

4 Songs: Long Live the Weeds

for mezzo-soprano, marimba, vibraphone & harp

based on a text of Theodore Roethke

CLIFF CREGO

$\text{♩} = 180$ (constant throughout)

sonoro e espressivo

mezzo-soprano

mf Long live the weeds that o - ver - whelm — My nar - row veg - e - ta - ble realm! — The

vibraphone

mf *ped* *l.v.* *mf* *ped* *l.v.*

marimba

harp

mf *l.v.* *mf* *l.v.*

3/8 7/8 5/8 2/4 7/8 4/4 (5/8)

D C B | E F G A

1 2

ms

bit - ter rock, the bar - ren soil — That force the son of man to toil: All things un - ho - ly,

v

mf *ped* *l.v.* dampen *l.v.*

m

hp

mf *l.v.* *l.v.*

5/8 2/8 5/8 2/4 5/4 7/8 5/8 (4/4)

ms
 marked by curse, _____ The ug - ly of the un - i - verse. The rough, the wick - ed and the wild _____

4/4 **7/8** **3/8** **7/8** (2/8)

v
 (l.v.) *mf* l.v. *mf* l.v. *mf* l.v.

m

hp
 (l.v.) *mf* (sounds as written) *mf* l.v. *mf* l.v.

3

ms
 That keep the spir - it un - de - filed. With these I match my lit - tle wit And earn the right to stand or sit.

2/8 **3/4** **4/4** **6/8** **5/8** **2/4** **6/8** **4/4** (3/8)

v
mf l.v. *mf* l.v.

m

hp
mf l.v. *mf* l.v.

4

ms Hope, look, cre - ate, or drink and die: (drink and die) > These shape the crea-ture that is

3/8 2/8 6/8 2/4 6/8 5/8 6/8 5/8 2/4 3/4 (5/8)

v (l.v.)

m

hp (l.v.)

5

ms I. (I.) *mf* Long live the weeds that o - ver - whelm My nar - row veg' - ta - ble realm!— The

5/8 6/8 5/8 2/4 6/8 8/8 (3 + 3 + 2) (5/8)

v *mf*

m *mf*

hp *mf*

(D C B | E F G A)

6

7

ms
bit - ter rock, the bar - ren soil That force the son of man to toil; All things un

5/8 2/8 5/8 2/4 5/4 (3 + 3 + 2 + 2) 7/8 (5/8)

v

m

hp

D-flat D G-flat G

ms
ho - ly, marked by curse, The ug - ly of the un - i - verse. The rough,

5/8 8/8 7/8 3/8

v

m

hp

A-flat G-flat G D-flat | G#

ms
the wick - ed and the wild That keep the spir - it un - de - filed. With

(3/8) 7/8 (3 + 2 + 2) 2/8 3/4 8/8 (6/8)

v
m
hp
D C#

ms
these I match my lit - tle wit And earn the right to stand or sit.

6/8 5/8 4/8 6/8 4/4 (3/8)

v
m
hp
C D#

9

ms Hope, look, cre- ate, or drink and die: (drink and die)

3/8 2/8 6/8 2/4 6/8 5/8 6/8 5/8

v

m

hp

ped

ff

D-flat

F#

10

ms These shape the crea- ture that is I. (I.)

4/4 3/4 5/8 4/8

v dampen

m

hp

D-flat C# B# | E F# G A

duration: c. 2 ' 30"

On the web at:
cs-music.com/drums

from The Circle in the Square: Voice Project
Copyright © 2005 cs-music.com
info at crego@picture-poems.com

4 Songs: No More

for mezzo-soprano, marimba, vibraphone & harp

CLIFF CREGO

$\text{♩} = 156$ (constant throughout)

1

mezzo-soprano

vibraphone *hard mallets* *f* *sempre marcato*

marimba *f* *hard mallets* *sempre marcato*

harp *f* *sempre marcato*

D-flat C B-flat | E-flat F G A

2

v *ff*

m *ff*

hp *ff*

D D-flat D#-D *ff*

3

sonoro e espressivo. ma sempre senza vibrato

ms *f* My house has, has no cen - ter more, they have tak - en you a - - way, tak - en you a - way.
 My child has, has no fa - ther more, they have tak - en you a - - way, tak - en you a - way.

v *p*

m *p*
 (play the ten x 16th pattern)

hp *mp*

D-flat (play the ten x 16th pattern)
 SEMPRE: près de la table; BASS accented notes normale

4

5

ms *f* My hearth has, has no
 My berth has, has no

v *f* *p*

m *f* *mf* *mp*

hp *f* normale
 (sempre non-arp.) C-flat C

SEMPRE: près de la table; BASS accented notes normale

ms
 fire lov - er more, more, they have tak - en you a - - - way, ta - ken you a - - - way.
 lov - er more, more, they have tak - en you a - - - way, ta - ken you a - - - way.

v

m

hp
mp *f* *normale*

ms
f My sky has, has no
 My gar - - - den, has no

v

m

hp
mp *mf* *mp*

C-flat C

SEMPRE: table; BASS normale

ms
bright ers more, has, has no bright
flow - ers more, has, has no flow - stars more, has no bright
ers more, has no flow - stars ers more.

v

m

hp

f

normale

f

(a calling out into the distance . . .)

ms
f Has no cen - - - ter more,

v

m

hp

mf

f

C-flat

E-flat

ms *f* Has no fire, more, *f* No bright stars,

v *mf* *f* *pesante* *f*

m *f* *f*

hp *f* *f*

ms more!

v *ff*

m *ff*

hp *ff*

(repeat: back to beginning, then no repeat at rehearsal No. 1)

(second time l.v.)

duration: c. 2' 30"

The text of *No More* should be interpreted as a kind of improvised lament, somewhat in the style of **flamenco**; it is the sound of all the repeated R's—the *fire*, the *lover*, the *center*—that hopefully will give the passion shape.

On the web at:
cs-music.com/drums

4 Songs: 1000 Moons

for mezzo-soprano, marimba, vibraphone & harp

CLIFF CREGO

♩ = 60 (float the quarter)

1

mezzo-soprano

mf The high shel - tered space of a spruce for - est

(brass mallets)

glockenspiel

p sempre l.v.

small gong / bass drum

(sounds octave higher) (soft mallets) *p* *sonoro*

harp

p sempre l.v.

mf

D C# B-flat | E F G-flat A

2

ms

dis - solves in - to the low knot - ty shrubs, tan - gled with, tan -

gl

bd

hp

3

ms
gled with, the light of a thou - sand moons— the pa - tience

gl

bd

hp

4

ms
that lives in - side thin air. *al niente*

gl

bd

hp

1000 Moons is the 5th piece in a cycle of 15 for voice & piano called *Ridge Crossing*.

See on the Web at:
http://cs-music.com/voice/intro_ridge-crossing.html

4 Songs: *Spanish Dancer*

for mezzo-soprano, marimba, vibraphone & harp

based on an English translation of Rainer Maria Rilke's poem

CLIFF CREGO

$\text{♩} = 68$

agitato molto ...

mezzo-soprano
mp *ma sonoro*
(medium hard mallets)

vibraphone
f
(medium hard mallets)

marimba
f *sonoro, ma non troppo forte*

harp
f

D C-flat B-flat | E F G A

1

(+ = mouth partly closed)

f

Detailed description: This block contains the first system of the musical score. It features four staves: mezzo-soprano (treble clef, 3/8 time), vibraphone (treble clef, 3/8 time), marimba (bass clef, 3/8 time), and harp (grand staff, 3/8 time). The mezzo-soprano part begins with a melodic line marked *mp* and *ma sonoro*, with plus signs above notes indicating mouth closure. The vibraphone and harp parts play rhythmic accompaniment, with the vibraphone marked *f* and the harp marked *f*. The marimba part is marked *f* and *sonoro, ma non troppo forte*. A key signature change is indicated by the notes D, C-flat, B-flat, E, F, G, A. A first ending bracket labeled '1' spans the first four measures of the mezzo-soprano part.

ms
v
m
hp

p *f*

3

(+ = mouth partly closed)

f

Detailed description: This block contains the second system of the musical score. It features four staves: mezzo-soprano (treble clef, 3/8 time), vibraphone (treble clef, 3/8 time), marimba (bass clef, 3/8 time), and harp (grand staff, 3/8 time). The mezzo-soprano part continues with a melodic line, marked with plus signs. The vibraphone part has a dynamic change from *f* to *p* and then back to *f*, with a triplet of eighth notes marked '3'. The marimba part continues with its rhythmic accompaniment. The harp part continues with its accompaniment. A key signature change is indicated by the notes D, C-flat, B-flat, E, F, G, A. A first ending bracket labeled '1' spans the first four measures of the mezzo-soprano part.

2

Musical score for measures 2-10. The score is arranged in four staves: ms (measures), v (violin), m (cello), and hp (piano). The ms staff contains rests. The v staff features a melodic line with triplets and slurs. The m staff has a bass line with eighth notes. The hp staff is marked *f* and contains a bass line with eighth notes. A fermata is present at the end of measure 10.

3

Musical score for measures 11-20. The score is arranged in four staves: ms (measures), v (violin), m (cello), and hp (piano). The ms staff contains rests followed by a melodic line starting at measure 11, marked *p* and *mf*. The v staff features a melodic line with triplets and slurs, marked *lv*. The m staff has a bass line with eighth notes. The hp staff contains a bass line with eighth notes. A fermata is present at the end of measure 20.

ms
f As a wood - en match held in the hand, white on all its sides shoots

v
mf

m
f *mf* *f*

hp

ms
 flick - er - ing tongues be - fore it flash - es in - to

non-vibrato *poco vibrato*

v
(don't rush) *f*

m

hp

C B

6

sostenuto

ms

flame:—

v

m

hp

C-flat B-flat

mf

7

ms

f with - in the in - ner cir - cle of

v

m

hp

pp *f subito* *f* *mf*

8

ms
on look - ers, _____ hur - ried, hot. bright her dance in rounds be - gins to

v
f mp p

m
f mp p

hp

9

ms
flick - er and spread. And sud - den - ly, all is com - plete - ly

v
f mp mf f mp f mf

m
f mp f mp f mp f mf

hp

G-flat

10

11

ms *ff* fire. fire. *mf* One glance,

v *ff* *f* *p*

m *f* *p*

hp *f* *l.v.* *p* *poco*

con la voce *(with a very measured two)*

(3rd harmonic on A)

D C# B | E F G# A

(harmonics sound where written)

12

ms and she ig - nites her hair, turn - ing all at once with dar - ing art her en - tire dress in -

v

m *f* *p* *f* *p*

hp *p*

13

ms
to a pas - sion of flame, *mf* from which, like startl-ed snakes, the nak - ed

v
f *p subito*

m
f *f*

hp

D C# B# | E-flat F G# A *f* *f*

14

ms
arms a - wake and reach out clap - - - - - ping. *mf* And then: as *meno*

v
p

m
pesante *f* *p subito*

hp

ms
if the fire were grow - ing too scare, _____

v
p
pesante
p *pp*

m
f

hp
pesante
f

(very precise, steady, as an underlying agitato music)

ms
mf she takes it to - ge - ther and throws it off, mast - er - ful - ly, with proud, im - per - i - ous _____

v
pp *f* *p*

m
mp *f* *mp*

hp
mp *f*

(harmonics sound where written)

16

ms ges- tures, and watch - es: it lies there, rag - ing on the ground, still flar - ing up

v *mp* *p* *f*

m *mp* *f*

hp *f*

17

18

re-fus-ing to give in— *mf* Till tri - umphant - ly self-as - sured, and with a

v *f* *p*

m *f*

hp *f*

ben marcato

D# C# B | E F G# A

ritardando

= 58

19

tempo primo (dotted quarter = 68)

agitato . . .

ms
sweet, wel-com - ing smile, *f* she rais - es her face, rais -

v
pedal *mp* *l.v.* *ped off* *pp* *f* *p* *f* *mf* *f*

m
ff *f* *ff* *f* *mf* *f*

hp
ff *p* *mf* *f*

(D C-flat B-flat | E F G A)

20

21

ms
es her face and stamps it out, with small, pow er ful feet.

v
f

m
f

hp
f