter notes C2, B1, and A1. The Violoncello part continues with quarter notes G1, F#1, and E1. In measure 19, the Viola part has a half note G1. The Violoncello part has a half note F#1. Dynamics include *p* for the Violoncello in measure 18. A hairpin crescendo is shown under the Violoncello part in measure 18. A *Pizz* (pizzicato) marking is present above the Violoncello part in measure 19. A hairpin decrescendo is shown under the Violoncello part in measure 19.

Musical score for measures 18-20. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 18 features a triplet in the Viola part marked *mf*. Measure 19 has a *mp* dynamic and an *Arco* instruction. Measure 20 has a *mp* dynamic. The Vc. part starts with a *p* dynamic in measure 19.

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Musical score for measures 21-23. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 21 has a *mp* dynamic. Measure 22 has a *mp* dynamic. Measure 23 has a *mp* dynamic and a *Pizz* instruction for the D.B. part.

24 B

Musical score for measures 24-26. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). Measure 24 is marked with a box containing the letter 'B'. The dynamics for measures 24-26 are *mp* for Violin I, Violin II, and Viola, and *mf* for Double Bass. The Violoncello part is mostly silent with some notes in measure 26.

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27

Musical score for measures 27-29. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). Measure 27 is marked with the number '27'. The dynamics for measures 27-29 are *mf* for Violin I, Violin II, and Viola, and *mp* for Double Bass. The Violoncello part has notes in measures 27 and 29, and is silent in measure 28. The Double Bass part is marked 'Arco' in measure 27.

Musical score for measures 30-33. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. A rehearsal mark 'C' is placed above measure 31. Dynamics include *mp*, *pp*, *p*, *mf*, *f*, *Pizz*, and *Arco*. A crescendo hairpin is present in the Double Bass staff between measures 30 and 31.

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Musical score for measures 34-37. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mp* and *Pizz*. Crescendo and decrescendo hairpins are used in the Violin I and Viola staves. A triplet is marked in the Violin I staff in measure 35.

Musical score for measures 37-39. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. (Pizzicato). Measure 37 starts with a treble clef and a key signature of one sharp (F#). Vln. I has a triplet of eighth notes marked *mf* with an accent (>). Vln. II has a half note marked *p*. Vla. has a half note marked *mp* with an accent (>). D.B. has a half note marked *mp*. Measure 38 continues the patterns. Measure 39 features Vln. I with a half note marked *mp* with an accent (>), Vln. II with a half note marked *p*, Vla. with a half note marked *mp* with an accent (>), and D.B. with a half note marked *mp*. A red watermark "Review Copy Only" is centered across the bottom of the score.

Musical score for measures 40-42. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. (Arco). Measure 40 starts with a treble clef and a key signature of one sharp (F#). Vln. I has a half note marked *p*. Vln. II has a half note marked *mp* with an accent (>). Vla. has a half note marked *mp* with an accent (>). D.B. has a half note marked *mp*. Measure 41 continues the patterns. Measure 42 features Vln. I with a half note marked *p*, Vln. II with a half note marked *mp* with an accent (>), Vla. with a half note marked *mp* with an accent (>), and D.B. with a half note marked *mp*. A red watermark "Review Copy Only" is centered across the bottom of the score. A box containing the letter "D" is located above the Vln. I staff in measure 40.

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

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47

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pizz

mp

mf

mp

mf

mp

mf

mp

Musical score for measures 49-51. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 49 is marked with a bracket and the number 49. The Vln. I staff is marked 'Arco' and 'mp'. The Vln. II and Vla. staves are marked 'mp'. The D.B. staff is marked 'Pizz' and 'mp'. The music features a mix of eighth and sixteenth notes with various articulations.

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Musical score for measures 52-54. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 52 is marked with a bracket and the number 52. A box containing the letter 'E' is positioned above the Vln. I staff. The Vln. I and Vln. II staves are marked 'mf'. The Vla. and Vc. staves are marked 'mf'. The D.B. staff is marked 'Arco' and 'mf'. The music continues with similar rhythmic patterns and articulations.

55

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mf* *mf*

D.B. 55 *mf* *mf* *mf*

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58

Vln. I *mp* *mf* *F*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *mf*

D.B. 58 *mp* *mf*

Musical score for measures 61-63, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 3/4 time and includes dynamic markings such as *mf* and accents. The key signature has one sharp (F#).

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Musical score for measures 64-66, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf* and *mp*, and features triplet markings in measures 64 and 65. The key signature has one sharp (F#).

Musical score for measures 67-69. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measure 67 starts with a treble clef for Vln. I and Vln. II, and a bass clef for Vla., Vc., and D.B. The music features a mix of eighth and sixteenth notes with various articulations. A red watermark "Review Copy Only" is overlaid across the bottom of the score.

Musical score for measures 70-72. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. A box containing the letter "G" is positioned above measure 70. The key signature has one flat. Measure 70 starts with a treble clef for Vln. I and Vln. II, and a bass clef for Vla., Vc., and D.B. The music continues with similar rhythmic patterns. Dynamic markings include *mp*, *p*, and *mf*. A red watermark "Review Copy Only" is overlaid across the bottom of the score.

Musical score for measures 73-75, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf*, *f*, and *p*, along with crescendo and decrescendo hairpins. A large red watermark "Review Copy Only" is overlaid on the score.

Musical score for measures 76-78, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mf* and *f*, along with crescendo and decrescendo hairpins.

Musical score for measures 79-80, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings (*f*, *mf*) and articulation symbols (accents, hairpins). Trills are indicated with a '3' and a bracket. The key signature has one sharp (F#).

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Musical score for measures 81-83, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score includes dynamic markings (*mf*, *mp*) and articulation symbols (accents, hairpins). Trills are indicated with a '3' and a bracket. The key signature has one sharp (F#).

Musical score for measures 84-86, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 3/4 time and includes dynamic markings such as *mf* and hairpins.

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Musical score for measures 87-89, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 3/4 time and includes dynamic markings such as *mf* and hairpins.

Musical score for measures 90-92. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The dynamics are marked *mf* (mezzo-forte). The music features a mix of eighth and quarter notes with some rests. A red watermark "Review Copy Only" is overlaid on the bottom right of the score.

Musical score for measures 93-95. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The dynamics are marked *f* (forte). The music features a mix of eighth and quarter notes, with triplets indicated by a '3' over a bracket. A red watermark "Review Copy Only" is overlaid on the bottom right of the score.

Musical score for measures 95-97. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). Measure 95 starts with a dynamic marking of *f* and includes a triplet of eighth notes. Measures 96 and 97 show a dynamic shift to *mf*. The notation includes various note values, rests, and phrasing slurs.

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Musical score for measures 98-100. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). Measure 98 starts with a dynamic marking of *mp*. Measures 99 and 100 show a dynamic shift to *mf*. A rehearsal mark 'H' is placed above measure 99. The notation includes various note values, rests, and phrasing slurs.

Musical score for measures 102-105. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 4/4. Measure 102: Vln. I and II play a half note G4 and a quarter note A4. Vln. I has a dynamic of *mp*. Vln. II has a dynamic of *mp*. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 103: Vln. I and II are silent. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 104: Vln. I and II are silent. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 105: Vln. I and II play a half note G4 and a quarter note A4. Vln. I has a dynamic of *p*. Vln. II has a dynamic of *p*. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1.

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Musical score for measures 106-109. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 4/4. Measure 106: Vln. I is silent. Vln. II plays a half note G4 and a quarter note A4. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 107: Vln. I is silent. Vln. II plays a half note G4 and a quarter note A4. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 108: Vln. I is silent. Vln. II plays a half note G4 and a quarter note A4. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1. Measure 109: Vln. I is silent. Vln. II plays a half note G4 and a quarter note A4. Vla. plays a half note G3 and a quarter note A3. Vc. plays a half note G2 and a quarter note A2. D.B. plays a half note G1 and a quarter note A1.

Musical score for measures 110-113. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 7/8. The dynamics are marked as *mf* for the strings and *mp* for the double bass. The notation includes various note values, rests, and dynamic markings such as *mf* and *mp*.

mp Review Copy Only

Musical score for measures 114-117. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 7/8. The dynamics are marked with *mf* and *mp*. The notation includes various note values, rests, and dynamic markings such as *mf* and *mp*.

118

I

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

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122

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

126

J

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

Pizz

p

Pizz

pp

Pizz

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129

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pizz

f

ff

mp

Div

Unis

ff

mp

Div

Unis

ff

mp

Arco

ff

Arco

ff

132

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

Pizz

mp

pp

mp

mp

mp

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mp

Detailed description: This block contains the musical score for measures 132, 133, and 134. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts begin with a dynamic marking of *pp* and include a hairpin crescendo. The Viola part starts with a dynamic marking of *pp*. The Violoncello part is marked *mp* and includes a 'Pizz' (pizzicato) instruction. The Double Bass part also begins with a dynamic marking of *mp* and includes a 'Pizz' instruction. A large red watermark 'Review Copy Only' is centered across the bottom of the score.

135

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

mf

Detailed description: This block contains the musical score for measures 135, 136, and 137. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are mostly silent, with a final measure in Violin II marked *f*. The Viola part begins with a dynamic marking of *mf* and includes a hairpin crescendo. The Violoncello part is marked *f* and includes a hairpin crescendo. The Double Bass part is marked *mf* and includes a hairpin crescendo. A large red watermark 'Review Copy Only' is centered across the bottom of the score.

Musical score for measures 138-140. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measure 138 starts with a dynamic of *mp*. In measure 139, the strings play *ff* with a *Div* (divisi) marking. In measure 140, the dynamics are *mp*. The Vc. part includes a *Pizz* (pizzicato) marking in measure 140. The D.B. part includes an *Arco* (arco) marking in measure 139.

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Musical score for measures 141-143. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). Measure 141 starts with a dynamic of *mp*. In measure 142, the Vln. I and Vln. II parts are silent, while the Vla., Vc., and D.B. parts play with dynamics of *mp*, *p*, and *mp* respectively. In measure 143, the Vln. I and Vln. II parts are silent, while the Vla., Vc., and D.B. parts play with dynamics of *p*, *mp*, and *p* respectively. The D.B. part includes a *Pizz* (pizzicato) marking in measure 141.

144

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

pp

p

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K Rinforxando

148

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

Arco

pp

mp

152

Vln. I

Vln. II

Vla.

Vc.

D.B.

152

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156

Vln. I

Vln. II

Vla.

Vc.

D.B.

156

L

159

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

mp

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163

Vln. I

Vln. II

Vla.

Vc.

D.B.

163

Musical score for measures 167-169. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II staves are mostly empty with a few notes. The Vla. staff features a triplet of eighth notes in measure 167, followed by a triplet of eighth notes in measure 168, and a triplet of eighth notes in measure 169. The Vc. staff has a pizzicato section in measure 167. The D.B. staff has a rhythmic pattern of eighth notes. Dynamics include *mp*, *mf*, and *mp*. Performance markings include *Pizz*, *mf*, *mp*, and *>*.

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Musical score for measures 170-172. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and Vln. II staves are mostly empty with a few notes. The Vla. staff has a few notes in measure 170 and measure 172. The Vc. staff has a rhythmic pattern of eighth notes in measure 170, followed by a rhythmic pattern of eighth notes in measure 171, and a rhythmic pattern of eighth notes in measure 172. The D.B. staff has a rhythmic pattern of eighth notes. Dynamics include *mp*. Performance markings include *Arco*, *mp*, and *>*.

M

Musical score for measures 173-175. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 173 starts with a dynamic of *mf*. Measure 174 includes a box labeled 'M' above the staff and a dynamic of *p* for the Vc. part. Measure 175 has a dynamic of *mf*. The D.B. part in measure 174 is marked 'Pizz'.

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Musical score for measures 176-178. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 176 starts with a dynamic of *mf*. Measure 177 has a dynamic of *mf*. Measure 178 has a dynamic of *mf* and is marked 'Arco' for the D.B. part.

179

N

Vln. I *mf* *mf*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp*

D.B. 179 *mf* *mp* Pizz

Review Copy Only *p*

182

Vln. I *p*

Vln. II

Vla.

Vc.

D.B. 182 Arco

Musical score for measures 185-187. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 185 starts with a treble clef and a key signature of one sharp (F#). Vln. I has a melodic line with a triplet of eighth notes in measure 187. Vln. II has a rhythmic accompaniment. Vla. and Vc. have a similar rhythmic accompaniment. D.B. has a bass line with a pizzicato instruction. Dynamics include *mf* and *p*. Performance markings include accents and a triplet of 3.

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Musical score for measures 188-190. The score includes staves for Vln. I, Vln. II, Vla., Vc., and D.B. Measure 188 starts with a treble clef and a key signature of one sharp (F#). Vln. I and Vln. II have melodic lines with a *mp* dynamic. Vla. and D.B. have a rhythmic accompaniment with an *mp* dynamic and an *Arco* instruction. Vc. has a similar rhythmic accompaniment. Performance markings include accents.

0

Musical score for measures 191-193. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 191 starts with a dynamic marking of *p*. Measure 192 features a dynamic marking of *mf*. Measure 193 continues with a dynamic marking of *p*. The notation includes various note values, rests, and phrasing slurs.

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Musical score for measures 194-196. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 194 starts with a dynamic marking of *p*. Measure 195 features a dynamic marking of *mf*. Measure 196 continues with a dynamic marking of *p*. The notation includes various note values, rests, and phrasing slurs.

197 Pizz

Musical score for measures 197-198, Pizzicato section. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 197: Vln. I has a half note G4 with a fermata, then a quarter rest, then a quarter note B4 with a fermata. Vln. II has a sixteenth-note triplet starting on G4, followed by a quarter note G4. Vla. has a quarter note G2, then a quarter rest, then a sixteenth-note triplet starting on G2, followed by a quarter note G2. Vc. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. D.B. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Measure 198: Vln. I has a quarter note G4 with a fermata, then a quarter rest, then a quarter note B4 with a fermata. Vln. II has a sixteenth-note triplet starting on G4, followed by a quarter note G4. Vla. has a quarter note G2, then a quarter rest, then a sixteenth-note triplet starting on G2, followed by a quarter note G2. Vc. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. D.B. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Dynamics: Vln. I (mp), Vln. II (mf), Vla. (mp), Vc. (p), D.B. (p).

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199 Arco

Musical score for measures 199-201, Arco section. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 3/4. Measure 199: Vln. I has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vln. II has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vla. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Vc. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. D.B. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Measure 200: Vln. I has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vln. II has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vla. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Vc. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. D.B. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Measure 201: Vln. I has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vln. II has a quarter note G4, then a quarter rest, then a quarter note B4 with a fermata. Vla. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Vc. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. D.B. has a quarter note G2, then a quarter rest, then a quarter note B2 with a fermata. Dynamics: Vln. I (mp), Vln. II (mp), Vla. (mp), Vc. (p), D.B. (p).

P

Musical score for measures 202-204. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 202 is marked with 'Arco'. Dynamics include *mp* and *mf*. A box containing the letter 'P' is located above the Violin I staff.

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Musical score for measures 205-207. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mf*. The score shows various articulation marks such as accents and slurs.

Musical score for measures 208-210. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 3/4. The dynamic marking is *f* (forte). The score shows a crescendo leading into measure 210.

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Musical score for measures 211-213. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 3/4. The dynamic marking is *mf* (mezzo-forte). A box containing the letter 'Q' is positioned above the first staff in measure 212. The score shows a crescendo leading into measure 212, followed by a decrescendo.

Musical score for measures 214-215. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Each staff begins with a measure number of 214. The Vln. I, Vln. II, and Vla. staves feature a melodic line with a triplet of eighth notes in the first measure of each system, followed by a half note. The Vc. and D.B. staves provide a harmonic accompaniment. Dynamics include *mf* and *f*. There are accents (>) and hairpins (<) throughout the passage.

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Musical score for measures 216-219. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. Each staff begins with a measure number of 216. The Vln. I and Vln. II staves have a melodic line with a half note followed by eighth notes. The Vla. staff has a similar melodic line. The Vc. and D.B. staves provide a rhythmic accompaniment with eighth notes. Dynamics are consistently *mf*. There are accents (>) and hairpins (<) throughout the passage.

Musical score for measures 220-222. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 7/8. Measure 220 starts with a treble clef for Vln. I and II, and a bass clef for Vla., Vc., and D.B. The music features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos.

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Musical score for measures 223-226. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#) and the time signature is 7/8. Measure 223 starts with a treble clef for Vln. I and II, and a bass clef for Vla., Vc., and D.B. The music continues with the complex rhythmic pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos.

Musical score for measures 227-230. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#). Measures 227-228 show a melodic line in the strings with a crescendo hairpin. Measures 229-230 feature a triplet of eighth notes in all parts, marked with a forte (*f*) dynamic. The Vc. and D.B. parts include a triplet of eighth notes with a slur and a fermata.

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Musical score for measures 229-232. The score is arranged in five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp (F#). Measures 229-230 feature a triplet of eighth notes in all parts, marked with a mezzo-forte (*mf*) dynamic. Measures 231-232 show a melodic line in the strings with a decrescendo hairpin. The Vc. and D.B. parts include a triplet of eighth notes with a slur and a fermata.

Musical score for measures 232-235. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). The music features a series of chords and single notes, with a dynamic marking of *f* (forte) starting at measure 233. A hairpin crescendo is shown between measures 232 and 233. The measure numbers 232 and 236 are indicated at the beginning of the first and last staves, respectively.

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Musical score for measures 236-239. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one sharp (F#). The music features a series of chords and single notes, with a dynamic marking of *p* (piano) starting at measure 237. A hairpin crescendo is shown between measures 236 and 237. A box containing the letter 'R' is positioned above the first staff at the start of measure 237. The measure numbers 236 and 239 are indicated at the beginning of the first and last staves, respectively.

238

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

f Review Copy Only *f*

Detailed description: This block contains the musical score for measures 238, 239, and 240. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in a 3/4 time signature. Measures 238 and 239 are marked with a forte (*f*) dynamic and include accents (>) over the notes. Measure 240 also features a forte (*f*) dynamic and accents. Trills are indicated by a '3' over a bracketed group of notes in measures 239 and 240. A large red watermark 'Review Copy Only' is overlaid across the bottom of the score.

241

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

Detailed description: This block contains the musical score for measures 241, 242, and 243. It features the same five staves as the previous block. Measures 241 and 242 are marked with a forte (*f*) dynamic and accents (>). Measure 243 is marked with a mezzo-piano (*mp*) dynamic and accents (>). Trills are indicated by a '3' over a bracketed group of notes in measure 242.

Musical score for measures 244-247, featuring Vln. I, Vln. II, Vla., Vc., and D.B. The score is marked with *ff* (fortissimo) and includes dynamic markings such as \langle and \rangle . The key signature has one flat (B-flat).

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Musical score for measures 248-251, featuring Vln. I, Vln. II, Vla., Vc., and D.B. The score is marked with *mp* (mezzo-piano) and *f* (forte), and includes dynamic markings such as \langle and \rangle . A rehearsal mark 'S' is present above measure 248. The key signature has one flat (B-flat).

Musical score for measures 252-254. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 252 starts with a dynamic marking of *f* and a hairpin crescendo. Measure 253 continues with *f* and a hairpin crescendo. Measure 254 features a triplet of eighth notes in all parts, marked with a dynamic of *f* and a hairpin crescendo.

Review Copy Only *f*

Musical score for measures 255-257. The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 255 starts with a dynamic marking of *ff* and a hairpin crescendo. Measure 256 continues with *ff* and a hairpin crescendo. Measure 257 features a triplet of eighth notes in all parts, marked with a dynamic of *ff* and a hairpin crescendo. A box containing the letter 'T' is positioned above the first staff in measure 256.

258

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

D.B. 258 *f* *mp* *f*

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262

Vln. I *mf* *pp* *mp* *ppp*

Vln. II *mf* *pp* *mp* *ppp*

Vla. *mf* *pp* *mp* *mp*

Vc. *mf* *pp* *mp* *mp*

D.B. 262 *mf* *pp* *mp* *mp*

266

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *fff* *fp* *fff* *ppp* *p*

Div Pizz

Pizz Div

Pizz Div

Pizz Div

Pizz Div

pp *fff* *fp* *fff* *ppp* *p*

266

Pizz Div

pp *fff* *fp* *fff* *ppp* *p*

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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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