
Eighth Note Publications

Donkey Riding

Donald Coakley
Arranged by David Marlatt

Donkey Riding is an old sailor's song that originated on ships that sailed from Glasgow, Scotland and Liverpool, England to bring back timber from Canada. Donkey Riding was sung as a work song to help the sailors load lumber onto the ship decks. The "Donkey" in the title refers to the donkey engines used in loading the cargo onto the ships. The melody is based on the Scottish march Highland Laddie which had also been transformed into a sea chantey. The sea chantey was not related to the work song, but was sung by British and American sailors plying the Atlantic Ocean. A version of Donkey Riding was sung by cotton stowers in Mobile, Alabama.

Notes by Donald Coakley

PREVIEW ONLY

Donald Coakley studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University and the Philadelphia Conservatory of Music. While studying at the Conservatory, he was a composition student of Vincent Persichetti and studied trombone with Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of the School of Music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles.

Donald Coakley has written successfully for school, university and professional groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education.

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Brass Quintet

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27 28 29 30 31 32 33 34 35

open

Musical score for measures 27-35. The score is in 3/4 time with a key signature of two flats. It features five staves: two treble clefs, two bass clefs, and a percussion line. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mp* is present at the beginning of measure 36. A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

36 37 38 39 40 41 42 43 44

mp *mf* *mf* *mp* *mf* *mp* *mf* *mp*

B.D. *mf* *mp*

Musical score for measures 36-44. The score continues with five staves. Dynamic markings include *mp*, *mf*, and *mp*. A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

45 46 47 48 49 50 51 52 53

f *f* *f* *f* *f* *sub. mp* *sub. mp* *sub. mp*

lead

Musical score for measures 45-53. The score continues with five staves. Dynamic markings include *f* and *sub. mp*. A large watermark 'PREVIEW ONLY' is overlaid across the middle of the page.

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77 78 79 80 81 82

83 84 85 86 87 88 89

90 91 92 93 94 95 96 97 98

99 100 101 102 103 104 105 106 107

Musical score for measures 99-107. The score is written for five staves: four staves of music (treble and bass clefs) and one staff of figured bass. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. Measures 99-102 are in 3/4 time. At measure 103, the time signature changes to 2/4. Dynamic markings include *f* (forte) at the beginning of measure 99 and *mf* (mezzo-forte) starting at measure 104.

broadly 108 109 110 111 112 113 114 115 116

Musical score for measures 108-116. The score is written for five staves: four staves of music (treble and bass clefs) and one staff of figured bass. The key signature is two flats. The time signature is 3/4. Measure 108 is marked *f* (forte) and *broadly*. A large, semi-transparent watermark "PREVIEW ONLY" is overlaid across the middle of the score.

117 118 119 120 121 122 123 124

Musical score for measures 117-124. The score is written for five staves: four staves of music (treble and bass clefs) and one staff of figured bass. The key signature is two flats. The time signature changes from 3/4 to 2/4 at measure 121. Dynamic markings include *f* (forte) at the end of measure 124.

125 126 127 128 129 130

Musical score for measures 125-130. The score is written for five staves: two treble clefs, two bass clefs, and a piano part at the bottom. Measures 125-127 show a melodic line in the first treble staff and a bass line in the first bass staff. Measure 128 features a *mp* dynamic marking in the first treble staff. Measure 129 features a *mp* dynamic marking in the second bass staff. Measure 130 features a *mp* dynamic marking in the piano part. The piano part includes a crescendo hairpin in measure 128.

131 132 133 134 135 136 137

Musical score for measures 131-137. The score is written for five staves: two treble clefs, two bass clefs, and a piano part at the bottom. Measures 131-132 show a melodic line in the first treble staff and a bass line in the first bass staff. Measure 133 features a *p* dynamic marking in the first treble staff. Measure 134 features a *p* dynamic marking in the first bass staff. Measure 135 features a *f* dynamic marking in the first treble staff. Measure 136 features a *f* dynamic marking in the first treble staff. Measure 137 features a *f* dynamic marking in the first treble staff. The piano part includes a crescendo hairpin in measure 135.

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