

Frontiers

by

David. F. Golightly.

Five Arrangements

of

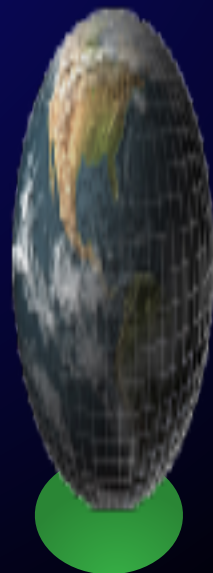
Folk Songs of the American West

Commissioned 1994

by

Hull Male Voice Choir

S.A.T.B. Version



Modrana Music Publishers Ltd

Frontiers

by
David. F. Golightly.

Five Arrangements of Folk Songs of the American West

S.A.T.B. Version

ISMN No 979-0708056 19 5

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

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

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| Woodwind. | A. | B. | C. | D. | E. | F |
|--|-------------------|--------------------|-----------|-----------|-----------|----------------|
| Two Sea Scapes | 979-0708056-67-6 | Ft/Ob/Cl/Hn/Bn | 7/8 | 10 mins | Modrana | £1200 \$24.00 |
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| Crimond. | 979-0708056-56-0 | Brass Band | 5/6 | 08 Mins | Modrana | £20.00 \$40.00 |
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| 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 |
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| Trombone Quartet V2 | 979-0708056-53-9 | 3Trb/Btb | 5 | 10 Mins | Modrana | £08.00 \$16.00 |
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| Marimba Sonata | 979-0-708108-16-0 | Marm/pn | 10 | 12 Mins | Modrana | £11.00 \$22.00 |
| Teaching. | | | | | | |
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| 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. |
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| Three Simple Pieces | 979-0708056 51 5 | Tu/Pn | 03 | 08 Mins | Modrana | £3.50 \$07.00. |
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| 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 |
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| 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 |
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| Shadow Portraits | 979-0708056-46-1 | Piano Solo. | 10 | 12 Mins | Modrana | £12.00 \$24.00 |
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| | | | | | | | |
|-------------------------|--------------------|------------|----|---------|---------|--------|---------|
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| | | | | | | | |
|-----------------------|------------------|------------|----|---------|---------|--------|---------|
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| 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 |

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

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| | | | | | | | |
|-------------------------|------------------|-----------------------------|----|---------|---------|--------|---------|
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| 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 |

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| | | | | | | | |
|-------------------|------------------|--------------------|----|---------|---------|--------|---------|
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| 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 |

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| | | | | | | | |
|----------------------|------------------|----------------|----|---------|---------|--------|---------|
| 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 |
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| | | | | | | | |
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| 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 |
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| 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 |

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| | | | | | | | |
|---------------------------|-------------------|-------------|----|---------|---------|--------|---------|
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| 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 |
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| 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 |
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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 |

| | | | | | |
|------------------------|-------------------------|----|---------|------------------|----------------|
| 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 |

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| | | | | | |
|---------------------------|--------------------|------|----------|----------|----------------|
| 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

The Buffalo Skinners.

Arranged David F Golightly.

Words traditional *f*

Strepitoso ♩ = 96

Soprano
Alto
Tenor
Bass.

1 It was
It was
It was
It was

f

1

Review copy only

Sop
Al
Tn
Bs

6 in the town of Jacks-bo - ro in the year of sev-en - ty three, When a
in the town of Jacks-bo - ro in the year of sev-en - ty three, When a
in the town of Jacks-bo - ro in the year of sev-en - ty three, When a
6 in the town of Jacks-bo - ro in the year of sev-en - ty three, When a

6

Sop
10 man by the name of Cre - go came stepp - ing up to me, Say-ing

Al
man by the name of Cre - go came stepp - ing up to me, Say-ing

Tn
man by the name of Cre - go came stepp - ing up to me, Say-ing

Bs
10 man by the name of Cre - go came stepp - ing up to me, Say-ing

10

Review copy only

Sop
14 how do you do young fel-low and how would you like to go and

Al
how do you do young fel-low and how would you like to go and

Tn
how do you do young fel-low and how would you like to go and

Bs
14 how do you do young fel-low and how would you like to go and

14

A

Sop
18 spend the sum-mer pleas-ant-ly on the range of the buf-fa - lo?

Al
spend the sum-mer pleas-ant-ly on the range of the buf-fa - lo?

Tn
spend the sum-mer pleas-ant-ly on the range of the buf-fa - lo?

Bs
18 spend the sum-mer pleas-ant-ly on the range of the buf-fa - lo?

18

Review copy only

Sop
23

Al

Tn

Bs
23

23

Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 28 to 31. The vocal parts (Sop, Al, Tn, Bs) are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics for the vocal parts are: "Our hearts were cased with". The dynamic marking *mf* is present above the Tenor and Bass staves. The piano part has a dynamic marking *mp*.

Review copy only

Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 32 to 35. The vocal parts (Sop, Al, Tn, Bs) are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics for the vocal parts are: "Buf - fa - lo, Stink - ing stink - ing buf - fa - lo. buf - fa - lo hocks, our souls were cased with steel, And the buf - fa - lo hocks, our souls were cased with steel, And the". The dynamic marking *mp* is present above the Soprano and Alto staves. The piano part has a dynamic marking *mp*.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. Measures 35-40. The key signature has one sharp (F#). The tempo/mood is *mp*. The lyrics are: "Buf - fa - lo, Dar - ned old hard-ships of that sum-mer would near - ly make you reel. While".

Review copy only

Musical score for Soprano, Alto, Tenor, Bass, and Piano. Measures 39-44. The key signature has one sharp (F#). The tempo/mood is *mf*. The lyrics are: "buf - fa lo. Ya - ho skinn-ing them darned old stink-ers, our lives they had no show, For the".

Sop
43 In - di - ans Ya - ho.

Al
In - di - ans Ya - ho.

Tn
In - di - ans wait - ing to pick us off on the range of the buf - fa -

Bs
43 In - di - ans wait - ing to pick us off on the range of the buf - fa -

43

Review copy only

Sop
46 *f* Ya ho Get a - long mule. B

Al
f Ya ho Get a - long mule.

Tn
lo.

Bs
46 lo.

46

Sop

Al

Tn

Bs

50

50

Review copy only

Sop

Al

Tn

Bs

54

f

Our food it was a buf-fa - lo hump, a iron_ wedge of

f

54 Our food it was a buf-fa - lo hump, a iron_ wedge of

mf

54

mf

Sop 58 And all we had to sleep on was a buf-fa - lo for a bed.

Al *mf* And all we had to sleep on was a buf-fa - lo for a bed.

Tn bread, The *mf*

Bs 58 bread, The

Review copy only

Sop 63 I can *f*

Al I can *f*

Tn fleas andgray backs worked on us, Oh boys it was not slow, I can *f*

Bs 63 fleas andgray backs worked on us, Oh boys it was not slow, I can *f*

Sop
67 tell you there's no — hell on earth like the range of the buf - fa -

Al
tell you there's no — hell on earth like the range of the buf - fa -

Tn
tell you there's no — hell on earth like the range of the buf - fa -

Bs
67 tell you there's no — hell on earth like the range of the buf - fa -

Review copy only

C

Sop
70 lo.

Al
lo.

Tn
lo.

Bs
70 lo.

mf

Sop
75
Oh, now we've crossed Pease

Al
mf
Oh, now we've crossed Pease

Tn
mf
Oh, now we've crossed Pease

Bs
mf
Oh, now we've crossed Pease

75
Oh, now we've crossed Pease

Review copy only

Sop
79
Riv-er — and home - ward we are bound, No more in that hell fired

Al
Riv-er — and home - ward we are bound, No more in that hell fired

Tn
Riv-er — and home - ward we are bound, No more in that hell fired

Bs
79
Riv-er — and home - ward we are bound, No more in that hell fired

Musical score for measures 83-86. The score includes vocal parts for Soprano (Sop), Alto (Al), Tenor (Tn), and Bass (Bs), and a piano accompaniment. The lyrics are: "coun - try shall we be ev - er found. Go - in' home to our wives and". The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Review copy only

Musical score for measures 87-90. The score includes vocal parts for Soprano (Sop), Alto (Al), Tenor (Tn), and Bass (Bs), and a piano accompaniment. The lyrics are: "sweet - hearts, tell oth - ers not to go, To the God for - sak - en". The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with a rhythmic accompaniment.

Rall

Sop
91 buf-fa-lo range and the darned old buf-fa-lo.

Al
buf-fa-lo range and the darned old buf-fa-lo.

Tn
buf-fa-lo range and the darned old buf-fa-lo.

Bs
91 buf-fa-lo range and the darned old buf-fa-lo.

f *ff* *sfz*

91

Review copy only

Chisholm Trail.

Arranged David F Golightly.

Words traditional

Leggiero ♩ = 68

Soprano

Alto

Tenor

Bass

1

mf

Come a-long boys and

mp

Hmm

mp

1

mf

mp

1

Review copy only

Sop

At

Tn

Bs

6

lis-ten to my tale, I'll tell you of my trou-bles on the old Chis-holm Trail. Come a

hmm

hmm

hmm

6

hmm

6

Musical score for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 9 to 12. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ti - yi - you - py, you - py, yea you - py yea, Come a". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Review copy only

Musical score for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 13 to 16. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ti - yi you-py, you-py yea." and "Oh, it's ba-con and beans most". A section marker 'A' is placed above measure 14. The piano part continues with a similar rhythmic accompaniment.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 18-21. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "beans and beans ev' ry day I'd soon rath-er eat prai - rie - hay Come a".

Sop
18 beans and beans ev' ry day I'd soon rath-er eat prai - rie - hay Come a

At
beans and beans ev' - ry day I'd soon rath-er eat prai - rie hay

Tn
ev' - ry day I'd soon rath-er eat prai - rie hay,

Bs
18 ev' - ry day I'd soon rath-er eat prai - rie hay,

Piano accompaniment starting at measure 18.

Review copy only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 22-25. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ti - yi you - py, you - py yea, you - py yea, Come a".

Sop
22 ti - yi you - py, you - py yea, you - py yea, Come a

At
Come a ti - yi you - py yea, you - py yea, Come a

Tn
Come a ti - yi you - py you - py yea, you - py yea, Come a

Bs
22 Come a ti - yi you - py yea, you - py yea, Come a

Piano accompaniment starting at measure 22.

B

Sop
26 ti - yi you-py you-py yea. *f* The wind did blow and the

At
ti - yi you-py you-py yea. *f* The wind did blow and the

Tn
ti - yi you-py you-py yea. *mf* Brr ~~~~~ pat a

Bs
26 ti - yi you-py you-py yea. *mf* Brr ~~~~~ pat a

26

Review copy only

Sop
31 rain did fall It looked by grab, like to lose them all. Come a ti - yi - *mf*

At
rain did fall It looked by grab, like to lose them all. Come a ti -

Tn
brr ~~~~~ pat a pit a pat a pit a pat a brr ~~~~~ Come a ti - yi - *mf*

Bs
31 brr ~~~~~ pat a pit a pat a pit a pat a brr. ~~~~~ Come a

31

C

Sop
35 you-py you-py yea, you-py yea, Come a ti-yi you-py you-py yea.

At
you-py you-py yea, you-py yea, Come a ti-yi you-py you-py yea.

Tn
yi you-py yea, you-py yea, Come a ti-yi you-py you-py yea.

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

35

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Sop
40 *mf* I don't give a damn if they nev-er do stop, I'll ride as long as a

At
mf I don't give a damn if they nev-er do stop, I'll ride as long as a

Tn
mf I don't give a damn if they nev-er do stop, I'll ride as long as a

Bs
mf I don't give a damn if they nev-er do stop, I'll ride as long as a

40

40

Musical score for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 44 to 48. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "eight day clock. Come a ti - yi you - py you - py yea, you - py".

Review copy only

Musical score for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 47 to 51. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "yea, Come a ti - yi you - py you - py yea, you - py yea, Come a ti - yi you - py you - py yea, yea, Come a ti - you-py yea yi - yea, you - py you - py yea, Come a ti - you-py yea yi - yea, you - py you - py".

Sop
50 — you - py yea

At
— you - py yea, you - py yea

Tn
yea, you - py yea

Bs
50 yea, you - py yea

f *f* *f* *f*

mf *p*

Review copy only

Shenandoah.

Arranged David F Golightly.

Words Traditional

Lontano ♩ = 48

mp

Soprano
1 Oh Shen-an - doah I long to hear you A - way

mp

Alto
1 Oh Shen-an - doah I long to hear you A - way

mp

Tenor
1 Oh Shen-an - doah I long to hear you A - way

p

Bass
1 Hear you. A -

mp

Piano for rehearsal only
1

Review copy only

mp

Sop
7 - you roll - ing riv - er — O, Shen-an - doah — I long to hear you Roll a - way

mp

At
7 - you roll - ing riv - er — O, Shen - an - doah — I long to hear you A -

mp

Tn
7 - you roll ing riv - er — O, Shen-an - doah — I long to hear you A -

mp

Bs
7 way you roll - ing riv - er — O, Shen-an - doah — I long to hear you

mp

7

Musical score for measures 13-18. The score is for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano (P). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "We're bound a-way cross the wide Mis-sou-ri." The dynamics are marked *mp* (mezzo-piano). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 19-24. The score is for Soprano (Sop), Alto (At), Tenor (Tn), Bass (Bs), and Piano (P). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Oh Shen-an-doah I love your daugh-ter. A-way I'm Roll a-way. Oh roll a-way. you roll-ing riv-er. Roll a-way. roll a-way. Oh roll a-way. you roll-ing riv-er Oh roll a-way. A- Oh roll a-way. Oh roll a-way. Roll-ing riv-er Roll a-way. I'm". The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 24-31. The score is in a key signature of two flats and features a complex time signature change from 2/4 to 3/4. Dynamics include *mf* and *f*. The lyrics are: Sop: bound a-way. Oh Shen - an - doah, I love your daugh-ter. A - ; At: I'm bound a - way. Oh Shen - an - doah A - way Roll - ; Tn: way I'm bound a - way. Oh Shen - an - doah, Roll a-way A - - - - way. ; Bs: bound a-way. Oh Shen - an - doah, Roll a-way A - ; P: Accompanying piano accompaniment.

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Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 28-35. The score continues in the same key signature and time signature. Dynamics include *mp* and *mf*. The lyrics are: Sop: - way, I'm bound to go Cross the wide, cross the wide Mis- ; At: I'm bound to go Cross the wide, Cross the wide Mis- ; Tn: - a-way I'm bound to go Cross the wide, cross the wide Mis- ; Bs: way I'm bound to go. Cross the wide, cross the wide Mis - ; P: Accompanying piano accompaniment.

Con anima

[B]

Solo Tn
32
f
A-way I'm bound A-way a-way you roll-ing riv-er Roll a-
f
mf

Sop
32
sou-ri. O, Shen-an-doah I'm bound to leave you A-way you roll-ing riv-er O,
f
f
mf

At
32
sou-ri. O, Shen-an-doah I'm bound to leave you, A-way a-way roll-ing riv-er a-way O,
f
f
mf

Tn
32
sou-ri. O, Shen-an-doah I'm bound to leave you A-way a-way roll-ing riv-er a-way O,
f
f
mf

Bs
32
sou-ri. O, Shen-an-doah I'm bound to leave you, A-way you roll-ing riv-er O,
f
f
mf

32
f
mf

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Solo Tn
37
mf
way I'll not de-ceive you roll-a-way we're bound a-way, Cross the wide
f

Sop
37
Shen-an-doah, I'll not de-ceive you, A-way, we're bound a-way, Cross the
mf
f

At
37
Shen-an-doah, I'll not de-ceive you A-way we're bound a-way, Cross the
mf
f

Tn
37
Shen-an-doah, I'll not de-ceive you, A-way we're bound a-way,
mf

Bs
37
Shen-an-doah, I'll not de-ceive you A-way we're bound a-way,
mf

37
mf
f

Lontano A tempo

41 *mf* *p* *mf* **C** *mf*

Solo Tn Mis - sou - ri - Roll a - way. O, Shen - an - doah I long to hear

Sop *mf* *mf*

At wide *mf* *mf*

Tn *f* *mf* *mf*

Bs *f* *mf* *mf*

41 Cross the wide Mis - sou - ri. O, Shen - an - doah I long to hear you,

p *mf*

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46 *f*

Solo Tn you, — you roll - ing riv - er O, Shen - an - doah I long to hear you, *f*

Sop *mp* *f* *f*

At *mp* *f* *f*

Tn *mp* *f* *f*

Bs *mf* *f*

46 Roll you roll - ing riv - er, O, Shen - an - doah I long to hear you, A -

Roll a - way, O, Shen - an - doah I long to hear you,

mp *f* *f*

46

Musical score for measures 50-53. The score is for five vocal parts (Solo Tn, Sop, At, Tn, Bs) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "A - - way we're bound a-way, Cross the wide, way, we're bound a - way, Cross the wide, way we're bound a - way, Cross the wide, A - way we're bound a - way, Cross the wide,". Dynamics include *f* and *mf*. A large red watermark "Review copy only" is overlaid on the piano part.

Musical score for measures 54-57. The score is for five vocal parts (Solo Tn, Sop, At, Tn, Bs) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Cross the wide Mis - sou - ri. O, Shen - an - doah. Cross the wide Mis - sou - ri. O, Shen - an - doah. Cross the wide Mis - sou - ri. O, Shen - an - doah. Cross the wide Mis - sou - ri. O, Shen - an - doah." A "Rall" marking is present above the Solo Tn part in measure 56. Dynamics include *f* and *mp*.

The Streets of Laredo.

Arranged David F Golightly.

Words Traditional

Grazioso ♩ = 112

mf

Sop
1 As I walked

Alto
mf As I walked

Tenor
mf As I walked

Bass.
mf As I walked

1 As I walked

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Sop
6 out in the streets of La - re - do As I walked out in La -

Alto
out in the streets of La - re - do As I walked out in La -

Tenor
out in the streets of La - re - do, As I walked out in La -

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

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

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

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

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



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

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

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

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



A

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 21-26. The score is in 3/4 time and B-flat major. The vocal parts (Sop, Alto, Tenor, bs.) have rests for measures 21-24. In measure 25, the Soprano, Alto, and Tenor parts sing "Ah" with a *p* dynamic. The Bass part enters in measure 25 with a *mf* dynamic and sings "Was once in the sad - dle I". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *p* dynamic in measure 25.

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Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 27-32. The vocal parts (Sop, Alto, Tenor, bs.) have rests for measures 27-28. In measure 29, the Soprano, Alto, and Tenor parts sing "Ah" with a *p* dynamic. The Bass part enters in measure 29 with a *p* dynamic and sings "used to go dash - ing". In measure 30, the Soprano, Alto, and Tenor parts sing "Ah" with a *mf* dynamic. The Bass part continues with "Once in the sad - dle I used to go gay". In measure 31, the Soprano, Alto, and Tenor parts sing "Ah" with a *p* dynamic. The Bass part continues with "Ah". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *p* dynamic in measure 29.

Sop *mf* 33 First down to Ros - ie's and then to the card house, Shot in the *mf*

Alto Ah Shot in the *mf*

Tenor *p* Ah Shot in the *mf*

bs. 33 Ah Shot in the



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B

Sop 38 chest I am dy - ing to day.

Alto chest I am dy - ing to day.

Tenor chest I am dy - ing to day. *fp* Boom,

bs. 38 chest I am dy - ing to day. *mf* Boom, boom, *f*



mp *p* *mp* *mp*

Sop 43 Beat the drum slow - ly Ah Play the dead

Alto *p* *mp* Ah Play the fife low - ly Play the dead

Tenor *Simile* boom, boom boom, boom boom,

bs. 43 boom, boom, boom, boom, boom,



43

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mp *p*

Sop 48 march as they bear up my pall; Put bun - ches of

Alto march as they bear up my pall; Ah

Tenor boom, boom, boom, boom, boom,

bs. 48 boom, boom, boom, boom, boom,



48

Musical score for measures 53-57. The score is for Soprano (Sop), Alto, Tenor, Bass (bs.), and Piano. The Soprano part has lyrics: "ro - ses", "Ah", "Ro - ses to", "dead - en the". The Alto part has lyrics: "Ov - er my", "cof - fin,", "Ro - ses to", "dead - en the". The Tenor part has lyrics: "boom,", "boom,", "boom,", "boom,", "boom,". The Bass part has lyrics: "boom,", "boom,", "boom,", "boom,", "boom,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *mp*. A crescendo hairpin is present over the final two measures.

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Musical score for measures 58-62. The score is for Soprano (Sop), Alto, Tenor, Bass (bs.), and Piano. The Soprano part has lyrics: "clods as they fall.". The Alto part has lyrics: "clods as they fall.". The Tenor part has lyrics: "boom,", "boom,", "boom,", "boom,". The Bass part has lyrics: "boom,", "boom,", "boom,". The piano accompaniment continues with the rhythmic pattern from the previous system. Dynamics include *p* and *mf*. A crescendo hairpin is present over the first two measures, and a decrescendo hairpin is present over the last two measures. A rehearsal mark 'C' is located above the Soprano staff at the start of measure 58.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 63-67. The vocal parts (Sop, Alto, Tenor, bs.) are in a four-part setting. The piano accompaniment is in the lower system. The lyrics are: "As I walked". The dynamic marking *mf* is present above the vocal lines. The piano part has a dynamic marking *mp* at the end of the system.

Sop
63
mf
As I walked

Alto
mf
As I walked

Tenor
mf
As I walked

bs.
mf
As I walked

63
As I walked

mp

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Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 68-72. The vocal parts (Sop, Alto, Tenor, bs.) are in a four-part setting. The piano accompaniment is in the lower system. The lyrics are: "out in the streets of La - re - do As I walked out in La -". The piano part has a dynamic marking *mp* at the end of the system.

Sop
68
out in the streets of La - re - do As I walked out in La -

Alto
out in the streets of La - re - do As I walked out in La -

Tenor
out in the streets of La - re - do, As I walked out in La -

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

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

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

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

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

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

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Sop
78 lin - en, All wrapped in white lin - en as cold as the clay.

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

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

bs.
78 lin - en, All wrapped in white lin - en as cold as the clay.

The image shows a musical score for a vocal quartet and piano. The vocal parts are arranged in four staves: Soprano (Sop.), Alto, Tenor, and Bass (bs.). Each vocal staff contains a single measure with a whole rest, indicating that the vocalists are silent in this section. The piano accompaniment is shown in two staves (treble and bass clef) below the vocal parts. The piano part begins with a treble clef and a key signature of two flats. The melody in the treble clef starts on a half note, followed by quarter notes, and ends with a repeat sign. The bass clef part provides harmonic support with chords and single notes. A large red watermark reading "Review copy only" is superimposed over the piano accompaniment. The page number "83" is printed at the beginning of both the vocal and piano staves.

John Hardy.

Arranged David F Golightly.

Con Brio. ♩ = 112

Words Traditional

mf

Soprano
1
John Har - dy was a

mf

Alto
John Har - dy was a

mf

Tenor
John Har - dy was a

mf

Bass
1
John Har - dy was a

mf

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Sop
4
des-p'rate lit - tle man, He car-ried a ra-zor ev - 'ry day. He

Al
des-p'rate lit - tle man, He car-ried a ra-zor ev - 'ry day. He

Tn
des-p'rate lit - tle man, He car-ried a ra-zor ev - 'ry day. He

Bs
4
des-p'rate lit - tle man, He car-ried a ra-zor ev - 'ry day. He

4

Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 7, 8, and 9. The lyrics are: "shot down a man on the West Vir-gin-ia line, Ought a seen John Har-dy gett-in a -". The piano accompaniment features a steady bass line and chords in the right hand.

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Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 10, 11, and 12. The lyrics are: "way Lord, Lord, Ought a seen John Har-dy gett-in a - way." The piano accompaniment continues with a similar texture to the previous system.

A

mf

Sop 13 John Har - dy drew a four card straight,

Al *mf* John Har - dy drew a four card straight

Tn *mf* His o - pon ent drew a

Bs *mf* His o - pon ent drew a

mf

13

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mf *mf*

Sop 17 Drew a pair. John failed to catch and the oth-er fel-low won, But he

Al *mf* Drew a pair. John failed to catch and the oth-er fel-low won, But he

Tn pair. But he

Bs *mf* pair. But he

mf

17

f

Sop
20 left him dead in his chair Lord, Lord, Left him sitt - in dead in his

Al
left him dead in his chair Lord, Lord, Left him sitt - in dead in his

Tn
left him dead in his chair Lord, Lord, Left him sitt - in dead in his

Bs
20 left him dead in his chair Lord, Lord, Left him sitt - in dead in his

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B

Sop
23 chair.

Al
chair.

Tn
chair. *mf* John Har - dy stood in the

Bs
23 chair.

Musical score for measures 27-30. The score includes vocal parts for Soprano (Sop), Alto (Al), Tenor (Tn), and Bass (Bs), and piano accompaniment. The key signature is B-flat major. The tempo/mood is marked *mf*. The lyrics are: Sop: Hic! Hic! Could-'nt see A -; Al: Hic! Hic! A -; Tn: bar - room door, Could-'nt see Hic!; Bs: So drunk he could-'nt see. Hic! The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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Musical score for measures 30-33. The score includes vocal parts for Soprano (Sop) and Alto (Al), and piano accompaniment. The key signature is B-flat major. The tempo/mood is marked *mf*. The lyrics are: Sop: long came the sher-iff with his lit-tle boys in blue, Say - ing 'John-ny come and go — with; Al: long came the sher-iff with his lit-tle boys in blue, Say-ing 'John-ny come and go — with. The piano accompaniment continues with the same rhythmic pattern as in the previous section.

Sop 33 me" Lord, Lord, "John-ny come go _ with me." *f*

Al 33 me" Lord Lord, "John-ny come go _ with me" *f*

Tn Lord, Lord, "John-ny come go _ with me" *f*

Bs 33 Lord, Lord, "John-ny come go _ with me." *f*



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Sop 36 **C** *mp* John

Al *mp* John

Tn *mp* John

Bs 36 *mp* John



Sop
39 Har - dy stood in the cell block

Al
Har - dy stood in the cell block

Tn
Har - dy stood in the cell block

Bs
39 Har - dy stood in the cell block



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Sop
42 door, Tears runn - in out of both

Al
door, Tears runn - in out of both

Tn
door, Tears runn - in out of both

Bs
42 door, Tears runn - in out of both



mf

Sop
45 eyes. He looked up to hea-ven and the

Al
eyes. He looked up to hea-ven and the

Tn
eyes. He looked up to hea-ven and the

Bs
45 eyes. He looked up to hea-ven and the

mf

Review copy only

Sop
48 stars a - bove Say - ing "Dear Lord, I'm

Al
stars a - bove Say - ing "Dear Lord, I'm

Tn
stars a - bove Say - ing "Dear Lord, I'm

Bs
48 stars a - bove Say - ing "Dear Lord, I'm

mf

Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 51 to 53. The lyrics are: "rea - dy for to die" Lord, Lord, Lord. The piano part includes a dynamic marking of *f* in measure 53.

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Musical score for Soprano (Sop), Alto (Al), Tenor (Tn), Bass (Bs), and Piano. The score covers measure 54. The lyrics are: "Dear Lord I'm rea - dy for to die". The piano part includes dynamic markings of *mf* and *f*.

D

mf

Sop 57 They took John Har-dy to his hang - ing ground and

mf

Al They took John Har-dy to his hang - ing ground and

mf

Tn They took John Har-dy to his hang - ing ground and

mf

Bs 57 They took John Har-dy to his hang - ing ground and

mp

57

Review copy only

mf

Sop 61 left him there for to die, The last words I ev - er heard that

mf

Al left him there for to die, The last words I ev - er heard that

mf

Tn left him there for to die, The last words I ev - er heard that

mf

Bs 61 left him there for to die, The last words I ev - er heard that

61

Sop
64
poor boys say was, "my for-ty odd it nev-er told a lie," Lord Lord, "My for-ty odd it

Al
poor boys say was, "my for-ty odd it nev-er told a lie," Lord Lord, "My for - ty odd it

Tn
poor boys say was, "my for-ty odd it nev-er told a lie," Lord Lord, "My for-ty odd it

Bs
64
poor boys say was, "my for-ty odd it nev-er told a lie," Lord Lord, "My for - ty odd it

f

f

f

f

64

Review copy only

Sop
68
nev-er told a lie.

Al
nev-er told a lie.

Tn
nev-er told a lie.

Bs
68
nev-er told a lie.

ff

sfz

68

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

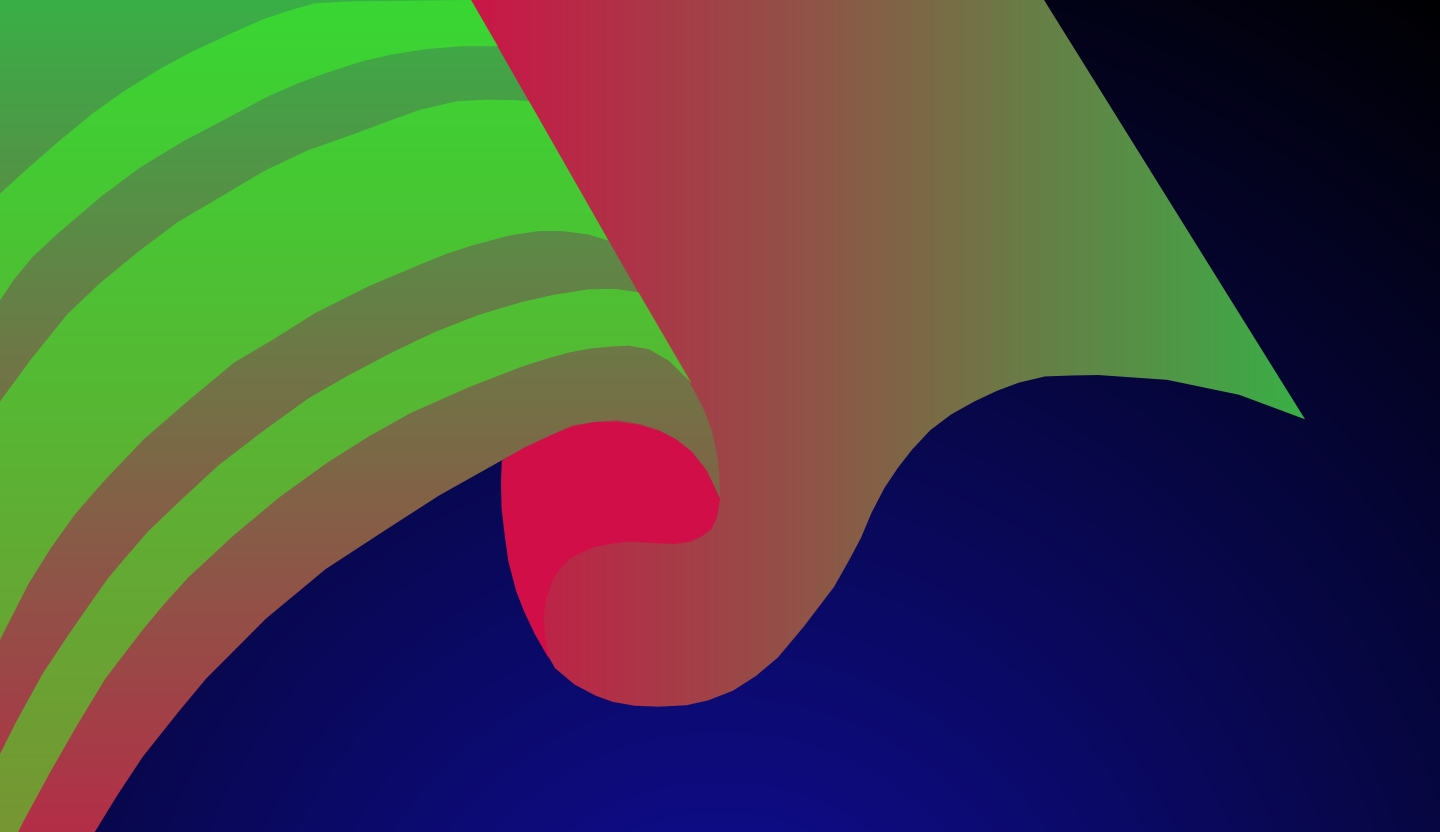
Philharmonic Orchestra (conducted by Gavin Sutherland) (recorded 28-30 August, 2000) ASC Records CS CD38 [54:41] Though he has composed extensively for theatre and film in this country, David Golightly's music is better known abroad. In particular, he has strong links with St Petersburg, for whose Rouss-land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