

(both vibes and marimba:
use medium-hard mallets)

the magic box

two streams of complementary movement,
one in 5, the other in 3

by Cliff Crego

vibraphone $\text{♩} = 106.8$

marimba $\text{♩} = 178$

A

v

m

B $\text{♩} = 178$ (both voices together;
marimba constant)

$\text{♩} = 106.8$ (marimba constant)

C $\text{♩} = 178$ (both voices together;
marimba constant)

v

m

(light; quick)

D (vibraphone constant; marimba 3/4 = 106.8)

Musical score for section D, measures 21-25. It consists of two staves: a vocal line (V) and a marimba line (M). The vocal line features triplet eighth notes with dynamics ranging from *mp* to *f*. The marimba line has a similar triplet eighth-note pattern with dynamics from *mp* to *f*. A tempo marking $\text{♩} = 106.8$ is present. A *sonoro* instruction is placed below the marimba staff at the end of the section.

E (center: with a brilliant sound)

Musical score for section E, measures 26-31. It features two staves: vocal (V) and marimba (M). The vocal line starts with a *sostenuto* marking and has dynamics from *mp* to *pp*. The marimba line has a triplet eighth-note pattern with dynamics from *pp* to *f*. A tempo marking $\text{♩} = 178$ is shown. A *(both voices = 178)* instruction is included. The section ends with a *(f)* dynamic marking.

F

Musical score for section F, measures 32-35. It features two staves: vocal (V) and marimba (M). The vocal line has a triplet eighth-note pattern with dynamics from *mp* to *f*. The marimba line has a triplet eighth-note pattern with dynamics from *mp* to *ff*. A *(f)* dynamic marking is present at the end of the section.

G

Musical score for section G, measures 36-40. It features two staves: vocal (V) and marimba (M). The vocal line has a triplet eighth-note pattern with dynamics from *f* to *mf*. The marimba line has a triplet eighth-note pattern with dynamics from *p* to *ff*. A *(f)* dynamic marking is present at the end of the section.

H

41

(suddenly darker)

p

mf *p* (subito) *f* *mp* *mf* *mf*

I

46

(both voices: 3/4 = 106 8)

f *p* *f* *p* *ff*

K (both voices: 5/4 = 178)

52

mf *ff* *f* *p* *f* *p*

(subito)

59

f *p* *f* *p*

(subito)

$\text{♩} = \text{♩} = 118$

L ♩ ±71 **M** ♩ =178 **N** ♩ ±71

67 ♩ =118

p *f* *p* (sustain the *p*; *sonoro*) (*simile*)

p *f* (*subito*) *p* (sustain the *p*; *sonoro*)

73

ppp

pp (*sonoro*)

79 (*pp*) (*al niente*)

duration: 2'30"

On the Web at:
<http://www.cs-music.com/magicbox/magicbox-1.html>

intro at:
http://www.cs-music.com/magicbox/intro_magicbox.html

(both vibraphone and marimba:
hard to medium hard mallets)

an invention in two voices

a weaving together of two relatively independent streams
of melodic movement

by Cliff Crego

♩ = 96 (constant throughout)

The musical score is divided into three systems, each with a vibraphone (v) and marimba (m) part. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is constant at 96 beats per minute.

System 1: The vibraphone part begins with a series of sixteenth-note runs, marked with a forte (*f*) dynamic. The marimba part starts with a similar rhythmic pattern but at a piano (*p*) dynamic. Both parts feature complex melodic lines with various slurs and articulations. Dynamics range from *p* to *f*, with a specific marking of *mf (sonoro)* for the marimba.

System 2: The vibraphone part continues with more intricate melodic patterns, including a 9-note slur. The marimba part features a 5-note slur and continues with its melodic stream. Dynamics include *f*, *mp*, and *mf*.

System 3 (labeled 'A'): The vibraphone part has a 9-note slur and continues with melodic development. The marimba part features a 9-note slur and concludes the piece. Dynamics include *mp* and *mf*.

15

mf p

f

mp

3

6

6

5

5

6

5

3

3

3

3

6

6

6

6

2

9

9

3

This system contains measures 15 through 18. The upper staff (treble clef) features a melodic line with various ornaments and slurs, including a triplet of eighth notes at the beginning. The lower staff (bass clef) provides a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *mf p*, *f*, and *mp*. Fingerings are indicated with numbers 3, 6, 5, and 6.

19

mf

mp

f

mp

mf

mp

mf

mp

6

6

6

6

6

5

7

9

3

6

6

3

6

5

This system contains measures 19 through 22. The upper staff continues the melodic development with slurs and dynamic markings. The lower staff features a complex accompaniment with many slurs and dynamic markings. Dynamics include *mf*, *mp*, *f*, and *mp*. Fingerings are indicated with numbers 6, 5, 7, 9, 3, 6, and 5.

B *espressivo*

23

mp

p

pp

mp

p

3

This system contains measures 23 through 26. The upper staff has a sparse melodic line with slurs and dynamic markings. The lower staff has a more active accompaniment with slurs and dynamic markings. Dynamics include *mp*, *p*, and *pp*. A triplet of eighth notes is marked in the lower staff. A dynamic marking *> mp* is also present.

C *(in the manner of a cadenza for the vibraphone)*

32

ppp

p

mf

3

5

6

6

6

6

7

This system contains measures 32 through 35. The upper staff features a melodic line with slurs and dynamic markings. The lower staff has a rhythmic accompaniment with slurs and dynamic markings. Dynamics include *ppp*, *p*, and *mf*. Fingerings are indicated with numbers 3, 5, 6, 6, 6, and 7.

39

p *f* *f* *mp* *f*

44

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

49

D

mp *p* *f* *f* *f*

56

mp *ff* *f* *ff*

62

Violin (v) and Cello (m) staves. Measure 62 starts with a treble clef and a key signature of one flat. The violin part features a complex rhythmic pattern with many sixteenth notes, including several 7-measure and 6-measure slurs. Dynamics include *mp*, *ff*, *< ff*, and *f*. The cello part has a more rhythmic accompaniment with 7-measure slurs and dynamics of *mp*, *p*, *mf*, and *f*. A fermata is present over the final note of measure 65.

66

Violin (v) and Cello (m) staves. Measure 66 continues the complex rhythmic patterns. The violin part includes a *p* dynamic and a *p* *< ff* dynamic. The cello part features a *p* *< f* dynamic and a *ff* dynamic. A *p* *(subito)* dynamic marking is used in measure 72, followed by a *f* dynamic. A fermata is present over the final note of measure 72.

E

73

Violin (v) and Cello (m) staves. Measure 73 begins with a section marked 'E'. The violin part features a melodic line with 7-measure and 6-measure slurs, and dynamics of *f*, *mp*, and *f*. The cello part has a rhythmic accompaniment with 5-measure and 3-measure slurs, and dynamics of *f*, *mp*, and *f*. A fermata is present over the final note of measure 77.

78

Violin (v) and Cello (m) staves. Measure 78 continues the melodic and rhythmic patterns. The violin part includes 9-measure and 3-measure slurs, with dynamics of *f*, *mf*, *p*, and *mf*. The cello part features 7-measure and 6-measure slurs, with dynamics of *f*, *mf*, and *p*. A fermata is present over the final note of measure 84.

F

82

p

G

91

*(cantus firmus;
as if sung)*

p

97

p

103

107

112

f *ff* *ff*

in memoriam Jos Kunst

duration: 4' 33"
density: 6.41 Sp S

On the Web at:
<http://cs-music.com/magicbox/invention-1.html>

wind in white pines

two streams of movement crossing
in cycles of 4 in the time of 5

by Cliff Crego

♩ = 84

1 (pattern of 4:5)

vibraphone

marimba

2 (pattern of 4:5)

v

m

8

mf

mp

p

(poco)

f

mf (steady)

f

mf

f

mf

v

m

16

mp

f

mp

f

mp

v

m

23

mf

p

mf

p

mp

p

mf

mf

mp

B

30

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

C

36

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

D

42

f *f* *mp* *mf*

E

48

mp *mp* *mp*

duration: c. 3'

On the Web at:
<http://cs-music.com/magicbox/white-pines-1.html>

the little triangle

a back and forth of two voices, one in 3, the other in a complementary movement of 4 in the time of 3

$\text{♩} = 84$ (with strong, convivial 16ths)

by Cliff Crego

vibraphone

marimba

The initial musical score features two staves: a treble clef staff for the vibraphone and a bass clef staff for the marimba. The vibraphone part begins with a series of eighth notes in a 3/4 time signature, while the marimba part provides a rhythmic accompaniment with eighth notes in a 4/4 time signature. A dynamic marking of *f* is present at the start of the marimba line.

A

v

m

Section A continues the musical dialogue between the vibraphone and marimba. The vibraphone part features more complex rhythmic patterns, including some sixteenth notes. The marimba part maintains its steady eighth-note accompaniment. A dynamic marking of *f* is visible at the beginning of the section.

B

v

m

Section B shows the vibraphone and marimba continuing their interaction. The vibraphone part has a more melodic and flowing character. A dynamic marking of *ff poco* is placed above the vibraphone staff. The marimba part continues with its characteristic eighth-note accompaniment.

v

m

The final section of the score shows the vibraphone and marimba concluding their piece. The vibraphone part features a series of eighth notes, and the marimba part provides a final accompaniment. A dynamic marking of *ff* is visible at the beginning of this section.

32

Violin (v) and Cello (m) staves. Measures 32-39. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

40

C *marcato e staccatissimo*

Violin (v) and Cello (m) staves. Measures 40-48. Section C is marked *marcato e staccatissimo*. The music is characterized by sharp, detached notes with a strong rhythmic drive.

49

D

Violin (v) and Cello (m) staves. Measures 49-56. Section D continues the rhythmic pattern with dynamic markings of *f* and *mf*.

57

E

Violin (v) and Cello (m) staves. Measures 57-65. Section E features a more melodic line in the violin with dynamic markings of *mp* and *mf*.

66

Violin (v) and Cello (m) staves. Measures 66-72. The final section of the score, featuring dynamic markings of *mp*.

duration: c. 2' 15"
On the Web at:
<http://cs-music.com/magicbox/triangle-1.html>

study in 15

a dance around 5 x 3 and 3 x 5

by Cliff Crego

♩ = 280 (140)

A (vibes) 2 3 etc. **B**

f (play the 15-beat pattern...) *mf* *mp* *p* *f*

14

C (R.H.) **D**

(L.H.) *f* *p* *mf*

25

40

E

F

51 64

G

H

I

J (suddenly there!)

On the Web at
The Circle in the Square
http://www.cs-music.com/magicbox/study_15-1.html

duration: c. 2' 30"

(play the dynamics spatially:
p = far, f = near)

passaggio

a journey of a 1000 steps along
the wandering ways of a whispering bass

♩ = 268 (**sempre legato**, following the melodic contour, avoiding
in as far as possible, artificial meter accents)

by Cliff Crego

marimba

pp ... *crescendo poco a poco* ... *p* ... *crescendo poco a poco* ... *mp*

15

A (both streams or voices
always in balance)

20

... *crescendo poco a poco* ... *pp* ... *mf* ... *(mf)* *crescendo poco a poco* ... (both voices)

25

... *crescendo poco a poco* ... *mf* ... *f* ...

30 35

v m

40 45

v m

... decrescendo poco a poco ... (both voices)

50 55 B

v m

... decrescendo poco a poco ...

60 65

v m

... crescendo poco a poco ... (both voices)

... crescendo poco a poco ...

70

... *crescendo poco a poco* ... (both voices)

f (poco)

75

80

f

85

f

... *decrescendo poco a poco* ...

90

... *decrescendo poco a poco* ...

p

(back to *p*...)

p (non-crescendo)

95

C (as if suddenly crossing a threshold)

100

f

p

105

f *pp*

pp

f *pp* *pp* (non-crescendo)

110 115 **D** (as two independent voices)

mf *pp* *ppp* (non-crescendo) (*ppp*) (*ppp*) *mf* *mp*

120 125 **E**

mf *mp* (*constant*) *mf*

130 135 **F**

mf *f* *f* *f* *mp*

140 145

mf *mp* *mp* *mp* *P* *P*

duration: 3'18"

On the Web at:
http://cs-music.com/magic_box/passaggio-1.html

star gazing I

three voices modulating metrically through different textures
and constellations of tones, like points of light
threaded together in a clear night sky

(vibraphone: medium-hard mallets,
right hand; soft, left hand:
marimba: medium-soft mallets)

by Cliff Crego

$\text{♩} = 46$ (with a constant, flowing 16th throughout)

vibraphone

marimba

p *crescendo poco a poco...* *mp* *...crescendo poco a poco...*

p *crescendo poco a poco...* *mp* *...crescendo poco a poco...*

A

v

m

mf *...crescendo...* *f (poco)*

mf *...crescendo...* *f (poco)*

B

v

m

(4) (4) (4) etc. (bring out the sustained inner voice)

17

mf (5) (5) (8)

25

mf

D *(with a clear, crystal-like sound)*

36

p 5 5 5

45

p

duration: 2' 35"

On the Web at...
<http://www.cs-music.com/magicbox/stargazing-1.html>

the little fox

a song in 3's, 2's and 5's

by Cliff Crego

♩ = 108

A

vibraphone

marimba

mp (slightly in foreground)

p (simile) *mf* (poco)

B

v

11

m

mf *f* (poco)

C

v

20

m

f (don't rush) *mp* *f* (poco)

f *p* *f* *mp* (simile) *mf* (poco)

D

v

31

m

mf *p* *mp* (poco) *p*

duration: c. 2'

(for Maya, on her 9th birthday IV.1.1998)

4-page sonata

for vibraphone and marimba

by Cliff Crego

(smooth, continuous
decelerando)

(accelerando)

The musical score is presented in three systems, each with a vibraphone (v) and marimba (m) part. The tempo markings are as follows:

- System 1: $\text{♩} = 112$ (smooth, continuous decelerando), $\text{♩} = 112$ (accelerando), $\text{♩} = 112$.
- System 2: $\text{♩} = 112$.
- System 3: $\text{♩} = 112$, $\text{♩} = 168$ (3:2 16th constant) (smpre marcato).

Dynamic markings include *pp*, *mp*, *ff*, *f*, *mf*, *p*, and *f* (smpre marcato). The score features various musical notations, including slurs, accents, and articulation marks. The marimba part includes a section marked "Ped." and "14".

4 $\text{♩} = \text{♩}^5$ $\text{♩} = 134$ $\text{♩} = 112$ (= 112) = 71 = 71 $\text{♩} = 112$ = 89 = 71 = 56 $\text{♩}^3 \text{♩} =$

33 *f* Ped— — / Ped— — / Ped⁵ — — / *ff* *ff* (sec) *p* — — / *ff* *p* — — / *f* Ped— — / *ff* *p* — — / *mf* 3 < *ff*

f *f* *ff* *p* *ff* *mp* — — / *f* *p* *ff* *mf* < *ff*

System 1: Measures 33-43. Treble clef (v) and bass clef (m). Features sixteenth-note runs with trills, dynamic markings *f*, *ff*, *ff* (sec), *p*, *ff*, *f*, *mf*, *ff*, and pedaling. Fingerings 5 and 6 are indicated. Time signatures include 4/4, 3/4, and 2/4.

$\text{♩} = 168$ $\text{♩} = 112$ (= 112) = 89 = 71 $\text{♩} = 112$ = 89 6 = 71 = 56 $\text{♩} = 112$

44 *f* meno ♩^5 ♩^5 ♩^5 ♩^5 *ff* (pesante) Ped— — / *ff* — — / *ff* *pp*

f meno *ff* (pesante) *p* — — / *ff* *mp*

System 2: Measures 44-55. Treble clef (v) and bass clef (m). Features sixteenth-note runs with trills, dynamic markings *f* meno, *ff* (pesante), *ff*, *pp*, and pedaling. Fingerings 5 and 6 are indicated. Time signatures include 4/4, 3/4, and 2/4.

= 71 $\text{♩} = 112$ = 89 = 71 = 56 (constant) $\text{♩} = \text{♩}^3 = 84$ $\text{♩} = \text{♩} = 168$

56 *ff* 3 — — / 3 — — / *f* — — / *ff* Ped— — / *mf* — — / *mf* — — / *f* *ff* *f*

ff *ff* *ff* *ff* (play c's as a rhythmic pulse, without accent) *ff* *f*

System 3: Measures 56-67. Treble clef (v) and bass clef (m). Features sixteenth-note runs with trills, dynamic markings *ff*, *f*, *ff*, *mf*, and pedaling. Fingerings 6, 5, and 3 are indicated. A note in the bass clef has the instruction "(play c's as a rhythmic pulse, without accent)". Time signatures include 4/4, 3/4, and 2/4.

$\text{♩}^4 = \text{♩}^5 \text{♩} = 134$ (4:5) $\text{♩} = 134$ (4:5)

68 *f* Ped— — / 3 — — / 5 — — / 3 — — / — — / 3 — — / 5 — — / *f* Ped— — / *mf* — — / 5 — — / 3 — — / 3 — — / 3 — — / *mf*

f *mf* *p* *mf* (LV)

System 4: Measures 68-78. Treble clef (v) and bass clef (m). Features sixteenth-note runs with trills, dynamic markings *f*, *mf*, *p*, and pedaling. Fingerings 5, 3, and 5 are indicated. A section is marked "(LV)". Time signatures include 4/4, 3/4, and 2/4.

$\text{♩} = 84$ (as voices calling to one another from a distance)

74 Ped—

f *mf* *f* *mp* *mf* *mp* *ff* Ped— *mp* (LV) *mf* *p* *p* (LV)

(= 112) = 89 = 71 = 112 = 89 = 71 = 56 = 112

87 Ped—

mp *mf* *mp* *ff* (LV) *mp* *ff* *mp* *ff* *mf* Ped—

$\text{♩} = 112$ (subito) (= 112) = 89 = 71 = 89 = 71 = 56 (constant) = 112 = 89 = 71

103 Ped—

f *mp* *f* *mp* *f* *ff* *f* *ff* Ped—

$\text{♩} = 112$ = 89 = 71 = 56 (constant) = 56 (slower) = 44 (center: play to # 142) = 44 = 56 = 67 = 80 = 94

117 Ped—

f *mp* *mp* *mp* *mp* *ff* *mp*

♩ = 56 = 71 = 89 ♩ = 112

♩ = 168

♩ = 84 ♩ = 168 ♩ = 84

♩ = 168

duration: 3' 18"

A part of **The Magic Box**, new music for mallet instruments by Cliff Crego. **On the Web at:**
<http://www.cs-music.com/magicbox.html>

(vibraphone: *medium-hard mallets*;
marimba: *soft / medium-soft mallets*)

dance of the blue castanets

a cyclic movement through three octaves of tempo

by *Cliff Crego*

The musical score is divided into four systems, each with a vibraphone staff (top) and a marimba staff (bottom). The tempo markings are indicated by quarter notes above the staves: = 50 (non-accelerando), = 100, = 200, = 50, = 100, = 200, = 50, = 100.

- System 1 (Measures 1-8):** Vibraphone starts with a *p* dynamic and the instruction "(bring out the descending movement)". Marimba enters at measure 5 with a *mp* dynamic. The system ends with a *mf* dynamic and the instruction "(sonoro)".
- System 2 (Measures 9-16):** Vibraphone continues with a *f* dynamic. Marimba has a *mf* dynamic. The system ends with a *f* dynamic and the instruction "(poco)".
- System 3 (Measures 17-24):** Vibraphone has a *mf* dynamic. Marimba has a *p* dynamic. The system ends with a *f* dynamic.
- System 4 (Measures 25-32):** Vibraphone has a *p* dynamic. Marimba has a *mp* dynamic. The system ends with a *p* dynamic and a final chord marked "(= 50)".

duration: 1'12"
On the Web at:
<http://cs-music.com/magicbox/bluecastanets-1.html>

four square *(short version)*

a one-page 3/4 honky-tonk on top of a solid 4/4 bass

by Cliff Crego

♩ = 112

The musical score is written for piano and consists of four systems of staves. The first system (measures 1-8) features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff has a 4/4 time signature. The tempo is marked as quarter note = 112. The first system includes a dynamic marking of *f* (constant) in the bass staff and triplet markings above the treble staff. The second system (measures 9-16) is labeled 'A' and includes dynamic markings of *mf* and *ff*. The third system (measures 17-22) is labeled 'B' and includes a dynamic marking of *ff*. The fourth system (measures 23-26) includes dynamic markings of *mp* and *p*. The score concludes with the instruction '(play with or without repeat)'.

duration: 1'48"

On the Web at..
<http://www.cs-music.com/magicbox/4-square-1.html>

spica—*for percussion solo*

movement VI: *moonstone (35-steps)* for vibraphone

medium-hard mallets;
vibrato off

by Cliff Crego

$\text{♩} = 56$ (very sustained) *mf* (*sonoro*) Ped—

A (*keep pedal down beginning of repeat; play grace notes second time only*) Ped—

B $\text{♩} = 112$ (= 112) = 89 = 71 *f* *mf* (Ped—) (**always: without accent, as smooth rhythmic pulses**)

C $\text{♩} = 112$ (= 112) = 89 = 71 = 112 (= 112) = 89 = 71 *f* *mf* (Ped—)

D $\text{♩} = 84$ (*simile*) *mf* (keep pedal down through repeat) — *f* Ped— *mp*

17 $\text{♩} = 112$ = 89 = 71 $\text{♩} = 56$ *mp* *f* *mf* *f* *mf*

30 = 112 = 89 = 71 = 56 = 71 = 89 = 112 $\text{♩} = 56$ *f* *mf* (keep pedal down through repeat) — *f* Ped— *mp*

40 *f* Ped— Ped— Ped— *f* *p* *f* *p* (= 112)

E $\text{♩} = 112$ (= 112) = 89 = 71 = 112 (constant) **F** = 112 (= 112) = 89 = 71

44 *mf* *f mf* *Ped* *p* *ff* *f* *mf*

G = 112 (= 112) = 89 = 71 = 112 = 89 = 71

53 *mp* *f* *Ped* *ff* *f* *mf*

= 56 = 71 = 89 = 56 = 71 = 89 $\text{♩} = 112$ (constant) **H** = 56 = 71 = 89

67 *f* *ff* (*poco*) *mf* *mf* (*sonoro*)

= 56 = 71 = 89 $\text{♩} = 112$ (constant) **I** $\text{♩} = 56$ = 71 = 89

77 *f* *mf* (*poco pesante*)

= 56 = 71 = 89 = 112 = 89 = 71 = 112 = 89 = 71 = 56 = 44 = 35 (= 28)

86 *f* (*sonoro*)

J $\text{♩} = 28$ $= 35$ $= 44$ $= 56$ $= 71$ $= 89$ $= 56$ $= 71$ $= 89$ $\text{♩} = 112$ (constant) **P** $= 112$

98 *f* *mp* *f*

Staff J contains measures 98-108. It features a variety of rhythmic patterns including triplets and sixteenth-note runs. The tempo markings are $\text{♩} = 28$, $\text{♩} = 35$, $\text{♩} = 44$, $\text{♩} = 56$, $\text{♩} = 71$, $\text{♩} = 89$, $\text{♩} = 56$, $\text{♩} = 71$, $\text{♩} = 89$, and a constant $\text{♩} = 112$. The section is marked with dynamics *f*, *mp*, and *f*.

$= 112$ $= 89$ $= 71$ $= 112$ $(= 112)$ $= 89$ $= 71$ $= 56$ $= 71$ $= 89$

Staff (measures 109-118) continues the musical piece with similar rhythmic complexity. It includes sixteenth-note runs and triplet patterns. The tempo markings are $= 112$, $= 89$, $= 71$, $= 112$, $(= 112)$, $= 89$, $= 71$, $= 56$, $= 71$, and $= 89$.

K $= 112$ $(= 112)$ $= 89$ $= 71$ $= 112$ $(= 112)$ $= 89$ $= 71$ $= 112$ $= 89$ $= 71$

119 *ff* (not too much) *mf* *ff* *mf* *f*

Staff K (measures 119-128) features a dynamic range from *ff* (not too much) to *f*. It includes sixteenth-note runs and triplet patterns. The tempo markings are $= 112$, $(= 112)$, $= 89$, $= 71$, $= 112$, $(= 112)$, $= 89$, $= 71$, $= 112$, $= 89$, and $= 71$.

$= 56$ $= 71$ $= 89$ $= 56$ $= 71$ $= 89$ $\text{♩} = 112$ (constant) **L** $\text{♩} (= 112)$

130 *ff* *mf* *f* *mf*

Staff (measures 130-137) includes a section marked **L** with a tempo of $\text{♩} (= 112)$. It features sixteenth-note runs and triplet patterns. The tempo markings are $= 56$, $= 71$, $= 89$, $= 56$, $= 71$, $= 89$, $\text{♩} = 112$ (constant), and $\text{♩} (= 112)$. Dynamics include *ff*, *mf*, *f*, and *mf*.

$= 112$ $= 89$ $= 71$ $\text{♩} = 112$ (constant) $(= 56)$

138 *f*

Staff (measures 138-147) concludes the piece with sixteenth-note runs and triplet patterns. The tempo markings are $= 112$, $= 89$, $= 71$, $\text{♩} = 112$ (constant), and $(= 56)$. The dynamic marking is *f*.

M $\text{♩} = 56$ (suddenly, like a miniature music box)

143 mp (subito) f (subito) mp

147 f mp (poco pesante) mf fp mf mp

N $\text{♩} = 56$ (sustained)

157 **O** ff f mf mp mf

P $\text{♩} = 56$

168 mf p f (like a whirlwind) Ped Ped **duration: c. 6'**

On the Web at:
<http://www.cs-music.com/starcycle/spica-move6a.html>

See also **intro: spica**—for percussion solo
<http://www.cs-music.com/starcycle/intro-spica.html>

(allow dynamics (**mp** to *poco* **f**) and articulation to follow the contour of pitch; medium to medium hard mallets)

spica—*for percussion solo*

movement IV: "nightphantom" for marimba (5 octaves)

♩. = 192 (constant throughout)

by Cliff Crego

The musical score is written for a marimba in 3/8 time, with a tempo of 192 beats per minute. It consists of four systems of music, each with a measure number in a box above the staff. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (4 and 5) are indicated above notes in the first system. The piece concludes with a final melodic phrase in the fourth system.

5

10

15

20

25

30

35 40

Musical notation for measures 35-40. The system consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes and some slurs. The lower staff (bass clef) contains a simpler accompaniment with some slurs. Measure numbers 35 and 40 are indicated in boxes above the staff.

45

Musical notation for measures 45-50. The system consists of two staves. The upper staff (treble clef) features a dense texture of sixteenth notes with various slurs and accents. The lower staff (bass clef) has a more sparse accompaniment. Measure number 45 is indicated in a box above the staff.

50 55

Musical notation for measures 50-55. The system consists of two staves. The upper staff (treble clef) continues with intricate sixteenth-note patterns and slurs. The lower staff (bass clef) provides a steady accompaniment. Measure numbers 50 and 55 are indicated in boxes above the staff.

60

Musical notation for measures 60-65. The system consists of two staves. The upper staff (treble clef) shows a change in texture with fewer notes and more rests. The lower staff (bass clef) continues with a melodic accompaniment. Measure number 60 is indicated in a box above the staff.

65 70 75

Musical notation for measures 65-75. The system consists of two staves. The upper staff (treble clef) is mostly empty, indicating a rest for the right hand. The lower staff (bass clef) contains a continuous melodic line with slurs. Measure numbers 65, 70, and 75 are indicated in boxes above the staff.

80

85

Musical notation for measures 80-85. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor). Measures 80-85 contain a continuous melodic line in the bass clef with various rhythmic patterns and articulations. Measure 84 features a four-measure rest in the bass clef, with the treble clef staff containing a four-measure melodic phrase. Measure 85 continues the bass clef line with a four-measure rest at the end.

90

Musical notation for measures 90-95. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 90-95 continue the melodic line in the bass clef. Measure 92 features a four-measure rest in the bass clef, with the treble clef staff containing a four-measure melodic phrase. Measure 95 continues the bass clef line with a four-measure rest at the end.

95

100

Musical notation for measures 95-100. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 95-100 continue the melodic line in the bass clef. Measure 97 features a four-measure rest in the bass clef, with the treble clef staff containing a four-measure melodic phrase. Measure 100 continues the bass clef line with a four-measure rest at the end.

105

Musical notation for measures 100-105. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 100-105 continue the melodic line in the bass clef. Measure 102 features a four-measure rest in the bass clef, with the treble clef staff containing a four-measure melodic phrase. Measure 105 continues the bass clef line with a four-measure rest at the end.

110

115

Musical notation for measures 105-110. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measures 105-110 continue the melodic line in the bass clef. Measure 107 features a four-measure rest in the bass clef, with the treble clef staff containing a four-measure melodic phrase. Measure 110 continues the bass clef line with a four-measure rest at the end.

120

125

This system contains measures 120 through 125. Measure 120 features a treble clef with a melodic line and a bass clef with a bass line. Measure 121 has a treble clef with a melodic line and a bass clef with a bass line. Measure 122 has a treble clef with a melodic line and a bass clef with a bass line. Measure 123 has a treble clef with a melodic line and a bass clef with a bass line. Measure 124 has a treble clef with a melodic line and a bass clef with a bass line. Measure 125 has a treble clef with a melodic line and a bass clef with a bass line. There are four-measure rests in the treble clef for measures 121, 122, 123, and 124.

130

This system contains measures 130 through 134. Measure 130 has a treble clef with a melodic line and a bass clef with a bass line. Measure 131 has a treble clef with a melodic line and a bass clef with a bass line. Measure 132 has a treble clef with a melodic line and a bass clef with a bass line. Measure 133 has a treble clef with a melodic line and a bass clef with a bass line. Measure 134 has a treble clef with a melodic line and a bass clef with a bass line. There are four-measure rests in the treble clef for measures 131, 132, 133, and 134.

135

This system contains measure 135. The treble clef is empty. The bass clef has a bass line with a four-measure rest.

duration: 2' 05"