

Land of Fans and Music 5 Act 2

Stargazing with Gods

Piece for Clarinet Choir by Joshua Gray

September 2023



Artwork by Torrent 64 (<https://www.youtube.com/@Torrent64>)

Stargazing with Gods

Estimated Duration: c.a. 9 minutes 45 seconds

Instrumentation:

- 2 Clarinets in E ♭
- 4 Clarinets in B ♭
- 2 Bass Clarinets in B ♭

Program Notes

Stargazing with Gods was written for submission into the Unofficial MSPA Fans' Land of Fans and Music 5 Act 2 Album. It is meant to depict the end of the fourth act of Andrew Hussie's webcomic, Homestuck. The dog Becquerel, a god-like first guardian, watches over his sleeping owner, Jade Harley, while gazing off into the night sky. Though the stars are beautiful, in the distance, a number of meteors can be seen that signify the apocalypse, with one particularly large one coming directly for Jade's home. Ultimately, the piece's mood is meant to reflect both the horror and beauty of the life cycle of the universe as presented in the webcomic.

It should be noted that *Stargazing with Gods* builds off of a number of musical leitmotifs in Homestuck's canon. These include Jade's motif from Mark Hadley's "Carefree Victory", Becquerel's motif from Seth Peelle's "Courser", and the fate motif from George Buzinkai's "Doctor".

Performance Notes:

- All time signature changes occur without metric modulation. In other words, the pulse of the eighth note does not change unless directly stated.
- Pauses at individual breath marks are to be determined by the performer. They should never interfere with the tempo.
- There are a number of tempo changes, fermatas, and caesurae throughout the piece. As it was written without the need for a conductor, these are each controlled by individual players, and unless the performers wish otherwise, should be handled as such:
 - Each fermata in the opening 4 measures should have its length determined by first B ♭ clarinet, who shall henceforth be treated as the principal player, although this position may instead be given to first E ♭ clarinet instead based on ensemble choice.

- The pace of the cadenza in measures 5-7 should be felt freely by first B \flat clarinet. They should also cue the re-entry at A *Tempo* in measure 8 (A).
- The tempo of *Poco piu mosso* at measure 36 (D) should be indicated by the breath and entry of second bass clarinet on the third beat of the measure.
- The length of the fermata at measure 57 (F) should be determined by the breath and entry of first E \flat clarinet on the second beat of the measure.
- The caesura at the end of measure 64, length of the fermata at measure 65, and the pace of the *Andante con moto* at measure 66 (G) should be determined by the principal player.
- The pace of the *allargando* from measures 142-144 should be determined by second bass clarinet's quarter notes.
- The length of the fermata at measure 145 and subsequent re-entry at the *Tempo I* in measure 146 (L) should be determined by the second bass clarinet's breath.

About the Composer: Joshua Gray is a non-binary musician studying for a Bachelor of Music in clarinet performance and composition at the University of Alberta. Their music is a fusion of the characteristics of Western Art Music with the sounds of geek culture, interweaving traditional structures and instrumentation with modern harmony and popular melody. Though they are a fledgling composer, Joshua has seen many accomplishments in the performance world, including winning the Edmonton Music and Speech Arts Festival 2023 Senior Woodwind Concerto Competition, serving as the principal clarinetist in the University of Alberta Symphonic Wind Ensemble for the 2023-2024 season, and serving as the principal clarinetist in the Edmonton Youth Orchestra for two seasons and counting.

Want more music? Check out my YouTube Channel!

<https://www.youtube.com/@joshuagray04>

Stargazing with Gods

For Clarinet Choir

By Joshua Gray

Lento (c.a. ♩ = 40)

Musical score for the first system, featuring four staves for Clarinet in E♭ 1 & 2, Clarinet in B♭ 1 & 2, Clarinet in B♭ 3 & 4, and Bass Clarinet 1 & 2. The music is in 4/4 time and begins with a *pp* dynamic. A *Cadenza* section is indicated for the B♭ clarinet parts. The system concludes with a *B♭ clar. 1* part.

Musical score for the second system, featuring four staves for Clarinet in E♭ 1 & 2, Clarinet in B♭ 1 & 2, Clarinet in B♭ 3 & 4, and Bass Clarinet 1 & 2. The music begins with a *mf* dynamic. The system concludes with a *mf* dynamic and a *7* measure mark.

A *A Tempo*

Musical score for the third system, featuring four staves for Clarinet in E♭ 1 & 2, Clarinet in B♭ 1 & 2, Clarinet in B♭ 3 & 4, and Bass Clarinet 1 & 2. The music begins with a *mp* dynamic. A *dim.* instruction is present for the B♭ clarinet parts. The system concludes with a *mp* dynamic and a *7* measure mark.

12

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

p

17 **B**

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

21

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

p

cresc.

24

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

(cresc.)

mf

pp

mf

(cresc.)

mf

(cresc.)

mf

(cresc.)

mf

28

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

ff *pp* *pp* *pp* *pp*

C

31

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

D *Poco più mosso* (c.a. $\text{♩} = 46$)

33

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

f *fp* *fp* *ff*

37

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

mp

cresc.

mp

cresc.

mp

cresc.

43

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

ff

ff

ff

mp

mp

mp

mp

46

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

ff

mp

pp

ff

ff

mp

pp

pp

ff

ff

mp

pp

ff

50

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

pp

pp

pp

subito pp

53

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

cresc.

mp

f

stacc.

mp

f

mp

f

rapid key-clicks

56

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

mp

mp

59

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

G *Andante con moto* (c.a. $\text{♩} = 92$)

62

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

sfp *ff*

sfp *ff*

sfp *ff*

sfp *ff*

mf

65

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

mf

mf marc.

simile

simile

68

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

71

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

73

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

75

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

78

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2 *simile*

Cl. in B \flat 3 & 4 *simile*

B. Cl. 1 & 2

80

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2 *marc.*
subito pp

Cl. in B \flat 3 & 4 *marc.*
subito pp

B. Cl. 1 & 2 *marc.*
subito pp

H

ff

82

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

83

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

85

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

88

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

subito pp

91

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

f *stacc.*

f *stacc.*

f *stacc.*

f

95

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

101

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

marc.

106

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

ff *fff* *sfp*

J Scherzo-esque ($\delta \Rightarrow$)

112

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

ff *mp* *ff* *mp*

Allow key-clicks to sound

118

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

124

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

cresc. *ff*

130

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

fff *p*

fff *p*

fff *p*

fff *p*

simile

fff *p*

136

Cl. in E \flat 1 & 2

Cl. in B \flat 1 & 2

Cl. in B \flat 3 & 4

B. Cl. 1 & 2

mp *mf* *f* *ff* *fff*

mp *mf* *f* *ff* *fff*

mp *mf* *f* *ff* *fff*

mp *mf* *f* *ff* *fff*

allarg.

L *Tempo I* (c.a. ♩ = 40)

143 *G.P.*

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

148 *smile*

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2

152

Cl. in E♭ 1 & 2

Cl. in B♭ 1 & 2

Cl. in B♭ 3 & 4

B. Cl. 1 & 2