

for an ensemble of eight drums
3 timbali;
2 floor toms;
3 bass drums (s,m,l)

spica—*for percussion solo*

movement I: "straight then curved"

by Cliff Crego

$\text{♩} = 102$ (constant to bar #41)

3 timbali
ff *f* (top timbalum = always R.H.; all notes equal)

2 floor toms
right hand: light wood;
left hand: heavy wood

3 bass drums (s,m,l)
ff (dampen)

9
f *p*
f
ff (sec) *ff* *mp* (subito)

14
p
mf *ff* *mf* *ff* *mp* *f*
mp *<mf* *ff* *mf* *ff* *mp* *f*
p (subito)

20
f (as overtone of bass drum)
ff (pesante) *pp* *ff*
ff *mp* *ff*

29

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

pp ff pp pp ff pp ff pp ff

♩ = 152

34

2/4 8/4 2/4

ff mp f mp mf

(smooth decelerando)

152 = 102 x (3/2)

f

(all voices: same dynamic)

53

mf pp f (meno) f

(sonoro; don't dampen)

(all voices: same dynamic)

f (meno)

75

mf pp p fpp

(sonoro) (dampen)

p

8/4

duration: 2' 33"

spica—*for percussion solo*

movement II: 3 snare drums

by Cliff Crego

♩ = 68 (constant throughout)

(with a tight, compact sound)

p 16

(if no accent is indicated, play 'roll-out' smooth, without emphasis)

p

(poco)

mp

p

mp

pp

(poco)

mp

pp

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

mp

mp

(poco)

pp

mf

p *(poco)* *(simile)*

mf

p *(poco)* *mf*

Staff 1: Musical notation with dynamic markings *mf* and *p*. Includes a bracketed section of 12 notes.

Staff 2: Musical notation with dynamic markings *f (poco)*, *p*, and *f*. Includes bracketed sections of 7, 12, 3, 12, 7, and 6 notes.

Staff 3: Musical notation with dynamic markings *ppp*, *mp*, *mf*, and *f*. Includes bracketed sections of 10 notes.

Staff 4: Musical notation with dynamic markings *mf*, *pp*, and *p*. Includes a bracketed section of 12 notes.

Staff 5: Musical notation with dynamic markings *p* and *(poco)*.

duration: 2'05"

spica—*for percussion solo*

movement III: "tsss—a." for tambourine and voice

by Cliff Crego

♩ = 84 (constant throughout)

shake
ff (palm)
ff (finger tips) (palm: simile)
f > p
ff (higher)
f > p
ff
ff f
ff > pp
tsss - - - a.
f > p
tss sss - a.
f > p
tss—
f > pp
tss a. tss—
tsaa, tsaa, ss—

(non-pitched, giving strong emphasis to sibilants (sss—); with a slightly higher and lower sound)

ff
f > p
f
p
f
ff
f p (simile)
a. tss, ss— a.
f > pp < f p
tss— ta-ka-ta-ka-ta. ka-ta-ka-ta-ka
ff
ta. ta. takataka
f p (simile)
ff
ta-ka-ta-ka-ta-ka-ta-ka tsss—

ff (palm) f (elbow) (palm)
ff
f p (simile)
ff (palm) f (elbow) (palm)
ff
mp
mf
f
ta-ka - etc.
ff
ta. ta. takataka
ff
ta-ka-ta-ka-ta-ka-ta-ka tsss—
ff
ta-ka - etc.
mp
mf
f

ff
ff
ta. ta. takataka ta!

duration: 52' (with repeat)

(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 marimba (5 octaves) and consists of four systems of music, each with a treble and bass staff. The tempo is constant at 192 quarter notes per minute. The score is marked with measure numbers 5, 10, 15, 20, 25, and 30. The key signature is one sharp (F#), and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 4 and 5 above notes. The piece is composed by Cliff Crego.

35 40

Musical notation for measures 35-40. The system consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and some slurs. The lower staff contains a bass line with fewer notes, including 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 features a dense melodic texture with many sixteenth notes and some accidentals. The lower staff has a bass line with some slurs. 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 contains a melodic line with many sixteenth notes and some slurs. The lower staff is mostly empty. 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 has a melodic line with some slurs. The lower staff contains a bass line with some slurs. 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 is mostly empty. The lower staff contains a bass line with many 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 two staves. The bass staff contains a continuous eighth-note line with various accidentals and fingering numbers (4, 4, 4, 4, 4, 4, 4, 4). The treble staff is mostly empty, with a few notes appearing in measures 83 and 84.

90

Musical notation for measures 90-95. The system consists of two staves. The bass staff continues with eighth-note patterns, including some dotted notes and a sequence of sixteenth notes. The treble staff has a few notes in measures 91 and 92.

95

100

Musical notation for measures 95-100. The system consists of two staves. The bass staff features eighth-note patterns with many grace notes (gamma symbols) and some sixteenth-note runs. The treble staff has a few notes in measures 96 and 97.

105

Musical notation for measures 100-105. The system consists of two staves. The bass staff continues with eighth-note patterns, including some sixteenth-note runs and grace notes. The treble staff has a few notes in measures 101 and 102.

110

115

Musical notation for measures 105-115. The system consists of two staves. The bass staff continues with eighth-note patterns, including some sixteenth-note runs and grace notes. The treble staff has a few notes in measures 106 and 107.

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"

cymbal notation: from bottom line to top:
 (1) on 1st line = highhat foot pedal and above 1st line = highhat with stick;
 (2) below 2nd line = large cym at edge and on 2nd line diamond = on dome;
 (3) on 3rd line diamond = medium cym on dome and above 3rd at edge

spica—*for percussion solo*

movement V: "fold-center-fold"

for drum set

by Cliff Crego

$\text{♩} = 84$

2 cymbals + highhat
 2 snares
 3 tom-toms
 bass drum

(sempre l.v. ma non troppo) (on dome)

f *mf* *mp*

(pesante) *mf* *(on rim)*

6

cym
 sn
 tom
 bd

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

(sec) *mf* *< mf* *>* *mf*

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

11

cym
 sn
 tom
 bd

f *f* *mf* *f* *f* *f*

mp *mp* *mp* *mp* *(sec)* *mp*

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

(tightly together)

16

cym

mp

sn

tom

bd

21

cym

mf

sn

tom

bd

(with a splash!)

mf (sec)

26

cym

p

sn

tom

bd

crescendo poco a poco ...

(sec)

31

cym

sn

tom

bd

(sec)

36

cym

sn

tom

bd

(tutti: ff)

41

cym

sn

tom

bd

f *mp* *p* *sonoro*

$\text{♩} = 56$

46

cym

sn

tom

bd

mf (*poco*) *mp* *mf* *mf* (*sec*) *mf* (*simile*)

(snare tightly with cymbals)

$\text{♩} = 56$

51

cym

sn

tom

bd

mf (*mf*) *f* *mf* (*pesante*) *mf*

56

cym

sn

tom

bd

(pesante)

mf

mp

f

mf

p

(sonoro)

f

(poco)

f

mf

61

cym

sn

tom

bd

mf

f

ff

ff

mf

ff

66

cym

sn

tom

bd

mp

ff

$\frac{9}{16} + \frac{2}{16} + \frac{3}{16}$

$\frac{6}{16} + \frac{2}{16}$

$\frac{2}{8} + \frac{3}{16}$

71

cym

sn

tom

bd

$\frac{2}{8} + \frac{3}{16}$

$\frac{9}{16} + \frac{2}{16} + \frac{3}{16}$

$\frac{6}{16} + \frac{2}{16}$

76 *(pesante e sonoro)* $\text{♩}^3 = \text{♩} = 84$

cym

sn

tom

bd

mf *p* *mf* *p*

(poco)

84 $\text{♩} = 84$

cym

sn

tom

bd

f *P* *(heavy)*

(ma non troppo)

(dampen on 3)

duration: 2' 05"

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**)

= 112 = 89 = 71 $\text{♩} = 56$
mp
(Ped—)

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

= 112 = 89 = 71 = 56 = 71 = 89 = 112 $\text{♩} = 56$
f
(Ped—)

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

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

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

44 *mf* *f mf* *Ped* *P* *ff* *f* *mf*

Detailed description: This staff contains measures 44 to 52. It begins with a half note followed by a quarter note, then a series of sixteenth notes. Measure 44 has a *mf* dynamic. Measure 45 has a *f mf* dynamic and a *Ped* marking. Measures 46-48 feature sixteenth-note runs with a *f* dynamic. Measure 49 has a *P* dynamic. Measures 50-52 have a *ff* dynamic, followed by a *f* dynamic and a *mf* dynamic. The staff includes various articulations like accents and slurs, and dynamic markings like *mf*, *f*, *P*, *ff*, and *f*. The tempo is marked as $\text{♩} = 112$ and remains constant through section F.

= 112 = 89 = 71 $\text{♩} = 112$ (= 112) = 89 = 71 **G** = 112 (= 112) = 89 = 71 = 112 = 89 = 71

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

Detailed description: This staff contains measures 53 to 66. It starts with a half note, followed by eighth notes and sixteenth notes. Measure 53 has a *mp* dynamic. Measure 54 has a *f* dynamic and a *Ped* marking. Measures 55-57 feature sixteenth-note runs with a *ff* dynamic. Measures 58-60 have a *f* dynamic. Measures 61-63 have a *mf* dynamic. The staff includes various articulations like accents and slurs, and dynamic markings like *mp*, *f*, *Ped*, *ff*, and *f*. The tempo is marked as $\text{♩} = 112$.

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

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

Detailed description: This staff contains measures 67 to 76. It begins with a half note, followed by eighth notes and sixteenth notes. Measure 67 has a *f* dynamic. Measures 68-70 feature sixteenth-note runs with a *ff* dynamic. Measures 71-73 have a *mf* dynamic. Measure 74 has a *mf* dynamic with a *>* marking. Measures 75-76 have a *mf* (*sonoro*) dynamic. The staff includes various articulations like accents and slurs, and dynamic markings like *f*, *ff*, and *mf*. The tempo is marked as $\text{♩} = 112$ (constant).

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

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

Detailed description: This staff contains measures 77 to 85. It begins with a half note, followed by eighth notes and sixteenth notes. Measure 77 has a *f* dynamic. Measures 78-80 feature sixteenth-note runs with a *f* dynamic. Measures 81-83 have a *mf* dynamic. Measure 84 has a *f* dynamic. Measure 85 has a *mf* dynamic with a *(poco pesante)* marking. The staff includes various articulations like accents and slurs, and dynamic markings like *f* and *mf*. The tempo is marked as $\text{♩} = 112$ (constant).

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

86 *f* (*sonoro*)

Detailed description: This staff contains measures 86 to 94. It begins with a half note, followed by eighth notes and sixteenth notes. Measure 86 has a *f* (*sonoro*) dynamic. Measures 87-89 feature sixteenth-note runs with a *f* dynamic. Measures 90-92 have a *f* dynamic. Measures 93-94 have a *f* dynamic. The staff includes various articulations like accents and slurs, and dynamic markings like *f*. The tempo is marked as $\text{♩} = 112$.

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

f *mp* *f*

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

f *mp*

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

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

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

ff *mf* *f* *mf*

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

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** $\text{♩} = 56$

(sustained) (like a whirlwind)

168 mf p f 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>

right hand: metal stick
 left hand: maraca with second
 metal stick taped to handle

spica—*for percussion solo*

movement VII: *Double Ice* for seven high voices

by Cliff Crego

(with a light, clear sound throughout;
sempre forte)

♩ = 84

sleigh bell cluster
 * triangle
 3 cowbells h-m-l
 maraca
 voice (guero or sandpaper blocks)

(high cowbell should sound like damped triangle)
 (strike)
 (shake)
 (strike)
 (shake)
 (strike)
 (shake)
 (shake)
 (strike)

(sing in solo version)
 (simile)
 (shake)

tss - tss (as in movement III, with high-pitched sibilants (sss—) or ta-ka ta-ka)

9
 s-bells
 tr
 c-bells
 m
 (guero)

15
 s-bells
 tr
 c-bells
 m
 (guero)

* (ensemble version: triangle player plays high cowbell on triangle, always: strike then dampen)

B ♩ = ♩ = 112 (4:3)

22

s-bells

tr

c-bells

m

guero

(solo version: leave out cowbell in this bar)

29

s-bells

tr

c-bells

m

guero

(simile)

C ♩ = ♩ = 149 (4:3)

(314 + 318)

36

s-bells

tr

c-bells

m

guero

D ♩. = ♩ = 99 (2:3)

42

s-bells

tr

c-bells

m

▽
(guero)

49

s-bells

tr

c-bells

m

▽
(guero)

duration: c. 2'

On the Web at:

[http://www.cs-music.com/
starcycle/spica-move7a.html](http://www.cs-music.com/starcycle/spica-move7a.html)

See also intro: spica—for percussion solo

[http://www.cs-music.com/
starcycle/intro-spica.html](http://www.cs-music.com/starcycle/intro-spica.html)

spica—*for percussion solo*

movement VIII: *Earth & Fire* for three congas

by Cliff Crego

$\text{♩} = 120$

(without mallets)

Musical notation for measures 1-5. Measure 1 starts with a 3/8 time signature and a conga icon. Measures 2-5 are in 4/4 time. The notation includes various rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *f* and accents.

$\text{♩}^5 = \text{♩}^4 = 150$

f (*sempre*; play dynamics spatially:
forte = close; piano = far)

(subito: with forward-driving energy)

Musical notation for measures 6-10. Measure 6 starts with a 4/4 time signature and a conga icon. The notation features a series of rhythmic patterns, including triplets and diamond notes, with dynamic markings like *ff*.

(diamond notes: palm flat on center of skin
with a distinctly different sound)

Musical notation for measures 11-17. Measure 11 starts with a 4/4 time signature and a conga icon. The notation includes rhythmic patterns with triplets and dynamic markings such as *f* and *ff*.

Musical notation for measures 18-22. Measure 18 starts with a 4/4 time signature and a conga icon. The notation features rhythmic patterns with triplets and a 6/8 time signature in measure 22. Dynamic markings include *mp*, *ff* (subito), and *f*. A note in measure 22 is marked "(simile with 2-bar pattern)".

Musical notation for measures 23-28. Measure 23 starts with a 4/4 time signature and a conga icon. The notation includes rhythmic patterns with sextuplets and triplets, and dynamic markings like *ff*.

Musical notation for measures 29-34. Measure 29 starts with a 4/4 time signature and a conga icon. The notation features rhythmic patterns with triplets and a 5/8 time signature in measure 31. Dynamic markings include *mf* and "(crescendo poco a poco...)" starting in measure 31.

37 *(crescendo poco a poco...)* *f* *(crescendo poco a poco...)* *ff* *(play the half note)* *(poco)*

45 *(play quarter two-bar beats)* *ff* *(simile)*

50 *mf*

$\text{♩}^4 = \text{♩}^5 = 120$ *(constant to end)* *(fade out 5's)*

56 *ff* *(ff)*

64 *mp* *ff*

74 *f* *(all voices equal; low conga less marcato)*

78 *ff* *p* *ff* *p* *ff*

82 *mf* *p* *ff* *p* *ff*

(mid. conga: 4:5)

87 *ff* *mf* *ff* *mf* *ff* *mf*

(constant six 16ths)

93 *ff* *f* *f* *mf* *mp*

f (subito: less forte; less wild; very composed) *mf* (sonoro)

98 *mf* *mp* *mp*

(keep hand on drum)

duration: 2' 46"

On the Web at:

<http://www.cs-music.com/star-cycle/spica-move8a.html>

See also intro: spica—for percussion solo

<http://www.cs-music.com/star-cycle/intro-spica.html>

Listen to QuickTime computer model at:

<http://www.cs-music.com/movs/spica-VII.mov>