

Two Sea Scapes

for
Wind Quintet
by

David F Golightly.

Whiskey Johnny Arranged David F Golightly

Chorus 4/4 Hallelujah

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ISMN No 979-0708056 67 6

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ISMN No 979-0708056-67-6

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Musical score system 1, measures 16-19. It features five staves. The first staff (treble clef) starts with a *mf* dynamic. The second staff (treble clef) has a *mf* dynamic at the end. The third staff (treble clef) has a *mf* dynamic. The fourth staff (treble clef) has a *p* dynamic. The fifth staff (bass clef) has a *p* dynamic. A box labeled 'B' is positioned below the third measure.

Musical score system 2, measures 20-25. It features five staves. The first staff (treble clef) has a *mf* dynamic. The second staff (treble clef) has a *mp* dynamic. The third staff (treble clef) has a *mf* dynamic. The fourth staff (treble clef) has a *f* dynamic. The fifth staff (bass clef) has a *f* dynamic. A box labeled 'C' is positioned below the third measure.

Musical score system 3, measures 26-30. It features five staves. The first staff (treble clef) has a *mf* dynamic. The second staff (treble clef) has a *mp* dynamic. The third staff (treble clef) has a *mf* dynamic. The fourth staff (treble clef) has a *p* dynamic. The fifth staff (bass clef) has a *mf* dynamic.

Musical score system 1, measures 32-37. It consists of five staves. The first staff (treble clef) starts at measure 32 with a *mp* dynamic. The second staff (treble clef) starts at measure 32 with a *mf* dynamic. The third staff (treble clef) starts at measure 32 with a *mf* dynamic. The fourth staff (treble clef) starts at measure 32 with a *mf* dynamic. The fifth staff (bass clef) starts at measure 32 with a *mf* dynamic. Dynamics change to *mf* and *mp* in subsequent measures.

Musical score system 2, measures 38-42. It consists of five staves. The first staff (treble clef) starts at measure 38 with a *mp* dynamic. The second staff (treble clef) starts at measure 38 with a *mf* dynamic. The third staff (treble clef) starts at measure 38 with a *mf* dynamic. The fourth staff (treble clef) starts at measure 38 with a *mf* dynamic. The fifth staff (bass clef) starts at measure 38 with a *mf* dynamic. Dynamics change to *mf* and *mp* in subsequent measures.

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Musical score system 3, measures 43-47. It consists of five staves. The first staff (treble clef) starts at measure 43 with a *p* dynamic. The second staff (treble clef) starts at measure 43 with a *p* dynamic. The third staff (treble clef) starts at measure 43 with a *mf* dynamic. The fourth staff (treble clef) starts at measure 43 with a *mf* dynamic. The fifth staff (bass clef) starts at measure 43 with a *mp* dynamic. Dynamics change to *mp* in subsequent measures. A chord symbol 'D' is present above the first staff in measure 44.

Musical score system 1, measures 47-51. It consists of five staves. The first staff (treble clef) has dynamics *mf*, *p*, and *mf*. The second staff (treble clef) has dynamics *mf* and *f*. The third staff (treble clef) has dynamic *mf*. The fourth staff (treble clef) has dynamics *f* and *f*, with glissando markings. The fifth staff (bass clef) has dynamics *f* and *mp*.

Musical score system 2, measures 52-55. It consists of five staves. The first staff (treble clef) has dynamics *p* and *mf*. The second staff (treble clef) has dynamic *mf*. The third staff (treble clef) has dynamic *mf*. The fourth staff (treble clef) has dynamics *f* and *mp*, with glissando markings. The fifth staff (bass clef) has dynamic *mp*.

Musical score system 3, measures 56-60. It consists of five staves. The first staff (treble clef) has dynamic *f* and a 7-measure slur. The second staff (treble clef) has dynamic *f* and a 7-measure slur. The third staff (treble clef) has dynamic *f*. The fourth staff (treble clef) has dynamic *f*. The fifth staff (bass clef) has dynamic *f*.

E

Doloroso $\bullet = 60$

61 *p* *p*
 61 *p* *mp* *mp*
 61 *p* *mp*
 61
 61 *mp* *p*

67 *mp*
 67 *mp* *p*
 67 *mp* *mf*
 67 *mp* *mf*
 67 *mp* *mf* *mp*

Preview Copy only

72 *mf* *f*
 72 *mf* *mf*
 72 *mf* *mf*
 72
 72 *mp* *mf*

Musical score for measures 76-80. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 76 starts with a forte (*f*) dynamic. The music features complex rhythmic patterns with many beamed notes. A fermata is placed over the first measure of the fifth staff. The score concludes with a box containing the letter 'F'.

Accel ----- A Tempo ♩ = 98

Musical score for measures 81-85. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 81 starts with a mezzo-piano (*mp*) dynamic. The music continues with complex rhythmic patterns. A large red watermark "Preview Copy only" is overlaid across the middle of the score. The score concludes with a forte (*f*) dynamic.

Musical score for measures 86-90. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 86 starts with a mezzo-piano (*mp*) dynamic. The music continues with complex rhythmic patterns. The score concludes with a mezzo-piano (*mp*) dynamic.

G

Musical score system 1, measures 92-96. It features five staves: four treble clefs and one bass clef. The key signature has two flats. Measure 92 starts with a *mf* dynamic. Measure 94 has a *f* dynamic. Measure 96 has a *f* dynamic. There are crescendo and decrescendo hairpins throughout the system.

Musical score system 2, measures 97-101. It features five staves: four treble clefs and one bass clef. The key signature has two flats. Measure 97 starts with a *p* dynamic. Measure 98 has a *mf* dynamic. Measure 99 has a *mf* dynamic. Measure 100 has a *f* dynamic. Measure 101 has a *mf* dynamic. A large red watermark "Preview Copy only" is overlaid on the system. There are crescendo and decrescendo hairpins throughout the system.

Musical score system 3, measures 102-106. It features five staves: four treble clefs and one bass clef. The key signature has two flats. Measure 102 starts with a *mf* dynamic. Measure 103 has a *mf* dynamic. Measure 104 has a *mf* dynamic. Measure 105 has a *ff* dynamic. Measure 106 has a *ff* dynamic. There are crescendo and decrescendo hairpins throughout the system.

H

I

Musical score for measures 107-111. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 107 starts with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *mp* in measures 109 and 110. A piano (*p*) dynamic is marked in measure 111.

Musical score for measures 112-113. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 112 starts with a forte (*f*) dynamic. Measure 113 continues with a forte (*f*) dynamic. A large red watermark "Preview Copy only" is overlaid across the middle of the score.

Musical score for measures 114-115. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure 114 starts with a piano (*p*) dynamic. Measure 115 features a dynamic progression from piano (*p*) to forte (*f*) to fortissimo (*ff*).

Musical score for five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. The score shows a dynamic shift from *sfz* to *pp* across measures 117 and 118. Each staff includes a hairpin indicating a crescendo. A large red watermark "Preview Copy only" is centered over the score.

Fire Down Below

- 11 -

Pumping-Ship Shanty

Arranged David F Golightly

Strepitoso $\text{♩} = 112$

Flute

Oboe

Clarinet
in B flat

Horn
in F

Bassoon

Musical score for measures 1-7. The score is for five instruments: Flute, Oboe, Clarinet in B flat, Horn in F, and Bassoon. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4. The tempo is Strepitoso with a metronome marking of 112. Dynamics include *mf* and *f*. The Flute part has a *mf* dynamic starting in measure 4. The Oboe part has a *f* dynamic starting in measure 4. The Clarinet, Horn, and Bassoon parts have a *f* dynamic throughout. There are crescendo and decrescendo hairpins in the Clarinet and Bassoon parts.

Musical score for measures 8-13. The score continues for the five instruments. Dynamics include *mf* and *f*. There are crescendo and decrescendo hairpins. A red watermark "Preview Copy only" is overlaid on the score. There are triplets in measures 9 and 10, and a quintuplet in measure 13.

Musical score for measures 14-19. The score continues for the five instruments. Dynamics include *f*, *mp*, and *p*. There are crescendo and decrescendo hairpins. A section marked "A" is indicated above measure 14. A glissando is marked in the Clarinet part in measure 17. There is a triplet in measure 18.

Musical score system 1, measures 20-25. It features five staves. The first two staves (treble clef) have a melodic line with triplets and a dynamic marking of *mp*. The third staff (treble clef) has a rhythmic accompaniment. The fourth staff (treble clef) has a melodic line with some grace notes. The fifth staff (bass clef) has a bass line. A large red watermark "Preview Copy only" is overlaid across the middle of the system.

Musical score system 2, measures 26-30. It features five staves. The first staff (treble clef) has a melodic line with triplets and a dynamic marking of *mf*. The second staff (treble clef) has a melodic line with a quintuplet in measure 30 and a dynamic marking of *mf*. The third staff (treble clef) has a melodic line with a dynamic marking of *mf* and a crescendo leading to *f*. The fourth staff (treble clef) has a melodic line with a dynamic marking of *mf*. The fifth staff (bass clef) has a bass line with triplets and a dynamic marking of *mf*. A large red watermark "Preview Copy only" is overlaid across the middle of the system.

Musical score system 3, measures 31-35. It features five staves. The first staff (treble clef) has a melodic line with triplets and a dynamic marking of *mf*. The second staff (treble clef) has a melodic line with triplets and a dynamic marking of *mf*. The third staff (treble clef) has a melodic line with a dynamic marking of *mf* and a crescendo leading to *f*. The fourth staff (treble clef) has a melodic line with triplets and a dynamic marking of *mp*. The fifth staff (bass clef) has a bass line with a dynamic marking of *mf*. A box labeled "B" is located above the first staff in measure 32. A large red watermark "Preview Copy only" is overlaid across the middle of the system.

Musical score system 1, measures 37-42. The system consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure numbers 37, 37, 37, 37, and 37 are written at the beginning of each staff. Dynamics include *mf*, *f*, and *mp*. There are several triplet markings (3) and crescendo/decrescendo hairpins.

Musical score system 2, measures 43-48. The system consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure numbers 43, 43, 43, 43, and 43 are written at the beginning of each staff. Dynamics include *mf* and *f*. There are several triplet markings (3) and crescendo/decrescendo hairpins. A large red watermark "Preview Copy only" is overlaid across the middle of the system.

Musical score system 3, measures 49-54. The system consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has two flats. Measure numbers 49, 49, 49, 49, and 49 are written at the beginning of each staff. A rehearsal mark [C] is present at the start of the first staff. Dynamics include *mf*, *mp*, and *f*. There are several triplet markings (3) and a quintuplet marking (5) in the first staff, and crescendo/decrescendo hairpins.

Musical score system 1, measures 54-58. The system consists of five staves. The top staff is a vocal line with various ornaments and dynamics. The second staff has a forte (*f*) dynamic. The third staff also has a forte (*f*) dynamic. The fourth and fifth staves are piano accompaniment. A large hairpin symbol is positioned below the first two staves.

Musical score system 2, measures 59-62. The system consists of five staves. The top staff has a forte (*f*) dynamic. The second and third staves have a mezzo-forte (*mf*) dynamic. The fourth and fifth staves are piano accompaniment. A large red watermark "Preview Copy only" is overlaid across the middle of the system.

Musical score system 3, measures 63-66. The system consists of five staves. The top staff features a five-measure phrase marked with a bracket and the number "5". The second and third staves have a mezzo-forte (*mf*) dynamic. The fourth and fifth staves are piano accompaniment.

67 **D**

67 *mp*

67 *sfz*

67 *sfz*

67 *sfz*

67 *sfz* *f*

67 *sfz* *f* *mf*

72

72 *mp*

72 *mp*

72 *mf*

72 *mp*

72 *mp*

72 *mf*

72 *mf*

78

78 *mf*

78 *f*

78 *mf*

78 *mp*

78 *mf*

78 *mf*

E

Musical score for measures 83-88. The score consists of five staves. The key signature has three flats (B-flat, E-flat, A-flat). Measure 83 starts with a treble clef and a key signature change to three flats. The music features various dynamics including *f* (forte) and *mf* (mezzo-forte). There are several slurs and accents. A sixteenth-note triplet is marked with a '3' and a slur. A sixteenth-note sextuplet is marked with a '6' and a slur. The bass line includes a triplet of eighth notes and a triplet of sixteenth notes.

Musical score for measures 89-95. The score consists of five staves. The key signature has three flats. Measure 89 starts with a treble clef. The music features dynamics of *f* and *mf*. There are slurs and accents throughout. A sixteenth-note sextuplet is marked with a '6' and a slur. A triplet of sixteenth notes is marked with a '3' and a slur. A large red watermark "Preview Copy only" is overlaid across the middle of the page.

Musical score for measures 96-102. The score consists of five staves. The key signature has three flats. Measure 96 starts with a treble clef. The music features dynamics of *f* and *mf*. There are slurs and accents throughout. A triplet of sixteenth notes is marked with a '3' and a slur. A triplet of eighth notes is marked with a '3' and a slur.

Musical score for measures 102-106. The score consists of five staves. The first staff is the treble clef with a key signature of two flats and a common time signature. It contains a melodic line with various ornaments and dynamics. The second staff is the treble clef with a key signature of two flats and a common time signature, featuring a complex rhythmic pattern with triplets and sixteenth notes. The third, fourth, and fifth staves are the bass clef with a key signature of two flats and a common time signature, providing harmonic support. Measure numbers 102, 102, 102, 102, and 102 are indicated at the start of each staff. A fermata is present over the final measure of the first staff.

Musical score for measures 107-109. The score consists of five staves. The first staff is the treble clef with a key signature of two flats and a common time signature, starting with a forte (*f*) dynamic and featuring a sixteenth-note sextuplet. The second staff is the treble clef with a key signature of two flats and a common time signature, also starting with a forte (*f*) dynamic and featuring a sixteenth-note sextuplet. The third, fourth, and fifth staves are the bass clef with a key signature of two flats and a common time signature, with dynamics of *sfz* (sforzando) indicated. Measure numbers 107, 107, 107, 107, and 107 are indicated at the start of each staff. A red watermark "Preview Copy only" is overlaid on the score.

Musical score for measures 110-113. The score consists of five staves. The first staff is the treble clef with a key signature of two flats and a common time signature, starting with a fortissimo (*ff*) dynamic and featuring a sixteenth-note sextuplet. The second staff is the treble clef with a key signature of two flats and a common time signature, starting with a fortissimo (*ff*) dynamic and featuring a sixteenth-note sextuplet. The third, fourth, and fifth staves are the bass clef with a key signature of two flats and a common time signature, with dynamics of *ff* and *mf* (mezzo-forte) indicated. Measure numbers 110, 110, 110, 110, and 110 are indicated at the start of each staff.

Musical score for measures 114-116. The score consists of five staves. Measures 114-115 feature complex rhythmic patterns with triplets and sixteenth notes. Measure 116 features a sixteenth-note run. Dynamics include *ff*, *f*, and *sfz*. A large red watermark "Preview Copy only" is overlaid on the score.

Musical score for measures 117-122. The score consists of five staves. Measures 117-122 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *ff*, *f*, *sfz*, and *fp*. A large red watermark "Preview Copy only" is overlaid on the score.

Musical score for measure 123. The score consists of five staves. Measure 123 features a simple rhythmic pattern with a *ppp* dynamic marking.

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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 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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