

Star-Crossed

David Campbell

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Instrumentation:

Oboe
Violin
Violoncello
Piano

Duration:
approx. 5'45"

Notes

Stars are often perceived as solitary monolithic figures that act upon and control planets and other celestial bodies, but astronomers have uncovered numerous relationships where two stars exist within a proximity that allows their gravity to act upon each other. Some of these "star crossings" are known as binary stars. Most of the time binary stars have only some minor impact on the actions of the other. Occasionally they can stray too far into each other's gravitational field beginning an ever-quickenening motion toward a collision that produces a powerful explosion known as a Gamma-ray burst.

The nature of this cosmic interplay lends itself well to the medium of dance. Several dance styles inspired different sections of this piece including Tango, Waltz, American folk, and Eastern European Gypsy styles. As the stars circle around each other the extreme gravitational forces act upon these traditional styles to slightly warp and shape them in different ways. Though the performers will not need to necessarily recognize what specific style is occurring, it should be helpful to see this whole piece as different dances set to a dramatic arc. Section changes should thus include slight modifications in character, while always being interpreted as "dance-like".

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Aggressively ♩=160

Oboe

Violin

Violoncello

Piano

This block contains the first four measures of the musical score. The Oboe part begins in measure 4 with a melodic line marked *mp*. The Violoncello part has a melodic line in measure 4, marked *mp* and *mf*. The Piano part features a complex accompaniment in the right hand, marked *f*, *mp*, and *mf*, and a bass line with chords and single notes. The measures are in 3/4, 5/4, 4/4, 3/4, and 7/8 time signatures.

Ob.

Vln.

Vc.

Pno.

This block contains measures 5 through 9 of the musical score. The Oboe part continues its melodic line, marked *mf*, *mp*, and *mf*. The Violin and Violoncello parts have pizzicato lines, marked *mf* and *più f*. The Piano part continues its complex accompaniment, marked *più f*, *mf*, *più f*, *mf*, *più f*, and *mf subito*. The measures are in 7/8, 2/4, 3/8, 6/8, 5/8, and 3/4 time signatures.

10

Ob.

Vln.

Vc.

Pno.

arco

mf

mp

arco

mp

mf

mp

16

Ob.

Vln.

Vc.

Pno.

mf

mp

pizz.

mp

pizz.

mp

mf

mp

22

Ob.

Vln.

Vc.

Pno.

p

arco

p

p

p *più f* *p*

28

Joyfully ♩=160

Ob.

Vln.

Vc.

Pno.

mf

più f

mf

arco

più f

mf

più f

mp legato

p

mf

più f

8va

Rec.

34

Ob. *mf* non vibrato

Vln. *mf* *mp* *mf*

Vc. *mf* *mp* *poco* *mp* <

Pno. *mp*

Reo.

41

Ob. *p* *mp* *più f*

Vln. ord. *mp* *mf* pizz. *mp*

Vc. *mp* pizz.

Pno. *mf* *p* *p*

46 *mf* *freely* *f* *arco* *f*

Ob.

Vln.

Vc.

Pno.

51 *mp* *f* *mp* *più f* *mp*

Ob.

Vln.

Vc.

Pno.

55 **rit.**

Ob. *mf* *mp*

Vln.

Vc.

Pno. *mp* *legato* *mf* *mp subito*

Reo.

♩ = 90 Spinning Wildly

60 **accel.**

Ob. *mf*

Vln. *pizz.*

Vc. *mf* *gliss.*

Pno. *p* *mf*

(♩=200)

66

Ob.

Vln.

Vc.

Pno.

arco

mf *f*

f

mf *f*

f

Red.

♩=80 Elegantly

71

Ob.

Vln.

Vc.

Pno.

p subito

p

p subito

p subito

p subito leggiero

6 6 6

5 5 5

3 3 3

3 3 3

3 3 3

74

Ob.

Vln.

Vc.

Pno.

mp

mp subito

3 3 3 6 6 6 5 5 5

77

Ob.

Vln.

Vc.

Pno.

p

mp

p

mp

3 3 3 3 3 3 6 6 6

♩=80 Warily

accel.

80

Ob. *più f* *mf*

Vln. *più f* *mf* *mp* *pizz.*

Vc. *più f* *mf* *p*

Pno. *più f* *p subito*

83

Ob.

Vln. *più f* *mf*

Vc. *più f* *mp*

Pno. *più f* *mp*

♩=100

85 *accel.*

Ob.

Vln.

Vc.

Pno.

mf

arco

8va

8vb

88

Ob.

Vln.

Vc.

Pno.

più f

f

8va

ff

92 ♩=160 Gliding, Glittering

Ob.

Vln. *p* 8^{va}

Vc.

Pno. 15^{ma} *pp* legato 8^{va}

98 (8)

Vln. *p*

Pno. (15) (8)

103

Vln. *p*

Vc. *mp*

Pno. *più f* (15) (8)

p

mp

Reo.

108

Ob. *p*

Vln. (8) *p* *mp*

Vc. *quasi gliss.* *p* *mp*

Pno.

112

Ob. *più f* *mp*

Vln. (8)

Vc. *p*

Pno.

116

Ob. *p*

Vln. (8)

Vc. *mp*

Pno.

120

Ob. *mp* *mp subito*

Vln. *p* *p* *mp* *p*

Vc. *pp* *p* *mp* *p*

Pno. *p* *mp* *p* *p*

124

Ob. *mp* *mp subito* *mf*

Vln. *mp* *p subito* *mf*

Vc. *mp* *p subito* *mf*

Pno. *mp* *p subito* *mf*

128

Ob. *p* *mf* *mp*

Vln. *p*

Vc. *p*

Pno. *p*

♩=154 Brilliantly

131

Ob. *f* *mf*

Vln. *mf*

Vc. *mf*

Pno. *mp*

Leg. simile

16 133

poco rall.

Ob.

Vln.

Vc.

Pno.

♩=154 A Tempo, Teetering On the Edge of Control

Ob.

Vln.

Vc.

Pno.

$\text{♩}=80$ Statically

rit. $\text{♩}=60$ poco accel.

Ob. *p*

Vln. *p*

Vc. *p*

Pno. *p* *legatissimo*

$\text{♩}=60$ A Tempo, Timidly $\text{♩}=70$ Shiveringly

rit.

Ob. *pizz.* *pp* *sul pont.*

Vln. *pp*

Vc. *pp*

Pno. *pp* *15^{ma}*

ppp Left hand piano: cresc poco a poco to m. 167

*Please avoid a continuous accelando, strive for a slight up-tick in tempo at each change.

♩=80 Cleanly ♩=90 Precisely ♩=100

148

Ob. *p* *pizz.* *p*

Vln. *p*

Vc. *p*

Pno. *pp* *p* *8va*

153

♩=110 Skipingly ♩=120

Ob. *mp* *arco* *3*

Vln. *pizz.* *mp* *arco* *3*

Vc. *mp* *arco* *3*

Pno. *mp* *3*

♩=130 Energetically

159

Ob. *mf* *f* *mp* *mf* *f*

Vln. *mf* *mf* *mp* *mf* *mp*

Vc. *mf* *mf* *mp* *mf* *mp*

Pno. *mf* *mp* *mp*

♩=140 Aggressively

163

Ob. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

♩=150 Ferociously **accel. (to m. 179)**

167

Ob. *f* *spiccato* *mf* *mf* *mf* *mf*

Vln. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Pno. *f*

8^{vb}

171

Ob. *mf* *mf* *mf* *f*

Vln. *f* *mf* *mf* *mf*

Vc. *mf* *mf* *f*

Pno. *più f*

(8)

♩=180 Soaringly accel.

176

Ob. *f* *più f*

Vln. *f* *f subito*

Vc. *f* *f subito*

Pno. *f* *legato mf subito*

on the string

Reo.

♩=180 Aggressively **♩=180 Dancingly**

182

Ob. *f* *mf subito*

Vln. *mf*

Vc. *mf*

Pno. *f* *mf subito*

Reo.

The accel speeds up to the point that it may be useful to count in half notes beginning in m. 198 for purposes of timing.

accel.

188

Ob. *mp*

Vln. *mp*

Vc. *mp*

Pno. *mp*

194

Ob. *p*

Vln. *p*

Vc. *p*

Pno. *p*

(♩=140)

198 (tr)

Ob.

Vln.

Vc.

Pno.

p

like a tremolo (unmeasured)

Continue "tremolo" through these measures (barlines continue)

()

(♩=150)

205 (tr)

Ob.

Vln.

Vc.

Pno.

Continue, with change to bass note

()

208

Ob. *mf* *ff*

Vln. *mf* *ff*

Vc. *mf* *ff*

Pno. *fff*

209 (lunga)* ♩=80 Statically, Dying out

Ob. *p*

Vln. *p*

Vc. *p*

Pno. *p* *legatissimo*

* let dissipate as before

212

Ob.

pp *p* *pp*

Vln.

pp

Vc.

pp

Pno.

pp