

Songs of the Cliff Top

For
Baritone and Piano

Music
David F Golightly

Poems
Steve Hobson



Cliffs at Dustan-burgh Castle, Northumberland

Modrana Music Publishers Ltd



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ISMN No 979-0708056 44 7

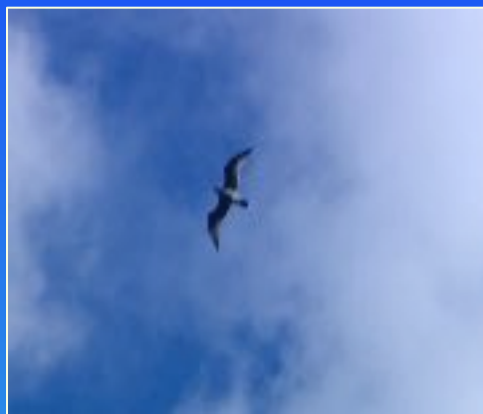
The imagery of the poems of *Songs of the Cliff-Top* with their strong reference to the natural order of life mirrors the ancient mysticism of Hea. This old God of nature, demanded nothing. The poetic landscape of these poems portrays a god not capable of love or hate good or evil but possessing the eternal logic of nature.

“It is enough to live and die signing the purpose with our actions”

Content

- 1 Sea Bird
- 2 After the Kill
- 3 Puffin.

All three poem are by Steve Hobson



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

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

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

Sea Bird

Words Steve Hobson

Music David F Golightly

A piacere ♩ = 60

Baritone

Piano

The musical score is written for Baritone and Piano. It begins with a tempo marking of 'A piacere' and a quarter note equal to 60 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system (measures 1-5) features a Baritone part with rests and a Piano part with a melody in the right hand and accompaniment in the left hand. Dynamics range from *pp* to *p*. The second system (measures 6-9) includes the Baritone vocal line with the lyrics 'A con-stant re - a-' and a Piano accompaniment. Dynamics include *mf*, *f*, and *pp*. The third system (measures 10-14) continues the vocal line with the lyrics 'lign - ment of plane.' and the Piano accompaniment. Dynamics include *p*, *mp*, *mf*, and *p*. The score includes various musical notations such as slurs, ties, and fingerings (6 and 3).

13 *p* The white bird dis - em -

13 *mf*

15 *pp* bo - - - died al-most voice - less.

15 *ppp* *pp*

19 *mf* Chev-ron etched in quiv - er - ing mus - cle *f* boun - cing from the

19 *p* *mp*

22 *f* *mp*

fros - ted ground to a snow _____ filled green - - - - ing

22 *f* *p* *mp*

25

sky.

25 *ff* *f* *mf*

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28 *mf*

The curve _____ fixed _____ it

28 *p* *mp*

31

seems a-against the glo - be's spinn - - - ing bres-ting with feath-ers the

31

mp *p*

35

turn - ing of a year.

35

pp *pp* *pppp*

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After the Kill

Words Steve Hobson

Music David F Golightly

Delicato ♩ = 68

Baritone

Piano

The musical score is written for Baritone and Piano. The Baritone part is in a 2/4 time signature and begins with a rest. The Piano part is in a 2/4 time signature and features a complex rhythmic accompaniment with triplets and 9:8 and 6:8 ratios. The score includes dynamic markings such as *p*, *mp*, *pp*, and *mf*. The lyrics are: "Like a moon the mound of white fea - - - - - thers stirs slight-ly in the". A large red watermark "Review Copy Only" is overlaid on the score.

9

light _____ wind.

9

p *pp* *pp*

12

Un - der _____ the bat - ter'd el - der tree in the

12


mp *p* *pp* *p*

17

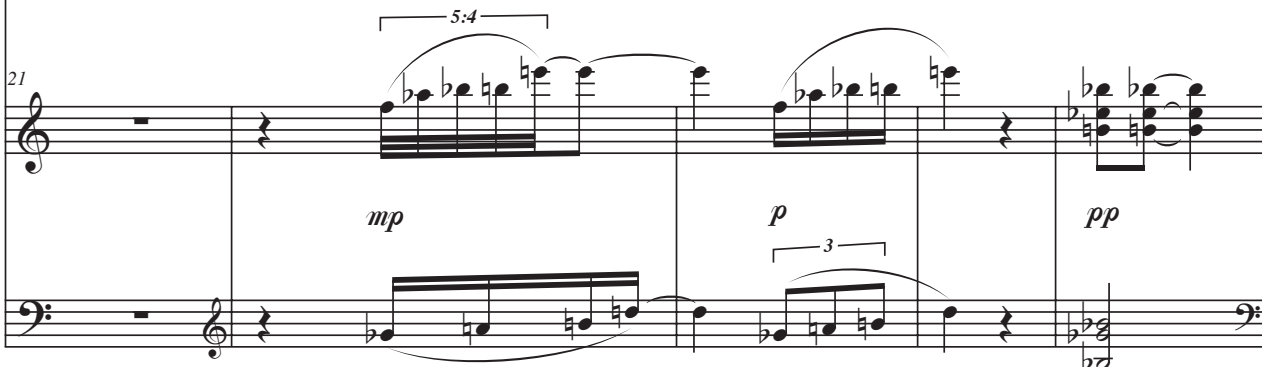
teth - - - er'd dark - ness _____ Warm _____ I watch them _____

17

pp

mp 

flut - - - - ter. _____

mp *p* *pp* 

mp *mp* 

Del - i - cate - ly _____ in the hea - vy night _____ qui - ver - ing vague - ly _____

p *pp* 

pp *p* 

_____ like trou - bled sleep, _____ Oc - cas ion - al - ly _____ one _____ fluffed

pp 

35 *mp* *mf* *p* *mp* *pp*

blob of white de - tach - es it's - self _____ from the

39 heap _____ hes - it - ates _____ then seems to sca - m - per _____

42 off. _____

42 *pp* *p*

45 *p*

We stand quiet-ly — by the fence and watch these

45 *pp* *pp* *pp*

6:8

51 *p* *pp*

— gho - - - stly — acc - u - sa - tions pass. —

51 *pp*

56

56 *p* *pp*

5:4 5:4

Puffin

Words Steve Hobson

Music David F Golightly

Leggiero $\text{♩} = 62$

mf

Baritone

The per - e-grine

Piano

mf

mf

4 hunts the cliff - - - top, a

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7 still point of fu - - ry, ri - - - ding the

f *mp*

10 wind _____ that ruf-fles the sea _____ like a

10 *mp*

14 silk - - - - - cloth.

14 *mp* *p*

Falsetto *p*

16 Far

16 *mf* *p* *pp*

18 *Nomal*

be - - - low She sees the

21 *mf*

puf - fins Like wave

23

sha - dows on the wat - - - er.

25 *f*

Jos't-ling for sand - - - eels squ-abb-ling in the

25

28

sway of bro - ken wat-er that freck-les the fall - en rocks in

28

f

33 *ff* $3+3+1$

sun - - - lit show - er

33

ff

mp

35

breaths.

mp

p

mf

38

She search - es _____ for the bur - - - rows _____ in the

mf

p

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3+3+2+2

41

soft _____ earth.

p

9:6

9:6

mf

43

Where the cliff ——— breaks in - to turf - ed

43

46

Vigoroso

rub ble

ff

ff

46

49

4+3 *Espressivo* ♩ = 60

fff

p

pp

49

52 $4+3$ *mp* $4:3$

The puf - fin chick gaz - es _____ out

52 $6:4$ $6:4$ $6:4$

p *pp* *p* *pp* *p* *pp*

58 $3+2+2+2$ 3 $1:3$

o - ver the blank _____ sea. Sign-ing it's emp - ti -

58 $6:4$ $6:4$

p *pp* *p* *p*

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63 $3+3+1$ *ppp* Rall

ness _____ in the gasp - ing air.

63 $3:2$ *ppp*

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
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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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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



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