


# 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

 = 180 (constant throughout) *sonoro e espressivo*

mezzo-soprano



*mf* Long live the weeds that o - ver - whelm \_\_\_\_\_ ,



1

My nar - row veg - e - ta - ble realm!—\_\_\_\_\_ The



bit - ter rock, the bar - ren soil— That force the

2



son of man to toil: All things un - ho - ly,



marked by curse,\_\_\_\_\_ The ug - ly of the un - i - verse. The rough,



the wick - ed and the wild\_\_\_\_\_ That

3



keep the spir - it un - de - filed. With these I match my

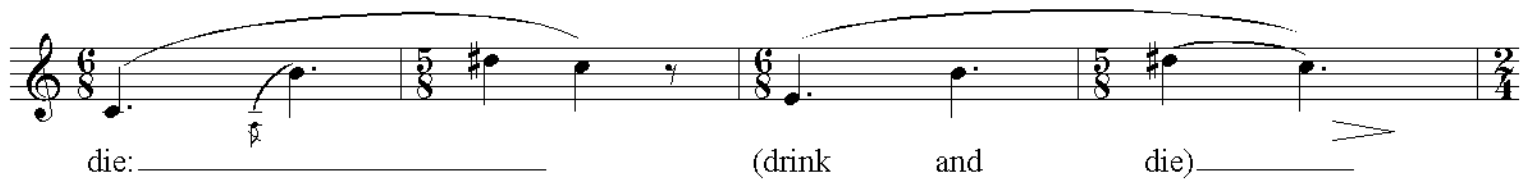


lit - tle wit And earn the right to stand or sit.

4



Hope, look, cre - ate, or drink and



die: (drink and die)



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

5

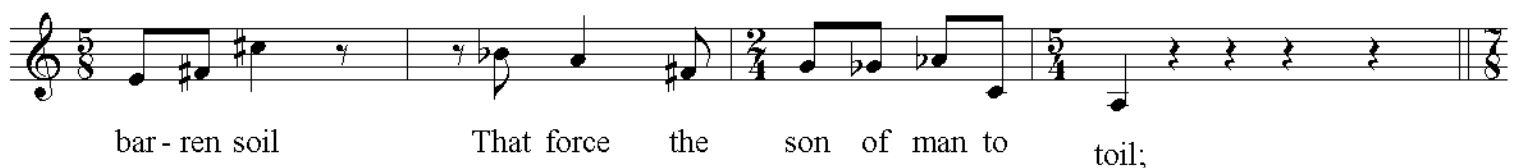


*mf* Long live the weeds that o - ver - whelm

6



nar - row veg' - ta - ble realm!— The bit - ter rock, the



bar - ren soil That force the son of man to toil;

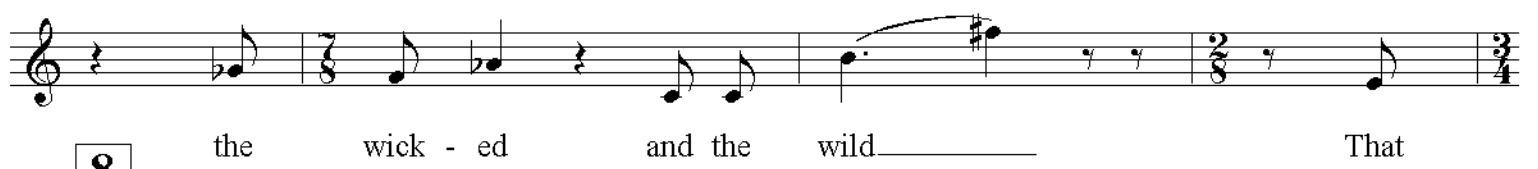
7



All things un - ho - ly, marked by curse,



The ug - ly of the un - i - verse. The rough,



the wick - ed and the wild

8



That keep the spir-it un - de - filed. With these I match my



lit - tle wit And earn the right to

9

stand or sit. Hope, look,

cre - ate, or drink and die: \_\_\_\_\_

(drink and die) \_\_\_\_\_ > These

10

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

On the Web at:  
<http://cs-music.com/drums>

vibraphone

# 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

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

(with harp)

vibraphone

The musical score is written for vibraphone and includes the following elements:

- Section 1:** Starts with a 3/8 time signature, changes to 7/8, then 5/8, and ends in 2/4. Dynamics include *mf* and *ped*. A box with the number "1" is placed below the first measure.
- Section 2:** Starts with a 2/4 time signature, changes to 7/8, then 4/4, and ends in 5/8. Dynamics include *mf* and *ped*. A box with the number "2" is placed below the first measure.
- Section 3:** Starts with a 5/8 time signature, changes to 2/8, then 5/8, and ends in 2/4. Dynamics include *mf* and *ped*. A box with the number "3" is placed below the first measure.
- Section 4:** Starts with a 2/4 time signature, changes to 5/4, then 7/8, and ends in 4/4. Dynamics include *mf* and *ped*. A box with the number "4" is placed below the first measure.

Lyrics:

die: \_\_\_\_\_ (drink and die) \_\_\_\_\_

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

5

*mf*

(3 + 3 + 2)

6

(3 + 3 + 2 + 2)

7

(3 + 2 + 2)

8

9

*ped* \_\_\_\_\_ *dampen*

10

*f*

On the Web at:  
<http://es-music.com/drums>

## 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

**marimba**  $\text{♩} = 120$  (constant throughout) *sonoro e espressivo*

*mf* Long live the weeds that o - ver - whelm\_\_\_\_\_

My nar - - row veg - e - ta - ble realm!—\_\_\_\_\_ The

1

bit - ter rock, the bar - ren soil\_\_\_\_\_ That force the

2

son of man to toil: All things un - ho - ly,

marked by curse,\_\_\_\_\_ The ug - ly of the un - i - verse. The rough,

the wick - ed and the wild\_\_\_\_\_ That

3

keep the spir - it un - de - filed. With these I match my

lit - tle wit And earn the right to stand or sit.

4

Hope, look, cre - ate, or drink and

die:\_\_\_\_\_ (drink and die)\_\_\_\_\_

These shape the crea - ture that is

(with voice) 5

*mf* *mf*

6

7

8

9

10

On the Web at:  
<http://cs-music.com/drums>

harp

# 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

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

harp

D C B | E F G A

*mf* *lv.*

**1** *mf sempre* *lv.*

**2** *lv.*

*mf* (harmonics sound as written) *lv.*

**3** *lv.*

**4** *lv.*



5

( D C B | E F G A )

6

D-flat

7

D G-flat G

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

8

Musical notation for exercise 8, measures 1-4. Bass clef, 6/8 time signature. Chords D and C# are indicated.

Musical notation for exercise 8, measures 5-8. Bass clef, 6/8 time signature. Chords C and D# are indicated.

9

Musical notation for exercise 9, measures 1-4. Bass clef, 6/8 time signature. Chord D-flat is indicated.

Musical notation for exercise 9, measures 5-8. Treble clef, 2/4 time signature. Chord F# is indicated.

10

Musical notation for exercise 10, measures 1-4. Treble clef, 4/4 time signature.

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

On the Web at: <http://cs-music.com/drums>

# 4 Songs


## "No More"

CLIFF CREGO

$\text{♩} = 156$

**1**

mezzo-soprano *f*  *(vibraphone)*

**2** *(vibraphone)* 

**3** *sonoro e espressivo, ma sempre senza vibrato*

*f* My house has, has no cen - ter more, they have  
 My child has, has no fa - ther more, they have

tak - en you a - - - way, tak - en you a - - - way.  
 tak - en you a - - - way, tak - en you a - - - way.

**4** 

**5**

*f* My hearth has, has no fire more, they have  
 My berth has, has no lov - er more, they have

tak - en you a - - - way, ta - ken you a - - - way,  
 tak - en you a - - - way, ta - ken you a - - - way, ( — )

**6** 

7

*f* My sky has, has no bright stars more, has,  
 My gar - den has no flow - ers more, has,

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

8

9

(a calling out into the distance . . .)

*f* Has no cen - ter more,  
 Has no fire more,

10

*f* No bright stars more!

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:  
<http://es-music.com/drums>

vibraphone

# 4 Songs

"No More"

♩ = 156

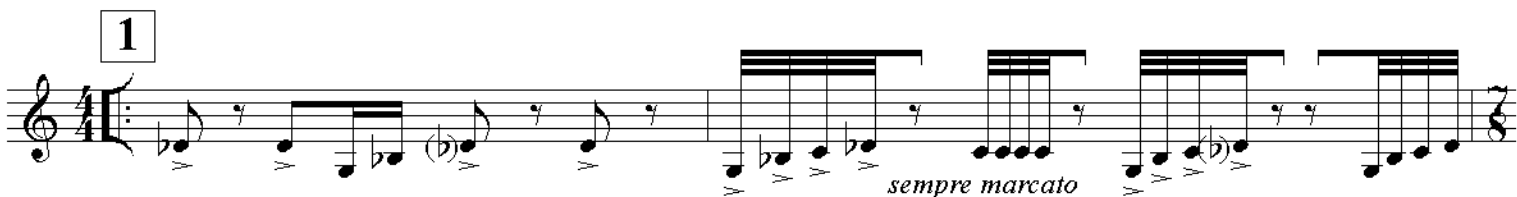
CLIFF CREGO

vibraphone *hard mallets*



*f*

1

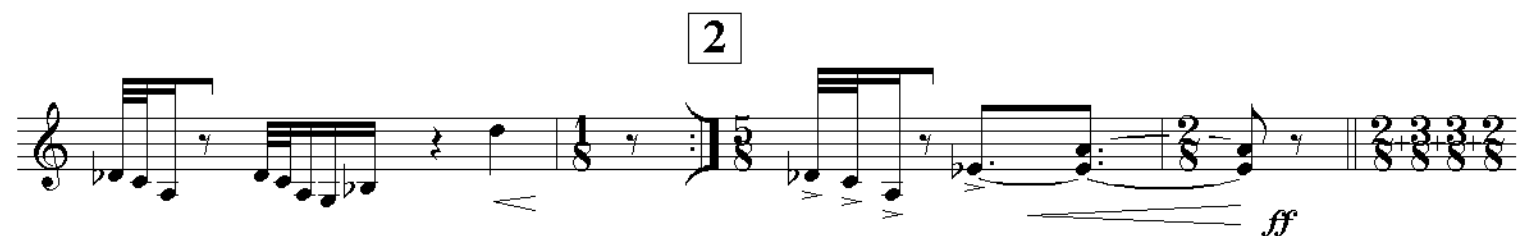


*sempre marcato*



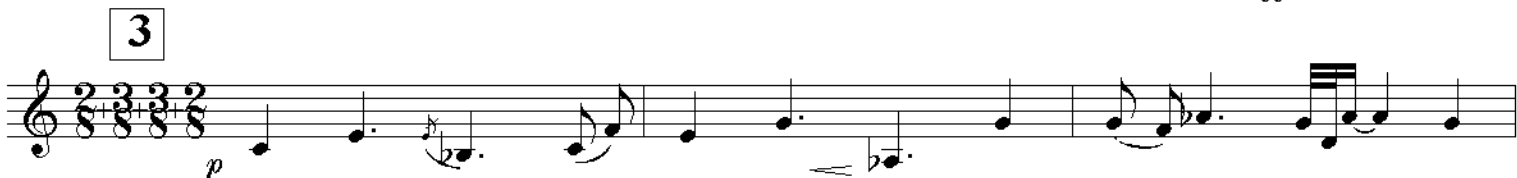
3

2



*ff*

3



*p*

4



*f*



5



*p*



**6**

**7**

**8**

**9**

**10**

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

On the Web at:  
<http://es-music.com/drums>

# 4 Songs

## "No More"

CLIFF CREGO

♩ = 156

marimba

*f* *hard mallets*

The first system of the marimba score is written on a single bass clef staff in 4/4 time. It begins with a dynamic marking of *f* and the instruction "hard mallets". The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

1

*sempre marcato*

The second system of the marimba score is written on a single bass clef staff in 4/4 time. It begins with a dynamic marking of *sempre marcato*. The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

The third system of the marimba score is written on a single bass clef staff in 4/4 time. It continues the melodic line with eighth and sixteenth notes, some with accents and slurs, and rests.

2

*ff*

The fourth system of the marimba score is written on a single bass clef staff in 4/4 time. It begins with a dynamic marking of *ff*. The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

3

*p*

*(play the ten x 16th pattern)*

The fifth system of the marimba score is written on a single bass clef staff in 2/8 time. It begins with a dynamic marking of *p* and the instruction "(play the ten x 16th pattern)". The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

The sixth system of the marimba score is written on a single bass clef staff in 2/8 time. It continues the melodic line with eighth and sixteenth notes, some with accents and slurs, and rests.

4

*f* *(sec)*

The seventh system of the marimba score is written on a single bass clef staff in 3/8 time. It begins with a dynamic marking of *f* and the instruction "(sec)". The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

5

*f* *mp*

The eighth system of the marimba score is written on a single bass clef staff in 3/8 time. It begins with a dynamic marking of *f* and *mp*. The music consists of a series of eighth and sixteenth notes, some with accents and slurs, and rests.

6

7

8

9

10

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

On the Web at:  
<http://cs-music.com/drums>



harp

# 4 Songs

"No More"

CLIFF CREGO

♩ = 156

harp

*f*

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

1

hp

*sempre marcato*

hp

D

2

hp

D-flat E      D# - D      *ff* D-flat

3

*SEMPRE: près de la table; BASS accented notes normale*

hp

*mp*

(play the ten 16th pattern)

hp

4 normale

hp

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

5 SEMPRE: table; BASS normale

hp

*mp* (play the ten 16th pattern)

hp

6 normale

hp

*f* C-flat *f* C

7

SEMPRE: table; BASS normale

hp

*mp*

hp

*mp*

(break the pattern)

8

normale

hp

*f*

9

(calling out into the distance . . .)

hp

*f*

hp

*f*

E-flat

10

hp

*f*

*ff*

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

mezzo-soprano

# 4 Songs

## "1000 Moons"

CLIFF CREGO

$\text{♩} = 60$  (*float the quarter*)

mezzo-soprano

*p* (*harp & glockenspiel*)

**1**

*mf* The high shel - tered

space of a spruce for - est \_\_\_\_\_ dis - solves

in - to the low knot - ty shrubs, \_\_\_\_\_ tan -

**2** gled with, tan - gled with, **3** the light of a

thou - sand moons \_\_\_\_\_ the pa - tience

**4** that lives in - side thin air. \_\_\_\_\_

*al niente*

*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](http://cs-music.com/voice/intro_ridge-crossing.html)

# 4 Songs

## "1000 Moons"

CLIFF CREGO

**glockenspiel** = 60 (brass mallets)

**1**

*p* *sempre l.v.*  
(sounds octave higher)

**2**

**3**

**4**

*pp* *ppp* *l.v.*

*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](http://cs-music.com/voice/intro_ridge-crossing.html)

small gong / bass drum

# 4 Songs

"1000 Moons"

CLIFF CREGO

$\text{♩} = 60$

small gong /  
bass drum

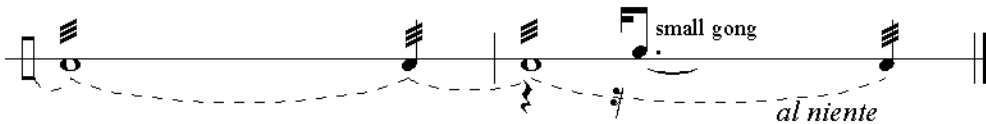
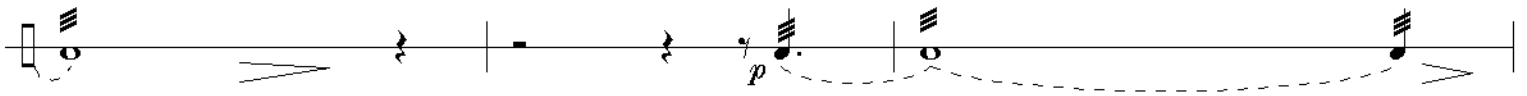
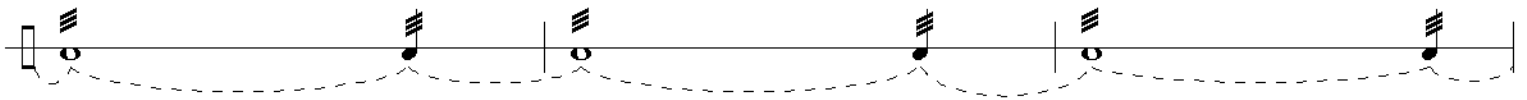
$\frac{5}{4}$

(soft mallets)

small gong

*p*  
*sonoro*

1



2

3

4

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](http://cs-music.com/voice/intro_ridge-crossing.html)

harp

# 4 Songs

"1000 Moons"

CLIFF CREGO

$\text{♩} = 60$

1

harp

*p* sempre l.v.

*mf*

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

hp

hp

hp

hp

2

3

4

hp

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](http://cs-music.com/voice/intro_ridge-crossing.html)



mezzo-soprano

# 4 Songs

## "Spanish Dancer"

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

♩. = 68

(mouth closed)

CLIFF CREGO

*agitato molto* ... + + + +

**mezzo-soprano** *mp* *ma sonoro*

**1** + + + + + + + +

**2** 5 9

**3** *non-vibrato*  
*p* As a ————— *mf* ————— *f* As a —————

**4**  
wood - en match ————— held in the hand, ————— white

on all its sides shoots <sup>3</sup> flick - er - ing tongues be - fore it flash - es *non-vibrato*

**5** *poco vibrato* *sostenuto*  
in - to flame: —————

**6** 10 **7**

*f* with - in the in - ner cir - cle of <sup>3</sup>

8

on look-ers, \_\_\_\_\_ hur-ried, hot. bright her

9

dance in rounds be - gins to flick - er and spread. And

10

sud - den - ly, all is com - plete - ly *ff* (fire.) \_\_\_\_\_

11

(fire.) \_\_\_\_\_

*mf* One \_\_\_\_\_ glance, \_\_\_\_\_ and she ig - nites her

12

hair, \_\_\_\_\_ turn - ing all at once with dar -

ing art \_\_\_\_\_ her en - tire dress in - - - to

13

a pas - sion of flame, *mf* from which, like

*sostenuto molto*

startl-ed snakes, the nak - ed arms a - wake and reach out

14

clap - - - - ping. *mf* And then: as if the *meno*

15

3

fire were grow - ing too scarce, \_\_\_\_\_

*mf* she takes it to - ge - ther and throws it off,

mast - er - ful - ly, with proud, im - per - i - ous \_\_\_\_\_

16

ges - tures, and watch - es: it lies there, rag - ing

on the ground, still flar - ing up re - fus - ing

17

to give *f* in - \_\_\_\_\_ *mf* Till tri - um - phant - ly \_\_\_\_\_

18

*ben marcato*

self - as - sured, and with a sweet,

*ritardando* . . . . .

19

*tempo primo* (dotted quarter = 68)

wel - com - ing smile, \_\_\_\_\_

*agitato* . . .

*f* she rais - es her face, rais - es her face

20

and stamps it out, with small,

21

pow er ful \_\_\_\_\_ *f* feet.

translation of  
Spanische Tänzerin  
by Cliff Crego

vibraphone

# 4 Songs

## "Spanish Dancer"

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

CLIFF CREGO

$\text{♩} = 68$

(medium hard mallets)

vibraphone

1

2

3

4

5

6

8

*f*

*p*

*f*

*mf*

*f*

*f*

(with voice)

*l.v.*

Musical staff 1: Treble clef, starting with a triplet of eighth notes. A box containing the number **7** is positioned above the staff. The staff concludes with a series of sixteenth notes.

Musical staff 2: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **8** is positioned above the staff.

Musical staff 3: Treble clef, starting with a triplet of eighth notes. A box containing the number **8** is positioned above the staff. The staff includes dynamic markings *f* and *mp*.

Musical staff 4: Treble clef, featuring a series of eighth notes and a triplet of eighth notes.

Musical staff 5: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **9** is positioned above the staff. Dynamic markings *f*, *mp*, *mf*, and *f* are present.

Musical staff 6: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **10** is positioned above the staff. Dynamic markings *f*, *mf*, and *ff* are present. The instruction *con la voce* is written to the right of the staff.

Musical staff 7: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **11** is positioned above the staff. The instruction *(with a very measured two)* is written below the staff. Dynamic markings *f* and *p* are present.

Musical staff 8: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **12** is positioned above the staff.

Musical staff 9: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **13** is positioned above the staff. Dynamic markings *f* and *p subito* are present.

Musical staff 10: Treble clef, featuring a series of eighth notes and a triplet of eighth notes.

Musical staff 11: Treble clef, featuring a series of eighth notes and a triplet of eighth notes. A box containing the number **14** is positioned above the staff. Dynamic markings *p* and *v* are present.

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

15

Musical staff 15: Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *p* and *pp*. A hairpin crescendo is shown at the end of the staff.

Musical staff 16 (top): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *pp* and *sempre simile*.

Musical staff 16 (middle): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *f* and *p*.

16

Musical staff 17 (top): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *mp* and *p*. A hairpin crescendo is shown.

Musical staff 17 (middle): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *f*.

17

Musical staff 18 (top): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *f* and *p*. A hairpin crescendo is shown.

18

Musical staff 19 (top): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *f*.

*ritardando...*

Musical staff 19 (middle): Treble clef, 3/4 time signature. Features a series of eighth notes with triplets. Dynamics include *mp* and *l.v.*. A hairpin decrescendo is shown. The word *pedal* is written below the staff.

19

(tempo primo = dotted quarter = 68)

Musical staff 20 (top): Treble clef, 3/8 time signature. Features a series of eighth notes with triplets. Dynamics include *ped off*, *pp*, *f*, *p*, *f*, and *mf*. A hairpin crescendo is shown.

20

Musical staff 21 (top): Treble clef, 3/8 time signature. Features a series of eighth notes with triplets. Dynamics include *f*.

21

Musical staff 21 (middle): Treble clef, 3/8 time signature. Features a series of eighth notes with triplets. Dynamics include *f*. A hairpin decrescendo is shown.

On the Web at:  
<http://cs-music.com/drums>

# 4 Songs

## "Spanish Dancer"

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

♩. = 68  
(medium hard mallets)

CLIFF CREGO

marimba

*f* *sonoro, ma non troppo forte*

First staff of musical notation, featuring a treble clef, a 3/8 time signature, and a series of eighth notes.

1

Second staff of musical notation, continuing the eighth-note pattern.

2

Third staff of musical notation, including a dynamic marking of *f*.

Fourth staff of musical notation, including a dynamic marking of *f*.

3

Fifth staff of musical notation, including a dynamic marking of *f*.

4

Sixth staff of musical notation, including dynamic markings of *f* and *mf*.

5

(don't rush)

Seventh staff of musical notation, including a dynamic marking of *f* and a triplet marking.

Eighth staff of musical notation, including a dynamic marking of *f* and a triplet marking.

6

First line of musical staff 6, featuring eighth-note patterns with accents.

Second line of musical staff 6, featuring sixteenth-note patterns with accents. Dynamics: *mf* and *pp*.

7

First line of musical staff 7, starting with a key signature change to one sharp (F#) and a dynamic marking of *f subito*.

8

Second line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *mp* and *p*.

9

Third line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *f* and *mp*.

10

Fourth line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *f*, *mp*, *f*, and *mf*.

11

Fifth line of musical staff 7, starting with a 2-measure rest followed by eighth-note patterns with accents. Dynamics: *f* and *p subito*.

Sixth line of musical staff 7, featuring eighth-note patterns with accents.

12

Seventh line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *f* and *p*.

13

Eighth line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *p* and *f*.

Ninth line of musical staff 7, featuring eighth-note patterns with accents. Dynamics: *f*.



14 *pesante*  
*f* *p subito* *f* *pesante*

15 *f* *f* *mp*

16 *mp* *f* *f*

17 *f*

18 *f*

19 *ritardando . . .* *tempo primo*  
*ff* *f* *ff* *f*

20 *mf* *f*

21 *f*

On the Web at:  
<http://cs-music.com/drums>

harp

# 4 Songs

## "Spanish Dancer"

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

CLIFF CREGO

$\text{♩} = 68$  (sec)

**harp**

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

1

3

2

3

4

5

6

C-flat B-flat

7

8

9

10

11 (3rd harmonic on A string)

12 D C# B | E F G# A

13 14

B# E-flat *f*

*pesante*

15 3 3

*mp* *mp*

16 4 4 3 3

*f* *f* *f*

D# B E

18 19

D C-flat B-flat G *p*

*ff*

20

*mf* *f*

21 C B

*f*

The image shows a piano score for 'The Circle in the Square'. It consists of seven systems of music, each with a numbered measure box. The first system (measures 13-14) features a treble clef with whole notes and a bass clef with eighth notes, marked with a forte (*f*) dynamic. The second system (measures 15-16) has a bass clef with quarter notes, marked *pesante* and *f*, with accents and slurs. The third system (measures 17-18) has a treble clef with half notes and a bass clef with quarter notes, marked *mp*. The fourth system (measures 19-20) has a treble clef with eighth notes and a bass clef with quarter notes, marked *f* and *ff*. The fifth system (measures 21-22) has a treble clef with quarter notes and a bass clef with eighth notes, marked *mf* and *f*. The sixth system (measures 23-24) has a treble clef with quarter notes and a bass clef with eighth notes, marked *f*. The seventh system (measures 25-26) has a treble clef with quarter notes and a bass clef with eighth notes, marked *f*. The score includes various musical notations such as dynamics, accents, slurs, and articulation marks.