

Yorkminster Lights

Tone Poem No. 2

by
Christopher Lee Fraley

F. 125

Study Score Edition
(Conductor's Score available)

To the glory of God.

Yorkminster Lights is dedicated to two people who have had a profound and personal affect on my spiritual life: Peter and Howard. The Lord has blessed me with your friendship, and my life is infinitely richer as a result. May this piece reflect His beauty, His grace, and most of all, His love as it is present in my life.

composed by
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Yorkminster Lights is a tone poem for string choir with piano obbligato that depicts the physical and spiritual beauty of the cathedral in York, England. Inspired by a recent trip, this piece blends impressionistic depictions of sunlight streaming through stained glass with sixteenth-century polyphony culminating in the joy of feeling the Lord's presence.

1. The Light: Moderato misterioso (♩ = 90)
The primary theme, representing God's presence and the beams of light streaming through the stained glass windows.
2. The Nave: Chorale, ♩ = 90
Our humble entrance into God's presence is represented by a hymn whose tune is based upon the Tallis "Third Mode Melody."
3. The Five Sisters: Andante sostenuto (♩ = 80)
A five-voice counterpoint for strings in a sixteenth-century style is used to depict this five-sectioned medieval stained glass window.
4. The Nave (Reprise): Moderato (♩ = 100)
The footsteps of the listener through the church, and the echoes of the chorale tune.
5. The Rose Window: Fugato moderato (♩ = 110)
This fugue for strings and piano represents God's sometimes playful character and our joy in interacting with Him.
6. The Quire: Moderato religioso (♩ = 100)
The choir praises God.
7. The Sanctuary: Moderato misterioso (♩ = 95)
A powerful place of prayer.
8. The Quire and Nave (Reprise): Chorale, ♩ = 100
All join in the hymn to God, based upon Tallis's harmonization.
9. The Great Tower: Moderato largamente (♩ = 100)
The tower reaching upwards represents our reaching for and connection back to God. The piano represents joy (church bells) and God reaching down to us (Light).

Instruments: *String choir and string quintet (3 violins, 1 viola, 2 'cello):*

- *The soloists may join the choir when not otherwise engaged. For smaller choirs, they may even join in the immediate responses in sections #6 and #8 (The Quire, mm. 136-149 and mm. 170-188), for example, the soloists could join the string choir at the pickup to ms. 147, instead of sustaining their last chord.*
- *Note that mm. 204-214 require the upper strings to play divisi in four parts. The approximate proportions of strings to follow each part are indicated via fractions. Extra players should reinforce the top part.*

Performance Time: 9 minutes.

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The Light: Moderato misterioso (♩ = 90)

The score is for a piece titled "The Light: Moderato misterioso" with a tempo of ♩ = 90. It is in 4/4 time and the key signature has one sharp (F#). The instrumentation includes Solo Violin I, Solo Violin II, Solo Violin III, Solo Viola, Solo Violoncello I, Solo Violoncello II, and Piano. The first system shows the solo instruments and piano with rests. The second system shows the piano part with a forte (f) dynamic and a 15-measure trill. The third system shows the string parts with pizzicato (pizz.) and mezzo-forte (mf) dynamics, and the piano part with arco tremolo and piano (p) dynamics. The fourth system shows the string parts with diviso a3 arco and piano-pianissimo (pp) dynamics.

Musical score for measures 7-10. The piano part features a complex rhythmic pattern of triplets in both hands, starting with a *mf* dynamic and ending with a *f* dynamic. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained chords with long, flowing lines.



Musical score for measures 11-14. The piano part continues with triplets, marked *f* and *p*. The strings play sustained chords, with dynamics ranging from *fz* to *p*. The section is titled "The Nave: Chorale, ♩ = 90".

16

Pno.

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.



21

Pno.

mp

Vln. I

Vln. II

Vla.

Vc.

Cb.