

# Golden Stars

by

Christopher Lee Fraley

Poem by Laurence Hope (1865-1904)

*(a.k.a. Adela Florence Nicolson, nee Cory)*

F. 149

composed by  
™

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## *Instrumentation*

*SATB*

## *Performance Time*

*approximately 3'30"*

## *Performance Notes*

This piece is written in free rhythm. Although most rules of traditional musical notation apply, the following symbols are used in a non-traditional manner:

- – *Stemless quarter note.* Sung in a free rhythm mimicking natural speech patterns, although possibly at a slower cadence than normal.
- – *Stemless half note.* Longer than a stemless quarter note; long enough to give emphasis to a syllable, but not indefinitely long.
- ◐ – *Whole note.* This note head is used to indicate a pitch of indefinite duration, to be held until another note is indicated, or until a cut-off at the end of a slur. Thus, a whole note's actual duration is largely determined by music in other parts. In places where vertical alignment with other parts does not disambiguate (e.g. the first entrance of sopranos and altos), the actual duration is left at the discretion of the conductor.
- ⤵ – *Slurs.* Slurs are used to indicate both held notes and melismas. Whole notes at the beginning or in the middle of a slur are held until another note is encountered within the slur (i.e. a melisma), or until the note at the end of the slur is encountered.
- ⊖ – *Cue-sized notes in parentheses.* Notes in parenthesis are used to indicate that a voice is still holding the given pitch. This is used primarily in slurs when one voice changes pitch, but the other does not, and at the end of slurs when the pitch has not changed since the penultimate note of the slur.
- ≡ ≡ – *Rests.* When voices are not singing (i.e. have rests), their staff is omitted. That is, when white space is used *in lieu* of regular staff lines, that voice has rests.
- – *Breath mark.* This marking indicates a short pause for breath, just as in traditional notation.
- ⌘ – *"Quarter note" rests.* This marking simply indicates a "short" rest, and is of no explicit duration. It is longer than a breath (i.e. a breath mark), and substantially shorter than a caesura.
- // – *Caesura.* This marking indicates a long rest or break.
- – *"Whole note" rest.* This marking is used to indicate a *divisi* passage when only one part of the *divisi* is currently singing. The indicated voice remains silent until indicated otherwise.
- # b (n) – Since there are no measure lines, explicit accidentals are placed on each note. Notes heads with no explicit accidental are to be read as a natural. Sometimes a reminder that a note should be natural is placed in parentheses.

Since this piece is written in a free meter, tempos are indicated descriptively, and are relative to the established tempo. The starting tempo should be such that the first system of music takes approximately 10 to 20 seconds, and the second system might take between 5 and 10 seconds to perform.

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Peacefully

The first system of the musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part begins with a treble clef (except for Bass which has a bass clef) and a key signature of one flat (B-flat). The tempo/mood is marked 'Peacefully' and the dynamic is 'p' (piano). The lyrics are: 'Gold - en stars, \_\_\_\_\_ gold - en st(ah)\_\_\_\_\_'. The Soprano and Alto parts have a melodic line with a long note on 'st(ah)'. The Tenor part has a more rhythmic line. The Bass part has a simple accompaniment line.

The second system of the musical score continues the four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have a long, sustained note with a fermata. The Tenor part has a melodic line with a dynamic marking of 'mf' (mezzo-forte). The lyrics are: 'I would have tak - en Gold-en stars from the sky for your neck - lace.' The Bass part has a simple accompaniment line. The system ends with a double bar line and repeat sign (//).

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S. Pet -(ah)

A. Pet -(ah)

T. Pet -als from ev -'ry rose I would have shak -en for your rest.

B. Pet -(ah) *port.* *long port.*

S. *mf* But short, sweet grass suf - ficed, But short, sweet grass suf - ficed;

A. (Ah) *mf* But short, sweet grass suf - ficed;

T. *p* Ah

B. (Ah)

S. *p* *mf* But short, sweet grass suf - ficed;

A. *p* *mf* But short, sweet grass suf - ficed;

T.

B. *mf* You took no heed of such trif - les as gold.