

Boyajian Star Music

open score for COMA

Drew Hammond

2017

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Drew Hammond, June 2017

Boyajian's Star, known more formally as KIC 8462852, presents scientists with a difficult to explain anomalous light fluctuation pattern. There are many theories, but the most popular is that the fluctuations are caused by an alien superstructure.

Boyajian Star Music is an open score piece in 4 parts. Parts 1, 2, and 3 are accompanied by a standard ossia (s.o.) part, which is a doubling of the main parts, minus very fast grace notes, and substituting in more glissandi, and which may be played in addition to the main parts for a variety of reasons, including potentially:

- increased textural variety;
- instrumental capability and appropriateness – some instruments may not be equipped to play very fast grace notes, whilst others may be very good at glissandi – for example, marimba vs trombone;
- instrumentalist capability – some of the players may be less experienced and need to leave out fast grace notes

Part 4 has no standard ossia. It is not envisioned that any standard ossia is payed alone. It is also possible to play the piece as a quartet only, with no standard ossia, although this would create some limitations. Clarinet or saxophone quartets would work.

Players and directors are encouraged to think about appropriate technical variety, e.g. pizzicato and bowing techniques in strings, mutes in various brass instruments, etc.

All grace notes are to be played as quickly as possible.

The articulations, staccato, staccato/tenuto, and tenuto, are to be given particularly close attention, as they drive the textural change in the work.

Parts and ranges

Part 1 upper range: - e.g., violin, flute, oboe, clarinet

Part 2 upper middle range: - e.g., violin, oboe, clarinet, viola, alto saxophone, trumpet

Part 3 lower middle range: - e.g., viola, tenor saxophone, french horn, tenor horn, bassoon, trombone, guitar

Part 4 lower range: - e.g., cello, double bass, bassoon, trombone, euphonium, tuba, bass guitar
– this may be doubled

Drew Hammond is a composer and musician based in Glasgow, Scotland. Born in Central Kentucky, Drew studied music at Guilford College in North Carolina and spent a large chunk of the 1990s touring in bands. Around the turn of the century, Drew moved to Glasgow Scotland to study composition with Bill Sweeney. Since then he has gained a PHD in composition and has taught numerous music subjects at the University of Glasgow and the Royal Conservatoire of Scotland. Drew composes for a wide variety of forces.

$\text{♩} = 90$

1

2

3

4

5

1

2

3

4

9

1

2

3

4

Musical score for four staves (1, 2, 3, 4) in 13 measures. The score includes dynamics such as *p*, *pp*, and *mp*. Measure 13 starts with a dynamic of *pp* for all staves. Staff 1 has a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Staff 2 has a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Staff 3 has a measure of eighth-note pairs followed by a measure of sixteenth-note pairs. Staff 4 has a measure of eighth-note pairs followed by a measure of sixteenth-note pairs.

1

2

3

4

20

1

2

3

4

23

1

2

3

4

mf **mp** **p**

pp **pp**

pp **pp**

pp **pp**

pp **pp**

pp **pp**

mf **pp**

26

1

2

3

4

-

mf **mp** **p** **pp**

3-3 **pp**

mf

mf

pp

mf

pp

mf

29

1

2

pp *mf*

pp *mf*

3

pp *mf*

pp *mf*

4

p

32

1

f *mf* *mp* *p* *pp*

2

pp

3

pp

4

f

35

1

2

3

4

pp *mf*

pp *mf*

pp *mf*

pp *mf*

38

1

2

3

4

f

mf

mp

p

pp

pp

pp

pp

f

41

1

2

3

4

pp *mp* *mf*

pp

44

1

2

3

4

f *pp* *p* *p*

f *pp*

f *pp*

f *pp*

<f *p*

47

1

2

3

4

50

1

2

3

4

53

1

2

3

4

56

1

2

3

4

59

1

2

3

pp

4

pp

5
8
ppp

5
8

5
8

5
8

62

1

2

3

4

65

1

2

3

4

p *mf*

p *mf*

p *mf*

p *mf*

p

p *mf*

p

p

p *mf*

p

68

1

2

3

4

p >

p > *mp*

p < >

p < > *mp*

p

p

p

p

71

1

2

3

4

cresc. poco a poco

74

1

2

3

4

77

1 *p* *mf*

2 *p* *mf*

3 *mf* *mf*

4 *mf*

ff

ff

ff

ff

80

1 *p*

2 *p*

pp *mp* *pp*

pp *mp* *pp*

p

pp *mp* *pp*

p

pp *mp* *pp*

p

pp *mp* *pp*

83

1

2

pp ————— mp ————— pp

pp ————— mp ————— pp

3

pp ————— mp ————— pp

pp ————— mp ————— pp

4

pp ————— mp

pp ————— mp ————— pp

86

1

2

pp ————— mp ————— pp

pp ————— mp ————— pp

3

pp

pp ————— mp ————— pp

4

pp

pp ————— mp ————— pp

89

1

2

3

4

mp

mp

mp

mp

pp

pp

92

1

2

3

4

pp

pp

pp

mp

pp

pp

95

1

2

3

4

pp

mp

pp

98

1

2

3

4

pp

pp

pp

101

1

2

3

4

mf

mf

mf

mf

mf

p

mf

104

1

2

3

4

pp

pp

pp

p

107

1

2

3

4

pp mp

pp mp

pp

110

1

2

3

4

pp

pp

mf

mf

mf

mf

pp mp

113

1

2

3

4

116

1

2

3

4

119

1

2

3

4

pp p

pp p

pp

p

122

1

2

3

4

pp mp

pp mp

pp

p

p

p

125

1

2

3

4

128

1

2

3

4

131

1

2

3

4

pp *mp* *ppp*

pp *mp* *ppp*

pp *mp* *ppp*

mp *p*

134

1

2

3

4

3
4

3
4

3
4

3
4

mf

138

1

2

3

4

142

1

2

3

4

146

1 *ppp*

2 *ppp*

3

4

150

1

2 *p* *<mp*

3 *p* *3 mp*

4 *p* *3 mp*

154

1

2

3

4

158

1

2

3

4

162

1

2

3

4

pp

mp

166

1

2

3

4

ppp (sempre)

ppp (sempre)

ppp (sempre)

ppp (sempre)

sf > pp

f

pp

mp

170

1
2
3
4

ppp

173

1
2
3
4

poco rit.

175 *accel.* ----- *tempo* (♩ = c. 90)

1

2

3

4

177

1

2

3

4

rit.

179 (♩ = c. 60) *accel.*

1

2

3

4

pp

tempo (♩ = c. 90)

1

2

3

4

p

183

1

pp (sempre)

2

pp (sempre)

3

pp (sempre)

4

pp (sempre)

rit.

187

1

rit.

2

rit.

3

rit.

4

-

189

(♩ = c. 70) *accel.*

1

mf

2

mf

3

mf

4

191

(♩ = c. 90) *accel.*

1

p

2

p

3

p

4

p

193 (♩ = c. 100)

1

2

3

4

195

1

2

3

4

ppp

ppp

ppp

ppp

ppp

ppp