

# TUBA SONATA

for  
Tuba and Piano.

by  
**David F. Golightly**

Dedicated to  
**Ewan Easton**

Always an exceptional musician, performer and individual.

## Movement One

Music David F. Golightly

Con Espresione A piacere ♩ = 78

The musical score is presented in four systems. Each system contains a Tuba part on a single bass clef staff and a Piano part on two staves (treble and bass clefs). The Tuba part begins with a dynamic marking of *mp*. The Piano part includes various dynamics such as *p*, *pp*, *mf*, *ppp*, and *mp*. The score includes articulation marks like slurs and accents. The tempo and mood are indicated as 'Con Espresione A piacere' with a metronome marking of ♩ = 78. The key signature has one flat (B-flat major or D minor).

2) *Leggiero Gioioso* ♩ = 112

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**David. F. Golightly**  
ISMN No 979-0-708108-13-9

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- Movement one.      *Con Espressione A Piacere.*
- Movement two.      *Sonore Appassionato Tempo Tempo Rubato.*
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Mill Isle House, No 4 The Batts, Frosterley, Wear Valley,  
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# Movement One

Music David. F. Golightly

-2-

Con Espressione A piacere ♩ = 78

Tuba

Piano

mp

mf

p

pp

mf

Measures 1-3 of the score. The Tuba part is in the bass clef, and the Piano part is in the grand staff. Dynamics include mp, mf, p, and pp. There are trills and triplets indicated.

4

4

ppp

mp

mf

Measures 4-6 of the score. The Tuba part is in the bass clef, and the Piano part is in the grand staff. Dynamics include ppp, mp, and mf. There are trills and triplets indicated.

Preview Copy Only

6

6

p

mp

p

pp

mf

mp

ppp

pp

mp

p

Measures 6-10 of the score. The Tuba part is in the bass clef, and the Piano part is in the grand staff. Dynamics include p, mp, pp, and mf. There are trills and triplets indicated.

A Leggiero Gioioso ♩ = 112

10

10

mp

mp

Measures 10-13 of the score. The Tuba part is in the bass clef, and the Piano part is in the grand staff. Dynamics include mp.

10

Musical score for measures 13-15. The score is written for bass, treble, and piano. Measure 13 starts with a bass line marked *mp* and a piano line marked *p*. The bass line features a melodic line with eighth notes and quarter notes, while the piano accompaniment consists of chords and moving lines. Measure 15 ends with a *mf* dynamic marking.

Musical score for measures 16-18. The score is written for bass, treble, and piano. Measure 16 starts with a bass line marked *mf* and a piano line marked *mp*. The bass line continues with a melodic line, and the piano accompaniment provides harmonic support. Measure 18 ends with a *f* dynamic marking.

**Preview Copy Only**

Musical score for measures 19-21. The score is written for bass, treble, and piano. Measure 19 starts with a bass line marked *mf* and a piano line marked *f*. The bass line features a melodic line with eighth notes, and the piano accompaniment includes chords and moving lines. Measure 21 ends with a *f* dynamic marking.

**B** Leggiero Giojoso Delicato

Musical score for measures 22-24. The score is written for bass, treble, and piano. Measure 22 starts with a bass line marked *f* and a piano line marked *f*. The bass line features a melodic line with eighth notes, and the piano accompaniment includes chords and moving lines. Measure 24 ends with a *mp* dynamic marking.



Musical score system 1, measures 24-26. The system includes a grand staff with treble and bass clefs. Measure numbers 24, 24, and 24 are indicated. The dynamic marking *mf* is present. The music features a complex rhythmic pattern with many beamed notes and rests.



Musical score system 2, measures 27-28. The system includes a grand staff with treble and bass clefs. Measure numbers 27 and 27 are indicated. The music continues with complex rhythmic patterns and dynamic markings.

**Preview Copy Only**



Musical score system 3, measures 29-30. The system includes a grand staff with treble and bass clefs. Measure numbers 29 and 29 are indicated. A section marker **C** is present. Dynamic markings *mp* and *p* are used. The music features complex rhythmic patterns.



Musical score system 4, measures 31-32. The system includes a grand staff with treble and bass clefs. Measure numbers 31 and 31 are indicated. Dynamic markings *mp* and *p* are used. The music features complex rhythmic patterns.



Musical score for measures 33-35. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 33, 33, and 33 are indicated at the start of the top, middle, and bottom staves respectively. Dynamic markings include *mf*, *mp*, and *p*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 36-38. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 36, 36, and 36 are indicated at the start of the top, middle, and bottom staves respectively. Dynamic markings include *mf* and *mp*. The music continues with intricate rhythmic patterns.

**Preview Copy Only**

Musical score for measures 39-40. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 39, 39, and 39 are indicated at the start of the top, middle, and bottom staves respectively. Dynamic markings include *f*. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for measures 41-43. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 41, 41, and 41 are indicated at the start of the top, middle, and bottom staves respectively. Dynamic markings include *f*, *mf*, and *mp*. A section marker 'D' is present in a box above the first measure. The music continues with intricate rhythmic patterns.

Musical score for measures 44-46. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 44, 44, and 44 are indicated at the start of the first, second, and third staves respectively. Dynamic markings include *f*, *mf*, and *f* in the bass staff, and *f* and *mp* in the grand staff. The music features complex rhythmic patterns with many beamed notes and accents.

Musical score for measures 47-49. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 47, 47, and 47 are indicated at the start of the first, second, and third staves respectively. Dynamic markings include *mp* and *p* in the bass staff, and *p* in the grand staff. The music continues with complex rhythmic patterns and accents.

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Musical score for measures 50-52. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 50, 50, and 50 are indicated at the start of the first, second, and third staves respectively. Dynamic markings include *f* in the bass staff and *f* in the grand staff. The music features complex rhythmic patterns with many beamed notes and accents.

Musical score for measures 53-55. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 53, 53, and 53 are indicated at the start of the first, second, and third staves respectively. Dynamic markings include *mf* and *mp* in the bass staff, and *mf*, *f*, and *mf* in the grand staff. The music features complex rhythmic patterns with many beamed notes and accents.

E Dolce Sonore

Musical score for measures 56-59. The piece is in E major, marked 'Dolce Sonore'. The score consists of three staves: a single bass line and a grand staff (treble and bass). Measure numbers 56, 56, and 56 are indicated at the start of each staff. Dynamics include *mp* and *mf* with hairpins. The music features flowing eighth-note patterns in the bass and chords in the right hand.

Musical score for measures 60-62. The score continues with three staves. Measure numbers 60, 60, and 60 are indicated. Dynamics include *mp*, *mf*, *p*, and *f* with hairpins. The texture remains consistent with the previous section.

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Musical score for measures 63-65. The score continues with three staves. Measure numbers 63, 63, and 63 are indicated. Dynamics include *f* and *mf* with hairpins. The music continues with similar rhythmic patterns.

Con Espressione A piacere ♩ = 78

Musical score for measures 66-68. The piece changes to F major, marked 'Con Espressione A piacere' with a tempo of ♩ = 78. The score consists of three staves. Measure numbers 66, 66, and 66 are indicated. Dynamics include *ff*, *sfz*, *mf*, *ppp*, *mp*, and *f* with hairpins. The music features triplet markings and a change in tempo and dynamics.

Musical score for measures 70-74. The system includes a single bass line and a grand staff (treble and bass). The bass line features triplet markings and dynamic markings: *mf*, *pp*, *p*, and *mp*. The grand staff includes dynamic markings: *mp*, *pp*, *f*, and *mp*. Measure numbers 70 and 75 are indicated.

Musical score for measures 75-78. The system includes a single bass line and a grand staff. The bass line features triplet markings and dynamic markings: *mf*, *pp*, *mf*, *mp*, and *mf*. The grand staff includes dynamic markings: *mf*, *pp*, *mf*, *mp*, and *mf*. Measure numbers 75 and 79 are indicated.

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G Leggiero Giojoso ♩ = 112

Musical score for measures 79-81. The system includes a single bass line and a grand staff. The bass line features triplet markings and dynamic markings: *p*, *pp*, *pp*, and *mp*. The grand staff includes dynamic markings: *ppp*, *pp*, and *mp*. Measure numbers 79 and 82 are indicated.

Musical score for measures 82-84. The system includes a single bass line and a grand staff. The bass line features dynamic markings: *mf*, *mf*, and *mf*. The grand staff includes dynamic markings: *mp*, *mf*, *mp*, and *mp*. Measure numbers 82 and 83 are indicated.

Musical score for measures 85-87. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 85, 85, and 85 are indicated at the start of the top, middle, and bottom staves respectively. The music features a variety of note values and rests. Dynamic markings include *mf* and crescendo/decrescendo hairpins.

Musical score for measures 88-90. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 88, 88, and 88 are indicated at the start of the top, middle, and bottom staves respectively. The music features a variety of note values and rests. Dynamic markings include *f*, *mf*, *ff*, *sfz*, and *f*. Crescendo and decrescendo hairpins are used throughout the passage.

**Preview Copy Only**

Musical score for measures 90-90. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 90, 90, and 90 are indicated at the start of the top, middle, and bottom staves respectively. The music features a variety of note values and rests. Dynamic markings include *f* and *sfz*. Crescendo and decrescendo hairpins are used throughout the passage.

# Movement Two

Music David. F. Golightly -10-

Sonore Appassionato Tempo Rubato  $\text{♩} = 60$

Tuba

Piano

1

1

3

3

**Preview Copy Only**

5

5

*mf*

*f*

Leggiero Grazioso Doloroso

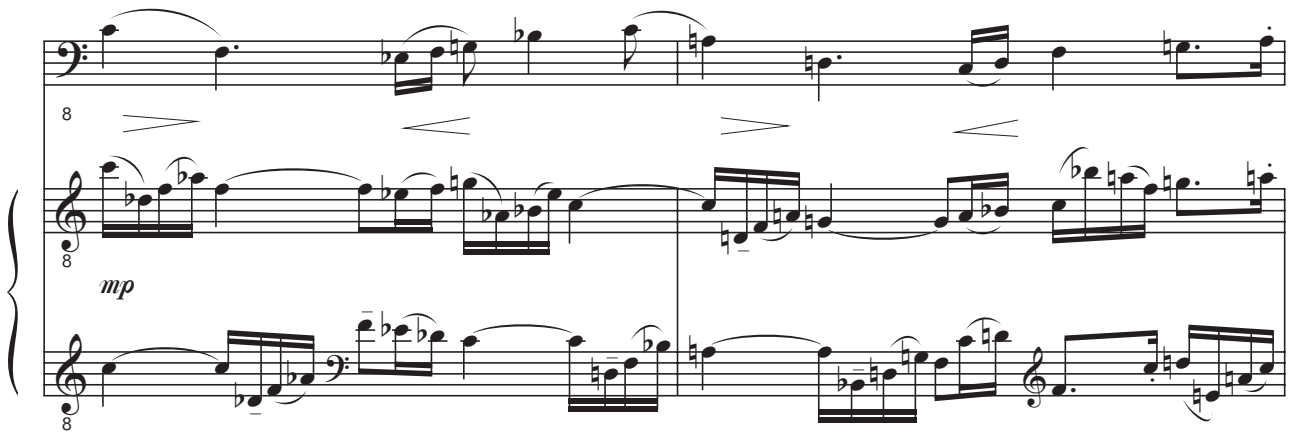
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7

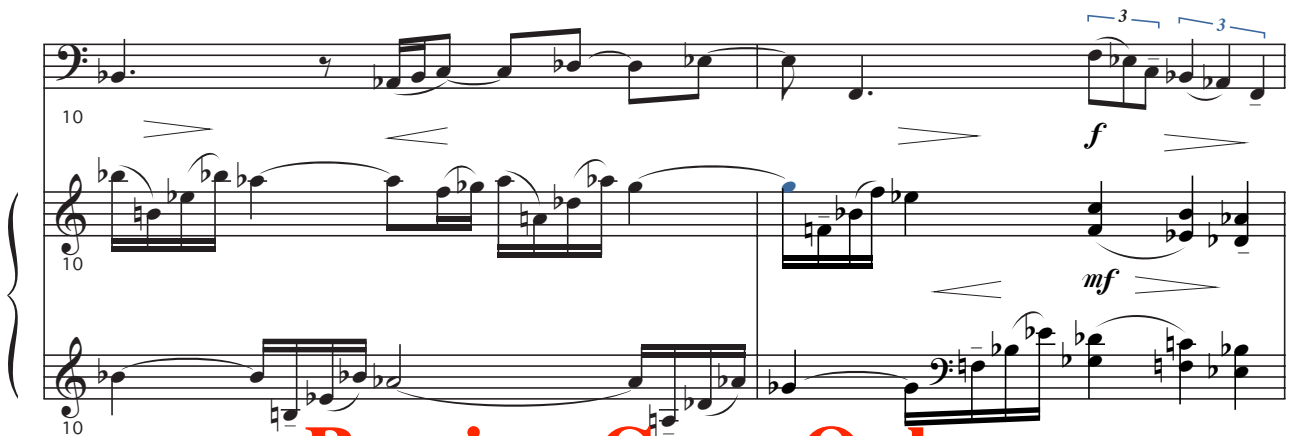
7

*mp*

*p*



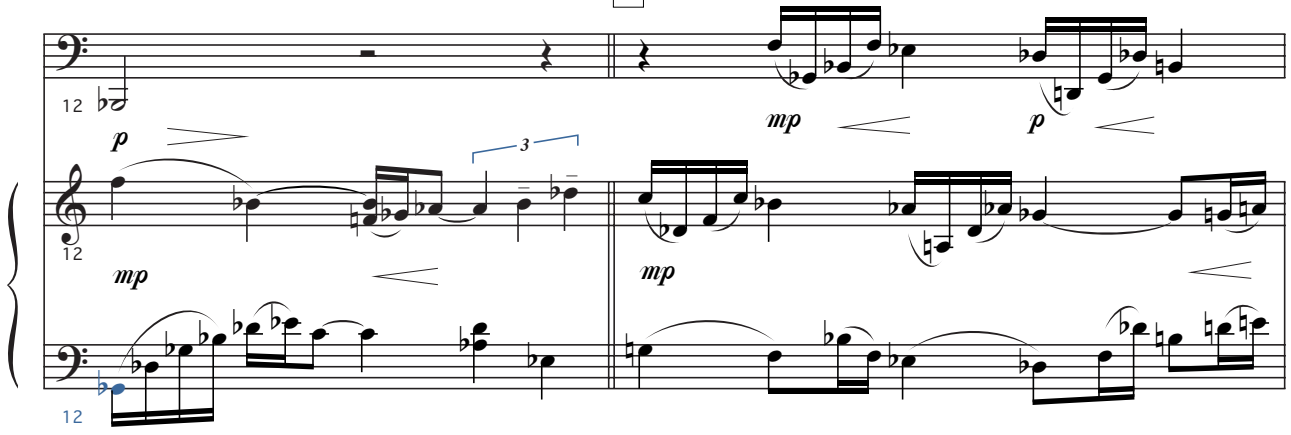
Musical score system 1, measures 8-9. Bass clef, treble clef, and piano part. Dynamics include *mp*. Includes accents and slurs.



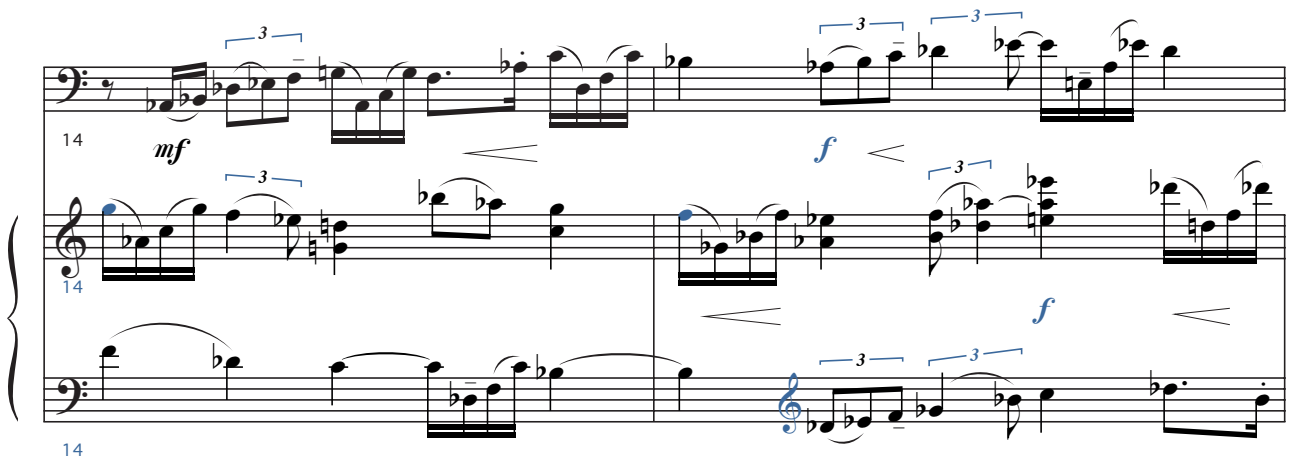
Musical score system 2, measures 10-11. Bass clef, treble clef, and piano part. Dynamics include *f* and *mf*. Includes triplets and accents.

**Preview Copy Only**

**B**



Musical score system 3, measures 12-13. Bass clef, treble clef, and piano part. Dynamics include *p*, *mp*, and *p*. Includes triplets and accents.



Musical score system 4, measures 14-15. Bass clef, treble clef, and piano part. Dynamics include *mf* and *f*. Includes triplets and accents.

C

Musical score for section C, measures 16-17. The score is in 6/4 time and features a bass line with triplets and a piano accompaniment with chords and triplets. Dynamics include *p*, *mp*, and *f*.

Musical score for section C, measures 18-19. The score is in 5/4 time and features a bass line with triplets and a piano accompaniment with chords and triplets. Dynamics include *f*, *p*, and *mf*.

**Preview Copy Only**

Musical score for section C, measures 20-21. The score is in 5/4 time and features a bass line with triplets and a piano accompaniment with chords and triplets. Dynamics include *f*.

D Agitato

Musical score for section D, measures 22-23. The score is in 5/4 time and features a bass line with a half note and a piano accompaniment with chords and triplets. Dynamics include *p* and *mp*.



Musical score for measures 23-24. The system includes a bass line and a grand staff (treble and bass). Measure 23 shows a bass line with a whole note and a grand staff with a complex rhythmic pattern. Measure 24 continues the bass line and grand staff with various dynamics and articulations.

Musical score for measures 24-25. The system includes a bass line and a grand staff. Measure 24 features dynamics of *f* and *mf*. Measure 25 continues with *mf* dynamics and includes a treble clef change in the grand staff.

**Preview Copy Only**

Musical score for measures 26-27. The system includes a bass line and a grand staff. Measure 26 features dynamics of *f* and *mf*. Measure 27 continues with *f* dynamics and includes a treble clef change in the grand staff.

Musical score for measures 27-28. The system includes a bass line and a grand staff. Measure 27 features dynamics of *f* and *ff*. Measure 28 continues with *f* dynamics and includes a treble clef change in the grand staff.

**E** Con Movimento Passione

Musical score for measures 28-30. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure 28 starts with a *mf* dynamic in the top bass staff and a *f* dynamic in the grand staff. The music features complex rhythmic patterns with many beamed notes and slurs.

Musical score for measures 29-31. The score continues from the previous system. Measure 29 has a *f* dynamic in the top bass staff. The notation is dense with many beamed notes and slurs.

**Preview Copy Only**

Musical score for measures 30-32. The score continues with complex rhythmic patterns and slurs. Measure 30 has a *f* dynamic in the top bass staff.

Musical score for measures 31-33. The score continues with complex rhythmic patterns and slurs. Measure 31 has a *ff* dynamic in the top bass staff and a *f* dynamic in the grand staff.

Musical score for measures 32-33. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure numbers 32 are indicated at the start of each staff. The music features a variety of note values and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins.

**F** Con forza Tempetuoso Ritmo

Musical score for measures 33-34. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure numbers 33 are indicated at the start of each staff. The music continues with complex rhythmic patterns. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). There are also crescendo and decrescendo hairpins.

Preview Copy Only

Musical score for measures 34-35. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure numbers 34 are indicated at the start of each staff. The music features a variety of note values and rests. Dynamic markings include *f* (forte). There are also crescendo and decrescendo hairpins.

Agitato Vigoroso

Musical score for measures 35-36. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. Measure numbers 35 are indicated at the start of each staff. The music features a variety of note values and rests. Dynamic markings include *f* (forte). There are also crescendo and decrescendo hairpins.

Musical score for measures 36-37. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 36 starts with a forte (*f*) dynamic. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. Measure 37 continues the pattern with a crescendo leading to a forte (*f*) dynamic.

Musical score for measures 37-38. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 37 continues from the previous system with a crescendo leading to a forte (*f*) dynamic. Measure 38 features a fortissimo (*ff*) dynamic and includes a large slur over a complex melodic line in the grand staff.

**Preview Copy Only**

Musical score for measures 38-39. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 38 continues with a fortissimo (*ff*) dynamic. Measure 39 features a forte (*f*) dynamic and includes a large slur over a complex melodic line in the grand staff.

Musical score for measures 39-40. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 39 continues with a forte (*f*) dynamic. Measure 40 features a forte (*f*) dynamic and includes a large slur over a complex melodic line in the grand staff.

Musical score for measures 40-42. The score is in 6/4 time and consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 40 starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some slurs and accents. Measure 41 continues with similar rhythmic patterns. Measure 42 concludes the section with a final chord.

**G** Con Passione

Musical score for measures 41-43. The score is in 6/4 time and consists of three staves. Measure 41 begins with a forte (*f*) dynamic. Measure 42 features a fortissimo (*ff*) dynamic and includes two triplet markings over the right hand. Measure 43 continues the piece with a mix of dynamics and rhythmic patterns.

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**H** Sonore Appassionato Tempo Rubato ♩ = 60

Musical score for measures 43-45. The score is in 5/4 time and consists of three staves. Measure 43 starts with a mezzo-forte (*mf*) dynamic and includes a triplet marking. The music is characterized by a slower, more expressive tempo (Tempo Rubato) with various slurs and accents.

Musical score for measures 46-48. The score is in 5/4 time and consists of three staves. Measure 46 begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with a triplet marking in measure 48. The piece concludes with a final chord in measure 48.

Musical score for measures 48-52. The score is in 5/4 time and features a key signature of two flats. It consists of three staves: a bass line and two grand staff systems. The first system (measures 48-50) includes a triplet of eighth notes in the upper right hand and a triplet of eighth notes in the lower right hand. The second system (measures 51-52) includes a triplet of eighth notes in the upper right hand. The piece is marked *Leggiero Grazioso Doloroso*.

*Leggiero Grazioso Doloroso*

I

Musical score for measures 50-54. The score is in 5/4 time and features a key signature of two flats. It consists of three staves: a bass line and two grand staff systems. The first system (measures 50-52) includes a sixteenth-note triplet in the upper right hand and a sixteenth-note triplet in the lower right hand. The piece is marked *mp*.

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Musical score for measures 51-55. The score is in 5/4 time and features a key signature of two flats. It consists of three staves: a bass line and two grand staff systems. The first system (measures 51-53) includes a sixteenth-note triplet in the upper right hand and a sixteenth-note triplet in the lower right hand. The second system (measures 54-55) includes a sixteenth-note triplet in the upper right hand and a sixteenth-note triplet in the lower right hand.

Musical score for measures 53-57. The score is in 5/4 time and features a key signature of two flats. It consists of three staves: a bass line and two grand staff systems. The first system (measures 53-55) includes a sixteenth-note triplet in the upper right hand and a sixteenth-note triplet in the lower right hand. The second system (measures 56-57) includes a sixteenth-note triplet in the upper right hand and a sixteenth-note triplet in the lower right hand.

Musical score for measures 54-56. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 54 starts with a forte (*f*) dynamic in both the bass and grand staves, which then transitions to mezzo-forte (*mf*) by measure 55. The music features complex rhythmic patterns with many beamed notes and slurs.

Musical score for measures 55-57. Measure 55 continues with a forte (*f*) dynamic. Measure 56 features a triplet of eighth notes in the bass staff. Measure 57 begins with a piano (*pp*) dynamic in the grand staff and mezzo-forte (*mf*) in the bass staff. The notation includes various articulations and slurs.

**Preview Copy Only**

**J** Sostenuito Gravemente

Musical score for measures 57-60. Measure 57 features piano (*pp*) dynamics in the grand staff and mezzo-forte (*mf*) in the bass staff. Measure 58 has piano (*pp*) dynamics in the grand staff. Measure 59 has pianissimo (*pppp*) dynamics in the grand staff and mezzo-forte (*mf*) in the bass staff. Measure 60 continues with mezzo-forte (*mf*) dynamics in both staves. The music is characterized by long, sustained notes and complex harmonic textures.

Musical score for measures 60-62. Measure 60 features pianissimo (*pppp*) dynamics in the grand staff and mezzo-forte (*mf*) in the bass staff. Measure 61 has mezzo-forte (*mf*) dynamics in both staves. Measure 62 continues with mezzo-forte (*mf*) dynamics. The notation includes a 6:4 ratio marking and various slurs and articulations.

Musical score for measures 63-65. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. Measure 63 starts with a bass line in 6/4 time, marked *fp*. The grand staff has a sustained chord in the right hand and a bass line in the left hand. Measure 64 continues with a *p* dynamic in the bass line and *pp* in the right hand. Measure 65 features a *sfz* dynamic in the bass line and *sfz* in the right hand. A fermata is placed over the final notes of measure 65.

Musical score for measures 66-68. The system consists of three staves. Measure 66 has a *p* dynamic in the top bass staff and *pp* in the grand staff. Measure 67 features a *5:4* time signature change and *sfz* dynamics in the top bass staff and *ppp* in the grand staff. Measure 68 has *sfz* dynamics in the top bass staff and *p* in the grand staff. A fermata is placed over the final notes of measure 68.

Preview Copy Only

Morendo Misterioso

Musical score for measures 69-73. The system consists of three staves. Measure 69 has a *p* dynamic in the top bass staff and *pp* in the grand staff. Measure 70 has *ppp* dynamics in the top bass staff and *pp* in the grand staff. Measure 71 has *ppp* dynamics in the top bass staff and *p* in the grand staff. Measure 72 has *ppp* dynamics in the top bass staff and *ppp* in the grand staff. Measure 73 has *ppp* dynamics in the top bass staff and *pppp* in the grand staff. A fermata is placed over the final notes of measure 73.

Musical score for measures 74-75. The system consists of three staves. Measure 74 has a fermata over the notes in all three staves. Measure 75 has a fermata over the notes in all three staves.



# Movement Three

Leggiero Animato Con umore ♩ = 80

Music David. F. Golightly

Tuba

Piano

**Preview Copy Only**

Leggiero Con grazia

Musical score for measures 20-23. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 20, 21, 22, and 23 are indicated. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also crescendo and decrescendo hairpins.

Musical score for measures 24-27. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 24, 25, 26, and 27 are indicated. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins.

**Preview Copy Only**

**C**

Musical score for measures 28-31. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 28, 29, 30, and 31 are indicated. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins.

**D** Leggiero Delicato

Musical score for measures 32-35. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 32, 33, 34, and 35 are indicated. Dynamics include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also crescendo and decrescendo hairpins.

Musical score for measures 36-39. The score is in bass clef and includes piano accompaniment. Measure numbers 36, 36, and 36 are indicated. Dynamics include *mf* and *mf*. There are crescendo and decrescendo hairpins.

**E** Leggiero Burlesco

Musical score for measures 40-43. The score is in bass clef and includes piano accompaniment. Measure numbers 40, 40, and 40 are indicated. Dynamics include *mf*, *f*, and *mp*. There are crescendo and decrescendo hairpins.

**Preview Copy Only**

Musical score for measures 45-48. The score is in bass clef and includes piano accompaniment. Measure numbers 45, 45, and 45 are indicated. Dynamics include *mf*, *p*, *mf*, and *f*. There are crescendo and decrescendo hairpins.

Musical score for measures 49-52. The score is in bass clef and includes piano accompaniment. Measure numbers 49, 49, and 49 are indicated. Dynamics include *ff*, *f*, *f*, *f*, *f*, and *mf*. There are crescendo and decrescendo hairpins.

Musical score for measures 53-56. The score is in bass clef with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. There are crescendo and decrescendo hairpins. A fermata is placed over the final measure of this system.

Leggiero Scherzando Cantando

Musical score for measures 57-61. The score continues in bass clef with two flats. Dynamics include *f* and *mf*. A first ending bracket labeled 'F' spans measures 59 and 60. The system concludes with a fermata.

**Preview Copy Only**

Musical score for measures 62-66. The score continues in bass clef with two flats. Dynamics include *mp*, *mf*, and *f*. The system concludes with a fermata.

Musical score for measures 67-70. The score continues in bass clef with two flats. Dynamics include *mf*. The system concludes with a fermata.

G

Musical score for measures 71-74. The system includes a bass line and a grand staff (treble and bass clefs). Measure 71 starts with a forte (*f*) dynamic. The bass line features a rhythmic pattern of eighth and sixteenth notes. The grand staff has a melody in the treble clef and accompaniment in the bass clef. Dynamics include *f* and *mf*. There are also hairpins indicating crescendos and decrescendos.

H

Musical score for measures 75-78. The system includes a bass line and a grand staff. Measure 75 starts with a mezzo-forte (*mf*) dynamic. The bass line continues with a rhythmic pattern. The grand staff has a melody in the treble clef and accompaniment in the bass clef. Dynamics include *mf*, *f*, and *mp*. There are also hairpins indicating crescendos and decrescendos.

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Musical score for measures 79-82. The system includes a bass line and a grand staff. Measure 79 starts with a forte (*f*) dynamic. The bass line continues with a rhythmic pattern. The grand staff has a melody in the treble clef and accompaniment in the bass clef. Dynamics include *f* and *mp*. There are also hairpins indicating crescendos and decrescendos.

Musical score for measures 83-86. The system includes a bass line and a grand staff. Measure 83 starts with a forte (*f*) dynamic. The bass line continues with a rhythmic pattern. The grand staff has a melody in the treble clef and accompaniment in the bass clef. Dynamics include *f* and *mf*. There are also hairpins indicating crescendos and decrescendos.

I

Musical score for measures 87-91. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 87, 87, and 87 are indicated on the top, middle, and bottom staves respectively. Dynamics include *mf*, *mp*, and *mf*. There are crescendo and decrescendo hairpins throughout the passage.

Musical score for measures 92-96. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 92, 92, and 92 are indicated on the top, middle, and bottom staves respectively. Dynamics include *p*, *f*, *ff*, and *mf*. There are crescendo and decrescendo hairpins throughout the passage.

**Preview Copy Only**

J

Musical score for measures 97-100. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 97, 97, and 97 are indicated on the top, middle, and bottom staves respectively. Dynamics include *f*, *fp*, *sfz*, and *f*. There are crescendo and decrescendo hairpins throughout the passage.

Musical score for measures 100-103. The score is written for a grand piano with three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure numbers 100, 100, and 100 are indicated on the top, middle, and bottom staves respectively. Dynamics include *sfz*. There are crescendo and decrescendo hairpins throughout the passage.

# Movement One

-2-

Music David. F. Golightly

Tuba

4

6

9

12

15

18

21

**A** Leggiero Giojoso ♩ = 112

**B** 6

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C

29

*mp*

33

*mf*

*mp*

36

*mf*

*mp*

*mf*

D

39

*f*

**Preview Copy Only**

42

*mf*

*f*

*f*

45

*mf*

*f*

48

*mp*

*f*

51

*mf*



54 *mp* *mp*

**E** Dolce Sonore  
58 *mf* *mp* *mp* *mf*

62 *f*

65 *f* *mf* *ff*

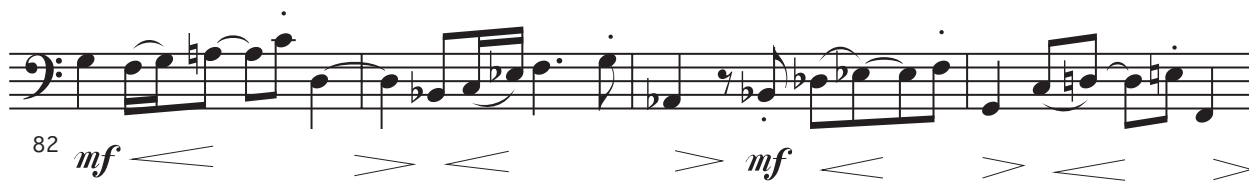
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**F** Con Espressione *piace*  $\text{♩} = 78$   
67

70 *mf* *pp* *p*

74 *mp* *mf*  
Leggiero Giojoso  $\text{♩} = 112$

78 *p* *pp* **G** V.S.



82 *mf* < > < > *mf* < > < >



86 < > *mf* < *f* > *mf* >



89 *ff* > < > *f* < *sfz* >

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# Movement Two

-6-

Sonore Appassionato Tempo Rubto  $\text{♩} = 60$  Leggiero Grazioso Doloroso Music David. F. Golightly

Tuba

5 A 6:4 *mp*

8

11 B *f* *p* *mp* *p*

14 *mf*

**Preview Copy Only**

16 C *p* *f* *p*

19 *mf* *f*

D Agitato

22 *p* *f* *f*

25 *mf* *f* *mf*

**E** Con Movimento Passione

27 *ff* *mf* *f*

30 *ff* *f*

**F** Con forza Tempetuoso Ritmo

32 *f*

Agitato Vigoroso

35 *f*

**Preview Copy Only**

36 *f*

37 *f* *ff*

39 *f* *f* *f*

**G** Con Passione

Sonore Appassionato Tempo Rubto ♩ = 60

**H** 2 3

41

### Leggiero Grazioso Doloroso

I

49 *mp*  $\frac{6:4}{}$

51

53 *f* *mf*

55 *f*

5:4

3

3

Preview Copy Only

J

### Sostenuto Gravemente

58 *pp* *ppp* *ppp* *pppp* *mf*

63 *fp* *p* *sfz* *sfz* *fp*

66 *p* *sfz* *sfz* *sfz* *fp* *p*

70 *pp* *ppp*

5:4

K

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# Movement Three

Leggiero Animato Con umore

**A**

Music David. F. Golightly

Tuba

8

1

*mf* < > < > *p* < *mf*

13

Leggiero Con grazia

**B**

17

*p* < *p* < *mp*

22

> *f* < *f*

**C**

5

26

> *mf* < *mp* >

**D** Leggiero Delicato

36

< *mf* > *mf*

**E** Leggiero Burlesco

40

> < *mf* > *f* > *mf* >

46

> < > *mf* < *f* > *ff*

50

> < *f* > < > *f* <

Preview Copy Only

Leggiero Scherzando Cantando

7 F

54 *mf*

64 *f*

68

Leggiero Impetuoso Giojoso

G

72 *f*

**Preview Copy Only**

H

75 *mf*

79 *f* *mp*

83 **3**



**I**

88 *mf* *mf* *mp*

93 *f* *ff*

**J**

96 *f*

99 *sfz* *sfz*

Detailed description: This block contains four staves of musical notation for a bass clef instrument. The first staff (measures 88-92) starts with a boxed 'I' and features a melodic line with slurs and dynamic markings *mf*, *mf*, and *mp*. The second staff (measures 93-95) continues the melody with slurs and dynamic markings *f* and *ff*. The third staff (measures 96-98) begins with a boxed 'J' and contains a more complex rhythmic pattern with slurs and a dynamic marking *f*. The fourth staff (measures 99-100) concludes with slurs and dynamic markings *sfz* and *sfz*. Various articulation symbols like accents and hairpins are used throughout.

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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 CD001	CD/Tp	68 Mins	ASC	£10.00 \$20.00
"Arcadian murmurs:	Euterpe 202	CD	72mins	Euterpe	£10.00 \$20.00
Wagon of Life	Dunelm D220	CD	70mins	Dunelm	£10.00 \$20.00
The Choral Music of DG	MCD 002	CD	70 Mins	Modrana	£10.00 \$20.00
Masterworks	ERM 6805	2CDs	1.20Mins	ERM	£14.99 \$28.00
Flute Impressions	Euterpe 201	CD	60 Mins	Euterpe	£10.00 \$20.00

## Reviews

### **The Music of David Golightly, by Alexander Govorov**

David Golightly's Choral music was the first Western composer's music to become part of Soglasie's repertoire, following the Choir's first meeting with the composer in March 1993. I was greatly interested in his work from the first, particularly as I was familiar with the English style of Elgar, Vaughan Williams, Britten and Tippett. David Golightly's work is indisputably English, but his music also reveals an Englishman with a Russian Soul. As we rehearsed "Rites of Passage", we were inspired. Working our way towards a better understanding of the choral pieces, we discovered both the composer's love for Pushkin's poetry and the deep sincerity of his talent. The ideas and images of Pushkin's words expressed themselves through the composer's language of music. The great Russian composer, Mussorgsky, said, "Of greatest importance for a composer in creating music is the search for truth". It is this truth we hear when we perform David Golightly's music. Our further association with this talented English composer developed into a large-scale co-operation, "The St Petersburg Mass", which was composed for and commissioned by the Soglasie Choir. The premiere of this work in St Petersburg in May 1994 was a major event in the musical life of the city and many important artists and composers attended this unique occasion. Professor Musin, who is head of Conducting at the St Petersburg Conservatoire, commented that it was "Music of the Heart". In addition, it received a ten-minute standing ovation from an enthusiastic audience.

**David Golightly Symphony no 1** ° Middlesbrough Football Club Energetic sports and the high art might seem to be completely opposite expressions of human endeavour; one being concerned with sheer physical exuberance and even a macho triumphalism, the other with matters of the spirit: the intellect and the communication of subtle emotional experiences. Perhaps both are different sides of the same coin of human self-expression. David Golightly, former student of Huddersfield University Music Department ° in the days when it was a more modest Polytechnic ° was even then already a prolific composer, burgeoning with imaginative ideas. Now, years later, his imagination, no less his technique as a composer has matured. There are perhaps not many specifically avowed instances of sport directly inspiring serious music: certainly not symphonic music on the scale of this work dedicated to Golightly's admired Middlesbrough Football Club and its manager, Steve Gibson. The nearest that immediately comes to mind must surely be Honegger's Rugby of 1928. Many musicians and 'arty' people, who might not at first sight be thought to have much interest in macho sports, do follow the fortunes of their favourite team, whether it is football, cricket, motor sport or whatever else. However, having declared a committed support of his team, and been hearteningly inspired by what it stands for, the music itself exists firmly on its own terms: it is after all, a pure and abstract symphonic creation. In this, it succeeds most convincingly. The sleeve notes hint at Golightly's Russian connections, and this is aptly summarised by a Russian commentator, Alexander Govorov, who declares that the composer is the 'Englishman with a Russian soul'. It could well be that Golightly will come to be

regarded as an English Shostakovich; there are numerous stylistic similarities to the Russian model: those driving motor rhythms, and characteristic, slender wisps of solo themes; and above all the relentless on-going energy, so often dark-toned and uncompromising. Perhaps its greatest asset is its most assured and brilliant sense of orchestral colour. As with Russian muse in general, this symphony is apt to be expansive in length, and it just could be thought that some of the material, despite its fascinating orchestration, might, in a purely musical-structural sense, benefit from some more subtle and varied thematic development rather than the ° particularly rhythmic ° repetition it tends to display. But there is no mistaking the fact that this is indeed an arresting and captivating symphonic piece of music; immediately approachable, its message clear and distinct.  
Arthur Butterworth Philharmonic Magazine December 2000

### **DAVID GOLIGHTLY Symphony no 1; Three Sea Scapes City of Prague**

**Philharmonic** Orchestra (conducted by Gavin Sutherland) (recorded 28-30 August, 2000) ASC Records CS CD38 [54:41] Though he has composed extensively for theatre and film in this country, David Golightly's music is better known abroad. In particular, he has strong links with St Petersburg, for whose Rouss-land Soglasie Choir he wrote The St Petersburg Mass, which was received in the city to great acclaim. Indeed the choir's conductor went so far as to describe him as 'The Englishman with a Russian soul'. His Piano Sonata recently received its first performance at New York's Carnegie Hall, and will be heard later this month in Oxford. From the age of nine, he has been an ardent supporter of Middlesbrough FC, and this symphony must be regarded as being the first-ever which is not only dedicated to a football club and its chairman but an orchestral portrait of the game. In fact, the work's programme is intensely personal. 'My symphony was composed as an attempt to chart in musical terms the struggles, successes and failures which I have encountered on life's journey', says the composer, and in it he has also sought to encapsulate the fluctuating fortunes of his team. Golightly possesses a distinctive musical voice ° tonal in idiom, by turns gritty and lyrical in style, but constantly underpinned by insistent rhythmic energy and clothed in assured orchestral colours. A feature of the first three movements is their enigmatic, throwaway endings. Richly-scored and impassioned though it is, the slow movement suggests that the composer is striving to rein in his romantic inclinations. However, any inhibitions he may have are cast to the winds in the turbulent finale ° a portrait of an actual football match ° and the serene C major ending is utterly captivating. Given limited rehearsal time, young conductor Gavin Sutherland and his forces play with evident commitment ° only the somewhat fragmentary second movement shows signs of strain. Recording sound is vivid but lacks bloom and ambience. The disc is completed by Three Sea Scapes ° masterly arrangements of three shanties. Golightly is certainly a composer to watch, and this symphony is warmly recommended.

Performance \*\*\*

Sound \*\*\*

Reviewer: Adrian Smith Classical Music Web Site

**DAVID GOLIGHTLY: Symphony No. 1, Three Sea Scapes.** Golightly's symphony is a big, ostinato-driven, muscular piece, tonal and constructed out of the musical equivalent of big, solid blocks, or painted in broad brush-strokes of primary colours. It seems to be the proof in music of Grainger's words to the effect that the English are 'passionless about everything except football' - because it is dedicated to a football club (Middlesbrough) and its manager, and extrapolates from these men of sport and mud to hypothetical Promethean strivers, builders and visionaries everywhere. Whether or not you are as passionate as Mr Golightly is about soccer, the symphony is one of those big-boned, tonal, neo-romantic pieces, which can be relied upon to get the blood pumping a little faster. The Seascapes are appealing orchestral fantasias in familiar style, also bold and colourful. City of Prague Philharmonic Orchestra; Gavin Sutherland.

Reviewer Jeff Joneikis Records International



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



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