

Rites of Passage

By

David F Golightly

Based on Poems

by

A Pushkin

Commissioned

by

The Soglasie Male Voice Choir of St Petersburg
Tour of Britain May 12th-30th 1993

Sponsored by

Manchester Airport 1993

S.A.T.B. version



Modrana Music Publishers Ltd



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Translation
by

Henry Jones

ISMN No 979-0708056 05 8

Contents.

- 1 Life's Carriage.
- 2 The Bird
- 3 The Singer.
- 4 The Flower
- 5 Omens.
- 6 Elegy.



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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

For Hire Price negotiable Contact the Publisher

Woodwind.	A.	B.	C.	D.	E.	F
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Arrangements.

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Recordings.

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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

LIFE'S CARRIAGE.

Leggiero ♩ = 132

Music D.F.Golightly.

Words A. Puskin

Soprano

Alto

Tenor

Bass

1

mf

Music review only

Sop

5

Alt

Tn

Bs

mf

Light-ly speeds the carri-age fleet

mf

Light-ly speeds the carri-age fleet

mf

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

mf

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

5

mp

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

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

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

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

8 *mp*

Music review only

A *mf*

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

Alt
mf
Hur-ry! Get on! Get on! Hur-ry! Get on!

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

Bs
mf
11 Hur-ry! Get on! Get on! Hur-ry! Get on!

11

Sop
14 On - ly cry; *f* Get on! Get on!

Alt
On - ly cry; Get on! Get on!

Tn
Get on! Get on!

Bs
14 *f* Get on! Get on!

14

Music review only

B

Sop
17

Alt

Tn

Bs
17

17

Sop
20

Alt

Tn

Bs
20

20

f *mp* *f*

Music review only

Sop
22

Alt

Tn

Bs
22

22

mf *ff* *mf*

Sop

24

Alt

Tn

Bs

24

24

Music review only

C

Sop

27

Alt

Tn

mf

Noon - tide! Jogged a - bout and jol - ted

Bs

mf

27 Noon - tide! Jogged a - bout and jol - ted

27

mf *ff*

Sop
30 Heads have had the time to cool. Hea - vens! have the hor - ses__

Alt
mf *ff*
Heads have had the time to cool. Hea - vens! have the hor - ses__

Tn
ff
Hea - vens! have the hor - ses__

Bs
ff
Hea - vens! have the hor - ses__

30 *mf* *f*

Music review only

Sop
33 _ bol - ted? _ Take it ea - sy time you fool!

Alt
_ bol - ted? _ Take it ea - sy time you fool!

Tn
_ bol - ted? _ Take it ea - sy time you fool!

Bs
33 _ bol - ted? _ Take it ea - sy time you fool!

33 *ff*

Rall ----- **Meno Mosso.**

D *mp*

Sop 36 Eve - ning comes, the carri - age glid - ing

Alt *mp* Eve - ning comes the carri - age glid ing

Tn *mp* Eve - ning comes the carri - age glid - ing

Bs *mp* Eve - ning comes the carri - age glid - ing

36 Eve - ning comes the carri - age glid - ing

mp

Music review only

Tempo one. **Meno Mosso.**

p

Sop 41 Doz - ing, now we know the

Alt *p* Doz - ing now we know the

Tn *p* Doz - ing now we know the

Bs *p* Doz - ing now we know the

41 Doz ing now we know the

mf *pp*

mf

Sop
47 road. Fath - er Time, the hor - ses

Alt
road. *mf* Fath - er Time the hor - ses

Tn
road *mf* Fath - er Time the hor - ses

Bs
47 road *mf* Fath - er Time the hor - ses

mp

Music review only

E Adagio.
p

Sop
53 guid - - - ing Take us to our last a - bode!

Alt
guid - - - ing *p* Take us to our last a - bode!

Tn
guid - - - ing *p* Take us to our last a - bode!

Bs
53 guid - - - ing *p* Take us to our last a - bode!

Music review only

Tempo one.

Sop

Alt

Tn

Bs

59

mf

7:4

59

f

Music review only

Sop

Alt

Tn

Bs

61

mp

pp

61

THE BIRD.

Music D.F.Golightly.

Words A. Puskin.

Rubato. ♩ = 60

Soprano

Alto

Tenor

Bass

1

mp

1

Music review only

Leggiero. ♩ = 96

A

Sop

Alt

Tn

Bs

6

mp

6

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 12-15. The vocal parts are in 4/4 time. The piano accompaniment is in 4/4 time. The lyrics are: "From home an ex - ile, still pre - serv - ing The". The dynamic marking is *mf* for the vocal parts and *p* for the piano.

Sop 12 From home an ex - ile, still pre -

Alt From home an ex - ile

Tn From home an ex - ile,

Bs 12 From home an ex - ile still pre - serv - ing The

12

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 17-20. The vocal parts are in 3/4 time. The piano accompaniment is in 3/4 time. The lyrics are: "serv - ing The cust - om of a by - gone day, The still pre - serv - ing The cust - om of a by - gone day, The still pre - serv - ing The cust - om of a by - gone day, The". The dynamic marking is *p* for the piano.

Sop 17 serv - ing The cust - om of a by - gone day, The

Alt still pre - serv - ing The cust - om of a by - gone day, The

Tn still pre - serv - ing The cust - om of a by - gone day, The

Bs 17 cust - om of a by - gone day. The

17

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 22 to 24. The lyrics are: "Fes - ti - val of Spring ob - serv - ing, A". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords and rests.

Music review only

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 25 to 27. The lyrics are: "cap - - - tive bird I loose a - - -". A 5:4 ratio is indicated above the first measure of the vocal lines. The piano accompaniment is marked *p* and features a simple harmonic accompaniment with chords and eighth notes.

B

Sop
28 way.

Alt
way.

Tn
way.

Bs
28 way.

7:4

5:4

mp

Music review only

Sop
31
Con - soled, at one with
mf

Alt
Con - soled Con -
mf

Tn
Con - soled at

Bs
31
Con - soled, at one with Nat - ure
mf

p

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. Measures 36-40. The score includes vocal lines with lyrics and a piano accompaniment. The lyrics are: "Nat - ure liv - ing, How could I now to God com - soled, at one with Nat - ure liv - ing, How could I now to God com - one with Nat - ure liv - ing, How could I now to God com - liv - - - ing, How could I now to God com -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Music review only

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. Measures 41-45. The score includes vocal lines with lyrics and a piano accompaniment. The lyrics are: "plain Who gave to me the joy of plain Who gave to me the joy of plain Who gave to me the joy of plain Who gave to me the joy of". The piano part features a rhythmic accompaniment with chords and moving lines in both hands. A dynamic marking of *mf* and a common time signature **C** are present above the vocal lines.

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 45 to 52. The vocal parts have the following lyrics: Sop: "giv - ing Its free - dom to this"; Alt: "giv - ing It's free - - - dom free-dom to this"; Tn: "giv - ing free - dom free - dom free - dom to this"; Bs: "giv - ing Its free - dom to this". The piano accompaniment includes a *mp* dynamic marking. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4.

Music review only

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 49 to 52. The vocal parts have the following lyrics: Sop: "bird a - gain."; Alt: "bird a - gain."; Tn: "bird a - gain."; Bs: "bird a - gain.". The piano accompaniment includes a *fff* dynamic marking and a 6:4 time signature change. The key signature has one sharp (F#) and the time signature changes from 2/4 to 7/8 and back to 2/4.

The image shows a musical score for a vocal quartet and piano. The vocal parts are Soprano (Sop), Alto (Alt), Tenor (Tn), and Bass (Bs), each with a staff. The piano part is shown in grand staff notation (treble and bass clefs). The score is divided into four measures. The vocal parts have a whole rest in each measure. The piano part features a melodic line in the right hand with accents and slurs, and a bass line in the left hand. A dynamic marking of *mp* is present in the third measure of the piano part. The number 52 is written below the first measure of both the vocal and piano staves.

Music review only

p A

Sop 16 The morn-ing si - lence with the sing-er soft-ly blend - ing In sim-ple plain-tive

Alt *pp* Hm hmm

Tn *pp* Hm hmm

Bs 16 *pp* Hm hmm

16

Music review only

Tutti *mf*

Sop 23 notes of hope-less love. **Tutti** *mf* O, did you hear him? O, did you

Alt *mf* O, did you hear him? O, did you

Tn *mf* O, did you hear him? O, did you

Bs 23 *mf* O, did you hear him? O, did you

23 *mp*

B Solo
mp

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 30-36. The score is in G major and 2/4 time. The vocal parts have lyrics: Sopranos: "hear him? O, did you meet in dark-ness in the"; Altos: "hear him? Hmm"; Tenors: "hear him? Hmm"; Basses: "hear him? Hmm". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 37-43. The score is in G major and 2/4 time. The vocal parts have lyrics: Sopranos: "wood One who sings of love and grief un - en - ding?"; Altos: "hmm"; Tenors: "hmm"; Basses: "hmm". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

mp

Sop 44 A smile or trace of tears — des - cend - ing Or mourn - ful

Alt *p* hmm

Tn *p* hmm

Bs 44 *p* hmm

44

Music review only

C
Tutti *mf*

Sop 50 glance be-tray to you his mood? O, did you meet him?

Alt *mf* O, did you meet him?

Tn *mf* O, did you meet him?

Bs 50 *mf* O, did you meet him?

50

D

p

Sop 58 O, did you meet him? — O, did you

Alt O, did you meet him? — O, did you

Tn O, did you meet him? — O,

Bs 58 O, did you meet him? — O,

58

Music review only

Sop 64 sigh to hear his ten-der voice, His song of love and sad-ness

Alt sigh to hear his ten-der voice, His song of love and sad-ness

Tn did you sigh to hear his ten-der voice, His song of love and sad-ness

Bs 64 did you sigh to hear his ten-der voice His song of love and sad-ness

64

mp

Sop
70 nev - er — end - ing, See his griev - ing glance u - pon you bend -

Alt
nev - er — end - ing, See his griev - ing glance u - pon you bend -

Tn
nev - er end - ing, See his griev - ing glance u - pon you — bend -

Bs
70 nev - er — end - ing, See his griev - ing glance u - pon you — bend -

Music review only

Sop
79 ing? And when you saw him did your heart re - joice?

Alt
ing? And when you saw him — did your heart re - joice?

Tn
ing? saw him — did your heart re - joice?

Bs
79 ing? saw him did your heart re - joice?

Rall -----

Solo *p* *pp*

Sop 86 And did you sigh?

Alt *pp* Ah! *

Tn *pp* Ah! *

Bs *pp* Ah! *

86

Music review only * Fade to breath

THE FLOWER.

Music D.F.Golightly.

Words A Puskin.

Espressivo Lontano $\text{♩} = 76$

Translation Henry Jones

Soprano

Alto

Tenor

Bass

1

Music review only

Sop

Alt

Tn

Bs

7

For - got - ten, in a

For - got - ten, in a

For - got - ten, in a

For - got - ten, in a

For - got - ten, in a

7

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 12-15. The vocal parts are in G minor. The lyrics are: "vol - ume fad - ed, — A dried and scent - less flow'r I find,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sop
12 vol - ume fad - ed, — A dried and scent - less flow'r I find,

Alt
vol - ume fad - ed, — A dried and scent - less flow'r I find,

Tn
vol - ume fad - ed, — A dried and scent - less flow'r I find,

Bs
12 vol - ume fad - ed, — A dried and scent - less flow'r I find,

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 16-19. The vocal parts are in G minor. The lyrics are: "My heart by stran - gest dreams in va - ded — A". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Sop
16 My heart by stran - gest dreams in va - ded — A

Alt
My heart by stran - gest dreams in va - ded — A

Tn
My heart by stran - gest dreams in va - ded — A

Bs
16 My heart by stran - gest dreams in - va - ded - A

B Piu mosso.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 20-24. The vocal parts are in G minor. The lyrics are: "hun-dred quest'-ons come to mind. O, whence and when? — How". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sop
20 hun-dred quest'-ons come to mind. O, whence and when? — How

Alt
hun-dred quest'-ons come to mind. O, whence and when? — How

Tn
hun-dred quest'-ons come to mind. O, whence and when? — How

Bs
20 hun-dred quest'-ons come to mind. O, whence and when? — How

20

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 25-29. The vocal parts are in G minor. The lyrics are: "long to flour - ish? — What Spring? A". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Sop
25 long to flour - ish? — What Spring? A

Alt
long to flour - ish? — What Spring? A

Tn
long to flour - ish? — What Spring? A

Bs
25 long to flour - ish? — What Spring? A

25

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 29-32. The vocal parts are in 3/4 time and feature lyrics: "stran-ger's hand or friend Has culled this flow'r to fade and per - ish?". The piano accompaniment includes a piano introduction starting at measure 29.

Sop
29 stran-ger's hand or friend Has culled this flow'r to fade and per - ish?

Alt
stran-ger's hand or friend Has culled this flow'r to fade and per - ish?

Tn
stran-ger's hand or friend Has culled this flow'r to fade and per - ish?

Bs
29 stran-ger's hand or friend Has culled this flow'r to fade and per - ish

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 33-36. The vocal parts are in 3/4 time and feature lyrics: "How came it here? Is this the end?". The piano accompaniment includes a piano introduction starting at measure 33.

Sop
33 — How came it here? Is this the end?

Alt
— How came it here Is this the end?

Tn
— How came it here Is this the end?

Bs
33 — How came it here is this the end?

C Amoroſo.

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 38 to 42. The vocal parts (Sop, Alt, Tn, Bs) all sing the lyrics "Me - ment-o of a". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *mp* and *p*. The time signature is 3/4.

Music review only

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 43 to 47. The vocal parts sing the lyrics "ten - der meet - ing? Or tok - en of a last fare". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *pp* and *p*. The time signature is 3/4.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 47-51. The score is in a key signature of two flats and a common time signature. The vocal parts have lyrics: Sopranos: "well? Or lone - ly ramb-ler's vis - it fleet - ing To"; Alts: "well? Hmm hmm To"; Tenors: "well? Hmm hmm To"; Basses: "well? Hmm hmm To". The piano accompaniment includes dynamics such as *mp*, *p*, and *pp*.

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 52-56. The score is in a key signature of two flats and a common time signature. The vocal parts have lyrics: Sopranos: "si - lent field or sha - dy dell?"; Alts: "si - lent field or sha - dy dell?"; Tenors: "si - lent field or sha - dy dell?"; Basses: "si - lent field or sha - dy dell?". The piano accompaniment includes dynamics such as *p*, *mp*, and *mf*.

Sop
57

Alt

Tn

Bs

57

57

Music review only

D *Lusingando.*

Sop
61

Alt

Tn
mf

Bs
mf

61

And he, the giv - er _

And he, the giv - er _

mp

61

Sop *mf* 65 She re - ceiv - ing, O, where are they this pres - ent hour? To - *mf*

Alt *mf* She re - ceiv - ing, O, where *mf* are they this pres - ent hour? To *mf*

Tn — — — — — O, where are they this pres - ent hour? To - *mf*

Bs 65 — — — — — O, where are they this pres - ent hour? To - *mf*

Music review only

Sop *mp* 69 geth - er? Par - ted? *mf* Are — they liv - ing? Or *mf*

Alt geth - er? Par *mp* - ted? *mf* Are — they liv - ing? Or *mf*

Tn geth - er? Par - ted? Are — they liv - ing? Or *mf*

Bs 69 geth - er? Par - ted? Are — they liv - ing? Or *mf*

Morendo.

Musical score for vocal quartet (Sopranos, Alto, Tenors, Basses) and piano accompaniment, measures 73-75. The score is in 2/4 time and B-flat major. The lyrics are: "gone like this for-got - ten flow'r?". The piano part features a melodic line in the right hand and a bass line in the left hand, with a *Morendo* dynamic marking.

Music review only

Musical score for vocal quartet (Sopranos, Alto, Tenors, Basses) and piano accompaniment, measures 76-79. The score is in 2/4 time and B-flat major. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *mp*, *p*, and *pp*.

OMENS.

Music D.F.Golightly.

Words A Puskin.

Translation Henry Jones

Volante ♩ = 112

1

mf

Soprano I went to — thee, — and live - ly dreams A-

mf

Alto I went to — thee, — and live - ly dreams A-

mf

Tenor I went to — thee, — and live - ly

mf

Bass I went to — thee, — and live - ly

mp

Music review only

5

Sop round me — wound — in joy - - - - ous

Alt round me — wound — in joy - - - - ous

Tn dreams A - round me — wound in joy - ous

Bs 5 dreams A - round me — wound in joy - ous -

Sop
7 danc - ing, - And from the right, the moon her beams Sent down to

Alt
7 danc - ing, - And from the right, the moon her beams Sent down to

Tn
7 danc - ing, - And from the right, the moon her beams Sent

Bs
7 danc - ing, - And from the right, the moon her beams Sent

7

Music review only

Sop
11 light my steps ad - vanc - ing. A

Alt
11 light my steps ad - vanc - ing.

Tn
11 down to light my steps ad - vanc - ing.

Bs
11 down to light my steps ad - vanc - ing.

11

Mesto.

Sop
15
mf
I came from thee, and

Alt
mf
I came from thee, and

Tn
mf
I came from

Bs
mf
I came from

15
I came from

mp

Music review only

Sop
19
gloo - my dreams. Pur - sued my sad, re -

Alt
gloo - my dreams Pur - sued my sad, re -

Tn
thee, and gloo - my dreams Pur - sued my

Bs
19
thee, and gloo - my dreams Pur - sued my

mp

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 23-26. The score is in G major and 4/4 time. The vocal parts have lyrics: Sopranos: "treat - ing fig - ure, And from the"; Altos: "treat - ing fig - ure, And from the"; Tenors: "sad re - treat - ing fig - ure,"; Basses: "sad re - treat - ing fig - ure,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include accents and *mf* markings.

23

Music review only

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 27-30. The score is in G major and 4/4 time. The vocal parts have lyrics: Sopranos: "left, the moon - light beams _____ Cast"; Altos: "left, the moon - light beams _____ Cast"; Tenors: "And from the left the moon - light"; Basses: "And from the left the moon - light". The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include *mf* markings.

27

Sop
30 sha - dows ev - er dark - er big - - ger.

Alt
sha - dows ev - er dark - er big - - ger.

Tn
beams cast sha - dows ev - er dark - er big - - ger.

Bs
30 beams cast sha - dows ev - er dark - er big - - ger.

Piano accompaniment with grand staff.

30

Music review only

Grandioso.
B *mf*

Sop
34 — — — — —
Twas ev - er —
mf

Alt
— — — — —
Twas ev - er —
mf

Tn
— — — — —
Twas ev - er —
mf

Bs
34 — — — — —
Twas ev - er —
mf

Piano accompaniment with grand staff.

34

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 38 to 40. The lyrics are: "thus! And it would seem The po - et's mood, su -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Music review only

Musical score for Soprano (Sop), Alto (Alt), Tenor (Tn), Bass (Bs), and Piano. The score covers measures 41 to 43. The lyrics are: "blime or trag - ic Com -", "blime or trag - ic Com -", and "blime or trag - ic Com - mands the signs". The piano accompaniment continues with a similar rhythmic pattern.

Sop *mf*
45 mands the signs and o - mens mag - ic That

Alt *mf*
mands the signs and o - mens mag - ic That

Tn
and o - - - mens mag - ic

Bs
45 and o - - - mens mag - ic

45

Music review only

Sop
48 weave the fab - ric of his dream.

Alt
weave the fab - ric of his dream.

Tn *mf*
That weave the fab - ric of his dream.

Bs *mf*
48 That weave the fab - ric of his dream.

48

Music review only

Sop

Alt

Tn

Bs

51

Music review only

ELEGY.

Music D. F. Golightly.

Words A. Puskin.

Translation Henry Jones

Tempo Rubato Espressivo. ♩ = 62

p

Soprano
I have out lived my youth's de - sir - ing.

Alto
I have out lived my youth's de - sir - ing.

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

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

pp

Music review only

mp A *p*

Sop
8 En chant - ing dreams al - lure in vain. My emp - ty

Alt
mp En chant - ing dreams al - lure in vain. My emp - ty heart

Tn
mp Dreams al - lure in vain. My emp - ty heart

Bs
mp Dreams al - lure in vain. My emp - ty

p *p*

Sop
14 heart, no more as - pir - ing, Knows on - ly suf - fer - ing and pain.

Alt
no more as - pir - ing. Knows on - ly suf - fer - ing and pain.

Tn
no more as - pir - ing. Knows on - ly suf - fer - ing and pain.

Bs
14 heart no - more as - pir - ing. Knows on - ly suf - fer - ing and pain.

Music review only

Sop
20 Cruel storms have shak - en the

Alt
Storms of fate have shak - en the

Tn
Storms of fate have shak - en the

Bs
20 Storms shake - the blos -

B Piu mosso. f

Musical score for Soprano, Alto, Tenor, and Bass, measures 26-30. The score includes piano accompaniment. Dynamics include *mp*, *mf*, and *p*. The lyrics are: "blos - soms from my fair - est flow'r And I am sad, for - lorn, for -".

26

Music review only

Musical score for Soprano, Alto, Tenor, and Bass, measures 31-35. The score includes piano accompaniment. Dynamics include *mp*, *p*, *f*, and *fff*. Tempo markings include *Rall.* and *A Tempo*. The lyrics are: "sak - en, And on - ly wait the fin - al hour.".

31

Piu mosso.

ff

Sop
38
Thus, win - ter's i - cy tem - pest dri - ving To *f*

Alt
ff
Thus, win - ter's i - cy tem - pest dri - ving To *f*

Tn
ff
Thus, win - ter's i - cy tem - pest dri - ving To *f*

Bs
ff
38 Thus win ter's tem pest dri - ving To *f*

38

Music review only

D Tempo one. *mp*

Sop
44
strip the trees with stri - dent blast. Trem - bling *mp*

Alt
strip the trees with stri - dent blast. Trem - bling *mp*

Tn
strip the trees with stri - dent blast. Trem bling

Bs
mf
44 strip the trees with stri dent blast. A sin - gle Trem - bling

44

Rall. -----

Sop
50 leaf sur - viv - ing Lin - gers on, but falls at last.

Alt
leaf sur - viv - ing Lin - - - gers on but falls at last

Tn
leaf sur - viv - ing Lin - gers on but falls at last.

Bs
50 leaf sur - viv - ing May Lin - ger on but falls at last.

Piano
50

Music review only

Sop
58

Alt

Tn

Bs
58

Piano
58

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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