

Three English Folk Songs

Arranged by

David. F. Golightly.

For

Mezzo Soprano and Piano

- 2 -

BLOW AWAY THE MORNING DEW.

Con brio Leggiero $\text{♩} = 112$ Arranged David F Golightly

There was a far, mer's son Kept
sheep all on the hill, And he rode out one May morn To see what he could kill. Sing
blow a way the morn ing dew The dew, and the dew. Blow a way the
morn ing dew, How sweet the winds do blow. O

© 1995 Modrana Music Publishers Ltd. ISSN No. 979-0708056-31 7
e-mail info@modranamusicpromotion.com web address www.modranamusicpromotion.co.



Modrana Music Publishers Ltd

Three English Folk Songs

Arranged by

David. F. Golightly.

For

Mezzo Soprano and Piano

ISMN No 979-0-708108-26-9

Content.

1. Blow away the morning dew.
2. The Gallowgate Lad.
3. Wraggle Taggle Gypsies.

© 1995 Modrana Music Publishers Ltd,

Mill Isle House, No 4 The Batts,

Frosterley, Wear Valley,

Co Durham, England.

DL13 2SB.

E-mail davidfgolightly@gmail.com

Webb address www.modranamusicpromotions.com

Modrana Music Publishers Ltd



Three English Folk Songs

Arranged by

David. F. Golightly.

For

Mezzo Soprano and Piano

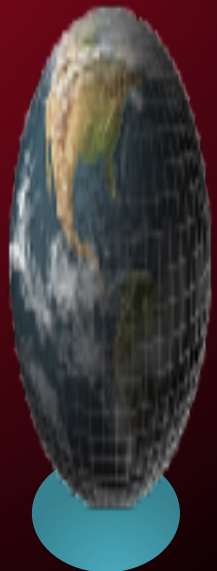
ISMN No 979-0-708108-26-9

This score is fully protected under the Copyright Laws of the British Commonwealth of Nations, The United States of America, and all countries of the Berne and Universal Copyright Conventions.

No part of this publication may be lawfully reproduced in any form or by any means photocopying, typescript, electronic, mechanical or otherwise: or to be stored in a retrieval system, without prior permission from the publisher.

Rights of Performance are controlled by
Modrana Music Publishers Ltd,
Mill Isle House, No 4 The Batts, Frosterley, Wear Valley,
Co Durham, England. DL13 2SB Tel/Fax 01388 527068.
e-mail modrana@btinternet.com

Modrana Music Publishers Ltd



MODRANA MUSIC PROMOTIONS LTD
Mill Isle House, No 4 The Batts, Frosterley,
Wear Valley, Bp Auckland, Co Durham England. DL13 2SB
e-mail info@modranamusicpromotions.com
internet. www.modranamusicpromotions.com

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

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

For Hire Price negotiable Contact the Publisher

Woodwind.	A.	B.	C.	D.	E.	F
Two Sea Scapes	979-0708056-67-6	Ft/Ob/Cl/Hn/Bn	7/8	10 mins	Modrana	£1200 \$24.00
Four Preludes.	979-0708056-67-2	Ft/Gt	7/8	14 Mins	Modrana	£12.50 \$25.00
Moods	979-0708056-66-9	Cl	10	19 Mins	Modrana	£6.50 \$13.00
Three Pan Love Songs	979-0708056-60-7	Flt	10	10mins	Modrana	£5.50 \$11.00
Three Graded Impressions	979-0708056-88-1	Ob/Pn	06	12 mins	Modrana	£9.00 \$18.00
Two Preludes/Three Fugues	979-0708056-90-4	Cl/Cl/Cl/Cl	06	10mins	Modrana	£10.00 \$20.00
Bassoon Concerto	979-0708056-91-1	BS Ch orc	09	15mins	Modrana	£20.00 \$40.00
Brass						
Crimond.	979-0708056-56-0	Brass Band	5/6	08 Mins	Modrana	£20.00 \$40.00
A Weardale Portrait	979-0708056-57-7	Brass Band	8	10 Mins	Modrana	£35.00 \$70.00
Blue Moon	979-0-708108-20-7	Junior Brass Band4		04 Mins	Modrana	£20.00 \$40.00
Ain't Misbehaving	979-0-708108-18-4	Junior Brass Band4		03 Mins	Modrana	£20.00 \$40.00
Witchcraft	979-0-708108-28-3	Brass Band	5/6	03 Mins	Modrana	£20.00 \$40.00
Septet for Brass.	979-0708056-54-6	3Tr/Hn/2Trb/Tb	8/9	14 Mins	Modrana	£15.00 \$30.00
Concert Fanfare	979-0708056-55-3	SymBrass/Per	4/5	04 Mins	Modrana	£04.00 \$08.00
Trombone Quartet V1	979-0708056-52-2	3Trb/Btb	5	12 Mins	Modrana	£08.00 \$16.00
Trombone Quartet V2	979-0708056-53-9	3Trb/Btb	5	10 Mins	Modrana	£08.00 \$16.00
Serenade	979-0708056-84-3	Solo Tuba	8	10 Mins	Modrana	£05.50 \$11.00
Tuba Sonata	979-0-708108-13-9	Tuba/Pn	8/9	12 Mins	Modrana	£15.00 \$30.00
Strings (Includes a CD recording computer generated)						
Three dance episodes	979-0708056-95-9	va/pn	8	10 Mins	Modrana	£10.00 \$20.00
Violin Sonata	979-0708056-98-0	Vn/pn	8	15 mins	Modrana	£10.00 \$20.00
Cello Sonata	979-0708056-99-7	Vc/pn	9	18 mins	Modrana	£10.00 \$20.00
Percussion (Includes a CD recording computer generated)						
Marimba Sonata	979-0-708108-16-0	Marm/pn	10	12 Mins	Modrana	£11.00 \$22.00
Teaching.						
Three Simple Pieces	979-0708056-62-4	Flt/Pn3	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-62-1	Ob/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-63-8	Cl/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-64-5	Bn/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-08-5	Tr/CnPn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-07-8	FrHn/Tn/hn/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056-50-8	Tb/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Three Simple Pieces	979-0708056 51 5	Tu/Pn	03	08 Mins	Modrana	£3.50 \$07.00.
Two Simple Pieces	979-0708056-59-1	WdTr clef	03	08 Mins	Modrana	£1.50 \$03.00.
Two Simple Pieces	979-0708056-59-1	WdBs clef	03	08 Mins	Modrana	£1.50 \$03.00.
Two Simple Pieces	979-0708056-48-5	Brass Tr Clef	03	08 Mins	Modrana	£1.50 \$03.00.
Two Simple Pieces	979-0708056 49-2	Brass Bs Clef	03	08 Mins	Modrana	£1.50 \$03.00.
Three Simple Pieces	979-0708056-50-8	Brs/Pn Trb Clef	10	10mins	Modrana	£03.50\$07.00
Three Simple Pieces	979-0708056-51-5	Brs/Pn Bs Clef	10	10mins	Modrana	£03.50\$07.00
Three Fun Scales	979-0708108-03-0	Inst/Trp/Pn	02	10mins	Modrana	£06.00\$12.00
Three Fun Scales	979-0708108-01-6	Inst/Ob/Pn	04	10mins	Modrana	£06.00\$12.00
Two Simple Pieces	979-0708108 04-7	Bn bsclef	03	08 Mins	Modrana	£1.50 \$03.00
Three Tuba Jollies	979-0-708108-12-2	Tuba/pn	06	06 Mins	Modrana	£10.00 \$20.00
Piano (Includes a CD recording)						
Shadow Portraits	979-0708056-46-1	Piano Solo.	10	12 Mins	Modrana	£12.00 \$24.00
Piano Sonata	979-0708056-45-4	Piano Solo	1	11 Mins	Modrana	£12.00 \$24.00
Seven Preludes&FuguesVo	1979-0708056-89-8	Piano Solo	10	25 Mins	Modrana	£12.50 \$25.00

Seven Preludes&FuguesVo	2979-0-708108-24-5	Piano Solo	10	25 Mins	Modrana	£12.50	\$25.00
Fantasia on a Morley	979-0-708108-11-5	Piano Solo	9	10 Mins	Modrana	£6.50	\$13.00

Chamber (Includes a CD recording)

Letters of Regret	979-0708056-77-5	Piano Trio	10	30 Mins	Modrana	£20.00	\$40.00
Dances for Show Girls	979-0708056-78-2	Piano Trio	6	10 Mins	Modrana	£08.50	\$17.00
Im Memorial	979-0708056-82-9	Piano Trio	10	30 Mins	Modrana	£12.00	\$24.00

Opera (Includes a video recording)

The Eye. (Opera)	979-0708056-75-1	Ch orch 8	09	2hr-45mins	Modrana.	£45.00	\$90.00
The Eye. (Opera)	979-0708056-76-8	Ch orch 8	09	2hr-45mins	Modrana.	£45.00	\$90.00

Orchestra and Chorus. Study Scores (Includes a CD Recording)

St Petersburg Mass ttbb	979-0708056-00-3	Sym orch Ch/4 soloists	09	55 Mins	Modrana	£25.00	\$50.00
St Petersburg Mass satb	979-0708056-79-9	Sym orch Ch/4 soloists	09	55 Mins	Modrana	£25.00	\$50.00
St Petersburg Mass ttbb	979-0708056-02-7	Sym orch Ch/4 soloists v.c.	09	55 Mins	Modrana	£06.00	\$12.00
St Petersburg Mass satb	979-0708056-01-0	Sym orch Ch/4 soloists v.c.	09	55 Mins	Modrana	£06.00	\$12.00

Orchestral Study Scores (Includes a CD Recording)

Three Sea Scapes	979-0708056-73-7	Sym orch	10	12 Mins	Modrana	£20.00	\$40.00
Dance Bacchanal *	979-0708056-74-4	Sym orch no CD	08	10 Mins	Modrana	£10.00	\$20.00
First Symphony	979-0708056-72-0	Sym orch	10	43 Mins	Modrana	£30.00	\$60.00
Second Symphony	979-0708056-81-2	Sym orch/Fm Chorus	10	55 Mins	Modrana	£35.00	\$70.00

Concerto Study Scores (Includes a CD Recording)

Flute Concerto	979-0708056-69-0	Sym orch/flt	10	23mins	Modrana	£20.00	\$40.00
Flute Concerto	979-0708056-69-0	Pnflt	10	23mins	Modrana	£12.00	\$24.00
Trumpet Concerto	979-0708056-70-6	Sym orch/Trp	10	20 mins	Modrana	£25.00	\$50.00
Concerto for Strings	979-0708056-71-3	Vn1/2 Va Vc Db	10	22 Mins	Modrana	£20.00	\$40.00
Bassoon Concerto	979-0708056-91-1	Bs Chb Orch	10	15 Mins	Modrana	£22.00	\$44.00

Choral (*Includes a CD Recording)

Rites of Passage *	979-0708056-05-8	SATB/Pn	07	20 Mins	Modrana	£06.50	\$13.00
Rites of Passage *	979-0708056-06-5	TTBB/Pn	07	20 Mins	Modrana	£06.50	\$13.00
Frontiers *	979-0708056-19-5	SATB/Pn	06	20 Mins	Modrana	£06.00	\$12.00
Frontiers *	979-0708056-20-1	TTBB/Pn	06	20 Mins	Modrana	£06.00	\$12.00
Don Cossacks	979-0708056-03-4	SATB	04	05 Mins	Modrana	£02.50	\$05.00
Don Cossacks	979-0708056-04-1	TTBB	04	05 Mins	Modrana	£02.50	\$05.00
St Petersburg Mass ttbb *	979-0708056-02-7	Sym orch Ch/4	09	55 Mins	Modrana	£06.00	\$12.00
St Petersburg Mass satb *	979-0708056-01-0	Sym orch Ch/4.	09	55 Mins	Modrana	£06.00	\$12.00
The Lord's Prayer S.A.T.B.	979-0708056-85-0	S.A.T.B/Pn	06	08Mins	Modrana	£01.00	\$02.00
The Christmas Rose	979-0708056-94-2	S.A.T.B.	08	3 Mins	Modrana	£01.00	\$02.00
Cornish Fishermen	979-0708056-96-6	T.T.B.B /Pn	05	3 Mins	Modrana	£02.00	\$04.00
Variations on Psalm	979-0708056-97-3	S.A.T.B/org	06	3 Mins	Modrana	£02.50	\$05.00
The Rose	979-0708108-05-4	T.T.B.B/Pn	05	3 Mins	Modrana	£02.00	£04.00

Vocal (*Includes a CD Recording)

Songs of the Cliff Top*	979-0708056-42-3	B/Pn	07	12 Mins	Modrana	£10.00	\$20.00
English Folk Songs	979-0708056-31-7	S/Pn	05	11 Mins	Modrana	£10.00	\$20.00
Into my Heart. Song cycle	979-0 708056-86-7	MS/Pn	09	15 Mins	Modrana	£12.00	\$24.00
The Lord's Prayer	979-0708056-39-3	Ms/pn	06	08 Mins	Modrana	£03.50	\$07.00
Rites of passage	979-0708056-93-05	Bt/Pn	06	20Mins	Modrana	£12.00	\$24.00
Songs of Time and Place	979-0708056-92-8	Ms/Pn	10	18mins	Modrana	£10.00	\$20.00
Songs of an Evening Sea	979-0708108-02-3	Ms/Pn	10	9 Mins	Modrana	£10.00	\$20.00
Three Folk Song Settings	979-0-708108-14-6	Ms/vn/va/vc	07	12 Mins	Modrana	£12.00	\$24.00
Three Folk Songs	979-0-708108-25-2	Ms/Pn	07	12 Mins	Modrana	£12.00	\$24.00
English Folk Songs	979-0-708108-26-9	Ms/Pn	05	11 Mins	Modrana	£10.00	\$20.00
Housman settings Vol11	979-0-708108-27-6	Ms/Pn	09	08 Mins	Modrana	£10.00	\$20.00
Songs of Rebirth.	979-0-708108-17-7	Ms/Pn	10	12 Mins	Modrana	£12.00	\$24.00

Arrangements.

Se tu m'ami Pergolesi	Soprano/Str/Lute	05	02 Mins	Wilson Editions	Hire only
Danza, Danza, Durante	Soprano/StrFl	05	02 Mins	Wilson Editions.	Hire only
Che fiero momento Gluck	Soprano/Str/ob Hpsi	05	02 Mins	Wilson Editions.	Hire only
Sen corre l'agnelletta Sarr	Soprano/Str/ob Lute	05	02 Mins	Wilson Editions.	Hire only

BLOW AWAY THE MORNING DEW.

Con brio Leggiero $\text{♩} = 112$

Arranged David F Golightly

Mezzo Soprano

mf

1

There was a far-mer's son Kept

Piano

f

p

7

sheep all on the hill, And he rode out one May morn To see what he could kill. Sing

7

Review Copy Only *mf*

13

blow a - way the morn-ing dew The dew, and the dew. Blow a-way the morn ing dew, How

13

mf

p

13

19

sweet the winds do blow. O he looked high and

19

f

mp

p

19

24 he looked low, and cast an un - der look; And there he saw a fair pret - ty maid Be -

29 side a wa - try brook. Sing blow a - way the morn - ing dew The dew, and the

mf Review Copy Only *f*

34 dew. Blow a - way the morn - ing dew, How sweet the winds do blow.

mf

39 Cast ov er me my man tle fair and pin it o'er my gown; And

45 if you will take hold my hand, then I will be your own. Sing blow a-way the morn-ing dew The

51 dew, and the dew. Blow a-way the morn-ing dew, How sweet the winds do blow.

Review Copy Only

57 If you come down to my fa-ther's house, Which is

62 wall-ed all a-round; Then you shall have a kiss from me And twen-ty thou-sand

67 pound Sing blow a way the morn - ing dew The dew, and the dew.

67

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a half note 'pound', followed by quarter notes 'Sing', 'blow', and 'a way'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes. Dynamics include a crescendo hairpin starting at measure 69.

72 *mf* Blow a-way the morn - ing dew, How sweet the winds do blow.

72 *p* *f*

Detailed description: This system contains measures 72-76. The vocal line begins with a half note 'Blow', followed by quarter notes 'a-way', 'the', 'morn - ing', 'dew,'. The piano accompaniment continues with a similar texture. Dynamics include a mezzo-forte (*mf*) marking at the start, a piano (*p*) marking at measure 74, and a forte (*f*) marking at measure 75. A crescendo hairpin is present from measure 74 to 76.

Review Copy Only

77 *mf* He mount - ed on a milk - white steed And she up - on an oth - er; And

77 *mp*

Detailed description: This system contains measures 77-81. The vocal line starts with a half note 'He', followed by quarter notes 'mount - ed', 'on', 'a', 'milk - white', 'steed'. The piano accompaniment features a steady eighth-note bass line. Dynamics include a mezzo-forte (*mf*) marking at the start and a mezzo-piano (*mp*) marking at measure 79. A crescendo hairpin is present from measure 77 to 79.

82 then they rode a - long the lane Like sis - ter and like broth - er Sing blow a-way the

82

Detailed description: This system contains measures 82-86. The vocal line begins with a half note 'then', followed by quarter notes 'they', 'rode', 'a - long', 'the', 'lane'. The piano accompaniment continues with a similar texture. Dynamics include a mezzo-forte (*mf*) marking at the start.

87 *mf*
morn-ing dew The dew, and the dew. Blow a-way the morn-ing dew, How

87 *mf* *mp*

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a fermata over the first measure. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Dynamics include *mf* and *mp*.

92 *mf*
sweet the winds do blow. As they were rid - ing

92 *mf* *p*

Detailed description: This system contains measures 92-96. The vocal line has a fermata over measure 92. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mf* and *p*.

Review Copy Only

97
on a - lone they saw some pooks of hay. O is this not a

97

Detailed description: This system contains measures 97-100. The vocal line continues with a fermata over measure 97. The piano accompaniment features a consistent eighth-note bass line and treble accompaniment. Dynamics are not explicitly marked in this system.

101 *p*
ve-ry pret-ty place for girls and boys to play? sing blow a-way the

101 *pp*

Detailed description: This system contains measures 101-104. The vocal line has a fermata over measure 101. The piano accompaniment includes a glissando in the treble part at the start of measure 102. Dynamics include *p* and *pp*.

105 *mf*
morn - ing dew, The dew and the dew. Blow a - way the

109
morn - ing dew, How sweet the winds do blow.

mf Review Copy Only

113
But when we came to her fath - er's gate, So nim - ble she popped in And

118 **Rall** ----- **A Tempo**
said; There is a fool with _____ out And here's a maid with

122 in Sing blow a - way the morn - ing dew, The dew and the dew.

127 *mf* Blow a-way the morn - ing dew, How sweet the winds do blow.

127 *p* *mf*

Review Copy Only

132 We have a flow'r in our gar - den We call it Mar - i - gold: And

132 *mf* *p*

138 if you will not when you may, You will not when you wolde.

138 *p*

Rall ----- **A Tempo**

142 *f*
Sing blow a - way the morn - ing dew, The dew and the dew.

147 *mf*
Blow a - way the morn - ing dew How sweet the winds do

Review Copy Only

151 *f*
blow.

THE GALLOWGATE LAD.

Mesto con Espressivo ♩ = 60

Words adapted from dialect

Arranged David F Golightly

3+3+2

3+3+2

Mezzo
Soprano

Piano

3+3+2

A piacere Espressivo *mf*

Review Copy Only

13

17 *p* *mp*
said my dear what's the mat-ter She re - plied quite de - ject-ed and sad. I am

21 *mf*
griev-ing for Jack my lov-er My hand some bold Gall-ow-gate Lad.

Review Copy Only ³⁺³⁺²

25 *mf*
You re -

29 *mf* *mp*
mem - ber when first I met him, So dash - ing and brave to know. He

33 spoke of gold and silv-er So ea - sy to take and to owe. Are

37 sad - ly the fault was mine For its love that can bring the brave low. Now he's

Review Copy Only

41 gone to meet the hang - man. My hand - some bold Gall - ow - gate

44 beau.

3 + 3 + 2 **Misterioso Sostenuto**

3 + 3 + 2 *mf* *mf*

48 His smile would melt all ang - er A

mf

51 kiss with the taste of wine. His touch soft and

Review Copy Only

mf *f*

54 gent - le Such nights when he was mine. The

f

57 laugh - ter of Tav - erns I've known The thrill of the chase through the

60 night. The joy of a se - cred meet - ing With my

60

63 hand some bold Gall - ow - gate knight.

63

Review Copy Only

65 Now all that are left are mem' - ries. Brief

65

68 mo - ments that were are gone. But I swear I will re

68

3 + 3 + 4 + 3 *mf*

71 mem ber Though his bo - dy hangs high and

3 + 3 + 4 + 3 *mf* *mf*

73 long. It is soon that I will join him. For his

Review Copy Only

76 love will not let me stay. They will know that a high-way man's

79 lov - er. Has gone the bold Gall - ow - gate

Rall

Musical score for piano and voice, measures 81-83. The score is in 12/8 time and B-flat major. The piano part consists of two staves (treble and bass clef). The voice part is on a single staff. Measure 81: Piano right hand has a half note chord (F4, A4, C5), piano left hand has a half note chord (Bb3, D4, F4). Voice has a half note (F4). Measure 82: Piano right hand has a half note chord (F4, A4, C5), piano left hand has a half note chord (Bb3, D4, F4). Voice has a half note (F4). Measure 83: Piano right hand has a half note chord (F4, A4, C5), piano left hand has a half note chord (Bb3, D4, F4). Voice has a half note (F4). The score includes dynamic markings (piano) and a 'Rall' instruction. A 'way.' is written below the voice staff in measure 81. A fermata is placed over the final note of the voice staff in measure 83.

Review Copy Only

THE WRAGGLE TAGGLE GIPSIES, O!

Arranged David F Golightly
mf

Allegro Moderato ♩ = 138

Mezzo
Soprano

Piano

There were

5 three gip - sies who came to my door and down stairs ran my la - dy O!

9 One sang high and the oth - er sang low and the oth - er sang bon - ny bon - ny Bis - cay O!

13 She pull'd off her silk fin - ish'd gown and put on hose of

Review Copy Only

18 leath - er O! The rag - ged rag - ged rags a - bout our door She's gone with the wrag - gle tag - gle

22 gip - sies O!

mp

Review Copy Only

26 It was late at night when my lord came home. En - quir ing for his

mp

30 la - dy O! The ser - vants said on ev - ry hand She's gone with the wrag - gle tag - gle

34 gip - sies O! O,

38 sad - dle for me my milk - white steed, Go and fetch my po - ny O! That

Review Copy Only

42 I may ride and seek my bride who is gone with the wrag - gle tag - gle gip - sies O!

46 O

50 he rode high and he rode low He rode through woods and cop - ses O Un -

50

This system contains measures 50 to 53. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "he rode high and he rode low He rode through woods and cop - ses O Un -". Measure numbers 50 and 54 are indicated at the start of the vocal and piano staves respectively.

54 til he came to an o - pen field and there es - pied his la - dy O!

54

This system contains measures 54 to 57. The vocal line continues with the lyrics: "til he came to an o - pen field and there es - pied his la - dy O!". The piano accompaniment includes a dynamic marking of *f* (forte) in measure 57. Measure numbers 54 and 58 are indicated at the start of the vocal and piano staves respectively.

Review Copy Only

58 What makes you leave house and land What

58

mp

This system contains measures 58 to 61. The vocal line begins with the lyrics: "What makes you leave house and land What". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in measure 60. Measure numbers 58 and 62 are indicated at the start of the vocal and piano staves respectively.

62 makes you leave your mon - ey What makes you leave your new wed - ded

62

This system contains measures 62 to 65. The vocal line continues with the lyrics: "makes you leave your mon - ey What makes you leave your new wed - ded". Measure numbers 62 and 66 are indicated at the start of the vocal and piano staves respectively.

66 lord To go with the wrag - gle tag - gle gip - sies O!

66 *mf*

70 What care I for

70 *p* *mp*

Review Copy Only

74 house and land? What care I for mon - ey O? What care I for my

74 *p* *mp*

78 new wed - ded Lord? I'm off with the wrag - gle tag - gle gip - sies O!

78 *f*

82 Last night you slept on a

mf

86 goose feath - er bed With the sheet turn'd down so brave - ly O! And to - night you'll sleep in a

mf

Review Copy Only

90 cold o - pen field A long with the wrag - gle tag - gle gip - sies O!

mf

94 What care I for a

Rall

Expressivo ♩ = 78

mf

mp

p

99 goose feath-er bed With sheets tum'd down so brave-ly O? To - night I sleep in a cold o-pen field A

99

A Tempo ♩ = 138

Detailed description: This block contains the first system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "99 goose feath-er bed With sheets tum'd down so brave-ly O? To - night I sleep in a cold o-pen field A". The piano accompaniment begins with a treble clef and a bass clef. The first measure of the piano part has a dynamic marking of *f*. The tempo is marked "A Tempo" with a quarter note equal to 138 beats per minute.

104 long with the wrag-gle tag-gle gip - sies O!

104

f *ff* *mp*

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics: "104 long with the wrag-gle tag-gle gip - sies O!". A glissando marking "Gliss" is placed above the vocal line. The piano accompaniment continues with a treble clef and a bass clef. The first measure of the piano part has a dynamic marking of *f*. The piano part includes dynamic markings of *ff* and *mp*. The system concludes with a double bar line.

Review Copy Only

Cujus animam Pergolesi	Soprano/Str/ Hpsi	05	02 Mins	Wilson Editions.	Hire only
Vidit suum Pergolesi	Soprano/Str/ Hpsi	05	02 Mins	Wilson Editions.	Hire only
Pur dicesti, Lotti*	Soprano/Str/Fl/ Hpsi	05	02 Mins	Wilson Editions	Hire only
Nel cor piu Paisello	Soprano/Str/ Lute	05	02 Mins	Wilson Editions	Hire only
Le Violette Scarlatti	Soprano/Str/ Hpsi	05	02 Mins	Wilson Editions	Hire only
Genugsamkeit Bach	Soprano/Str/ ObD'm	05	02 Mins	Wilson Editions	Hire only
Ich hatte viel Bach	Soprano/Str/ ObD'm	05	02 Mins	Wilson Editions	Hire only
Christmas Medley	Trp1/2/3/4/Hns/Trb/Kybd	04	08 Mins	Modrana	£12.00 \$24.00

Music Theory.

Compositional. Compositional Tutorials 130 Pages. 205 Musical Examples Modrana £25.00 \$50.00

Recordings.

Symphony No 1	MD CD CS38	CD	57 Mins	MASC	£12.99 \$25.00
Arietta Inessa Galante *	RRCD 1345	CD	64 Mins	Campion	£12.00 \$24.00
St Petersburg Mass	PMC001	Tp	55 Mins	Modrana	£06.00 \$12.00
Russian Sacred Music. *?	PCD 2030	CD	64 Mins	Hallmark	£06.00 \$12.00
Russian Folk Music *	3036701312	CD	64 Mins	Hallmark	£06.00 \$12.00
British Piano Music	ASC CS CD1	CD	64 Mins	ASC	£10.00 \$20.00
British Clarinet Music	ASC CS CD2	CD	74 Mins	ASC	£10.00 \$20.00
British Piano Music Vol 2	ASC CS CD3	CD	74 Mins	ASC	£10.00 \$20.00
A Weardale Portrait	ASC SSB CD001CD/Tp		68 Mins	ASC	£10.00 \$20.00
"Arcadian murmurs:	Euterpe 202	CD	72mins	Euterpe	£10.00 \$20.00
Wagon of Life	Dunelm D220	CD	70mins	Dunelm	£10.00 \$20.00
The Choral Music of DG	MCD 002	CD	70 Mins	Modrana	£10.00 \$20.00
Masterworks	ERM 6805	2CDs	1.20Mins	ERM	£14.99 \$28.00
Flute Impressions	Euterpe 201	CD	60 Mins	Euterpe	£10.00 \$20.00

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.

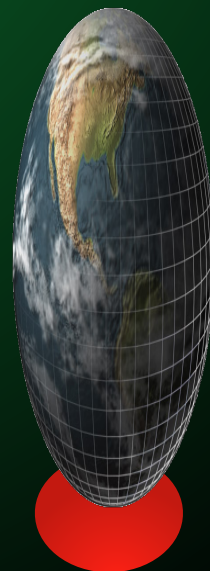
Performance ***

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

Modrana Music Publishers Ltd,
Mill Isle House, No 4 The Batts,
Frosterley, Wear Valley,
Co Durham, England.
DL13 2SB



Modrana Music Publishers Ltd