

**m—**  
*for viola solo*

**CLIFF CREGO**

**A Star Cycle Project** in  
4 *frames* or movements:

- (1) *Callisto's Lament*
- (2) *Entrance*
- (3) *Dialogue*
- (4) *The Flight of Europa*

duration: c. 12'

**On the Web at:**  
**[cs-music.com/viola](http://cs-music.com/viola)**

A slightly slower primary tempo than quarter = 92 may be taken. In that case, all four octaves of tempo—  
 (4) = 92 / 6; (3) = 92 / 3;  
 (2) = 46 / 3; (1) = 23 / 3,  
 as well as the subdivisions between them, should be shifted proportionally.

# m—*for viola solo*

## frame I: *callisto's lament*

CLIFF CREGO

(with a smooth, continuous decelerando / accelerando)

$\text{♩} = 92$       (= 92)      = 73      = 58      **A**  $\text{♩} = 92$       = 73

$\text{♩} = 92$       = 58       $\text{♩} = 46$       = 55      = 65      = 77       $\text{♩} = 46$       = 58      = 73

$\text{♩} = 92$  (constant)      **B**  $\text{♩} = 46$       = 58      = 73       $\text{♩} = 92$

= 73      = 58       $\text{♩} = 46$       (= 46)      = 58      = 73       $\text{♩} = 46$       = 73

**C**  $\text{♩} = 92$  (constant)

**D** ♩ = 138 (16th is constant)

sempre: natural harmonics

31 *f* > *p* (*ma ben marcato*) *mf* > *p* *mf* *p* *mf* > *mf* > *p*

34 *f* 5 *p* *mf* > *f* *pp* 6

**E** ♩ = ♩ = 110 ♩ = ♩ ♩ = 92

(= 92) = 73 = 58 ♩ = 92 = 73 = 58

37 6 6 6 *f* 3 3 3

43 ♩ = 46 ♩ = 138 *ff* 3 *p* *mf* > *p* *mf* > *mf* > *p*

**F** ♩ = 92 (= 92) = 73

46 *mf* > *p* *f* *mp* 6 6 6

= 58 ♩ = 92 = 73 = 58 ♩ = 46 ♩ = 92

50 6 3 3 3 3 6 *f* 3 *ff* *ff*

(= 92) 6 = 73 = 58 ♩ = 92 = 73 = 58 ♩ = 46

56 6 6 3 3 3 3 3 *f* 3 *ff*

**G** ♩ = 138

63 *ff* *ff* *f p* *mf p* *mf* *p mp* *p*

Musical staff 63-67. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a series of chords and melodic lines with dynamic markings ranging from fortissimo (ff) to piano (p). A tempo change to ♩ = 110 is indicated at the start of measure 68.

♩ = 110

68 *p* *mf* *p* *f* *5* *mf* *p* *3* *5* *f* *mf* *p* *3*

(tempo constant) (tempo constant)

Musical staff 68-70. The music continues with various dynamics and includes a quintuplet (5) in measure 69. The tempo remains constant at ♩ = 110.

71 *p* *mf* *mf* *5* *mf* *5* *3*

(constant)

Musical staff 71-72. The music features a triplet (3) in measure 71 and a quintuplet (5) in measure 72. The tempo is constant.

73 *mf* *mf* *6* *7* *pp*

♩ = 46 (subito) 3 3 92 (constant)

Musical staff 73-74. The music includes a triplet (3) in measure 73 and a sextuplet (6) in measure 74. A tempo change to ♩ = 46 (subito) is indicated at the start of measure 73.

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

♩ = 73 3 (constant) 6 7 58 I ♩ = 46

Musical staff 75-77. The music includes a triplet (3) in measure 75 and a sextuplet (6) in measure 76. A tempo change to ♩ = 58 is indicated at the start of measure 77. Section I begins in measure 78.

78 *ff* *ppp* *mf* *f* *pp* *pp*

*sul pont*

Musical staff 78-84. The music features a forte (ff) dynamic in measure 78, followed by pianissimo (ppp) and mezzo-forte (mf) dynamics. A *sul ponticello* instruction is present in measure 82.

85 *ppp* *f* *ppp* *ff* *ff* *pp* *ff* *p*

*normale* *(n-vib)*

Musical staff 85-89. The music includes a *normale* instruction and a *(n-vib)* marking in measure 85. Dynamics range from pianissimo (ppp) to fortissimo (ff).

92 **J**  $\text{♩} = 92$  (=92) =73 =58

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

98  $\text{♩} = 92$  (*subito*) =73 =58 =46 **K**  $\text{♩} = 92$  (*subito*) (=92)

*p* *ff* *ff* *p*

104 =73 =58  $\text{♩} = 92$  (*subito*) (=92) =73 =58

*ff* *p*

110  $\text{♩} = 92$  =73 =58 =46 **L**  $\text{♩} = 92$  (*subito*) =73 =58

*f* *ff* *mf*

117  $\text{♩} = 92$  =73 =58 =46 =37 (pizz) =29 =37

*f* *p* *f*

125  $\text{♩} = 46$  =55 =65 =77  $\text{♩} = 46$  =58 =73

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

**M**  $\text{♩} = 92$  (*constant*)

132

*ff*

134

6 6 6 6 *fff*

**N**  $\text{♩} = 138$

136

*f f p*

139

*ff p*

$\text{♩} = 66$  (*espressivo; poco vibrato*)  $\text{♩} = 138$

141

*ff ff f*

$\text{♩} = 66$  IV/III

143

*ff ff ff*

**O**  $\text{♩} = 138$

146

*ff p*

(*ma ben marcato*)

duration: c. 4'

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

an Elegy based on a poem  
by Rainer Maria Rilke

# m — for viola solo

frame II: entrance

♩ = 62

*sempre sostenuto e espressivo*

CLIFF CREGO

**A**

viola

*mf* (l.v.)

4

7

10

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

**B**

13

16

19

*f* *mp* (subito)

**C**

22

*pp*

**D**

25

♩ = 93

*mf* *f*



27

29

31

33

36

40

*ff* *f*

*ff* *mp*

*f* *mf*

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

*mp* *mf*

**E** **F** **G**

*(poco)*

*(into thin air...)*

♩ = 62

## Entrance

duration: c. 2' 15"

Whoever you are: step out into the evening  
 out of your living room, where everything is so known;  
 your house stands as the last thing before great space:  
 Whoever you are. With your eyes, which in their fatigue  
 can just barely free themselves from the worn-out thresholds,  
 very slowly, lift a single black tree  
 and place it against the sky, slender and alone.  
 With this you have made the world.  
 And it is large and like a word that is still ripening in the silence.  
 And, just as your will grasps their meaning,  
 they in turn will let go, delicately, of your eyes . . .

Rainer Maria Rilke (tr. Cliff Crego)  
 from **The Book of Images** (c. 1903)

On the Web at:  
[cs-music.com/viola](http://cs-music.com/viola)

an Elegy based on a poem  
by Emily Dickinson

# m—for viola solo

## frame III: dialogue

♩ = 124 (constant throughout)

CLIFF CREGO

*mp*  $\langle$  3  $\rangle$   $\langle$  3  $\rangle$   $\langle$  *mf*  $\rangle$

5 *mp*  $\langle$  *mf*  $\rangle$  *ppp*  $\langle$

9 *mf*  $\langle$  *mp*  $\rangle$  *mf*  $\langle$  *mf*  $\rangle$   $\langle$  3  $\rangle$   $\langle$  3  $\rangle$

12  $\langle$  *pp*  $\rangle$  *f*  $\langle$  *p*  $\rangle$   $\langle$  *f*  $\rangle$

15 *f*  $\langle$  *f*  $\rangle$  *mp*

18  $\langle$  3  $\rangle$  *pp*  $\langle$  *mf*  $\rangle$  *f*  $\langle$  *f*  $\rangle$  *(sonoro)*

22 *f*  $\langle$  *p*  $\rangle$  *ff* *(“Death...”)* *martellato* *M* *M*

28 M— extreme *sul pont.* 5 3  
*ff* *ff* *p* ("the Spirit...")

32 M *sul pont.* 3 M *sul pont.* M— *sul pont.*  
*mf* *ff* *p* *mf* *ff* *pp* *ff* *pp*

35 M— *sul pont.* M— *sul pont.* 3 5 *mf*  
*mf* *ff* *p* *ff* *p* *mf*

37 M *sul pont.* M— *sul pont.* 5 3  
*ff* *p* *ff* *p* *f*

39 M *s. p.* M *s. p.* M *s. p.* M— *s. p.*  
*ff* *mf* *ff* *mp* *ff* *p* *ff* *ff* *p*

41 M *sul pont.* 5 3 5 *p*  
*ff* *pp* *f* *p*

43 M *sul pont.* M *sul pont.* M *s. p.* M M M  
*f* *mf* *f* *mp* *ff* *p* *f*

46 *ff* *p* *mp* *f* *mf* *f* *mf*

48 *normale* *ff* *f* *ff* *p*

50 *5* *>>> non pont.* *ff* *ff*

52 *ff* *mp* *ff*

56 *ff* *pp* *ff*

duration: c. 2'

### [Death is a dialogue . . . ]

Death is a dialogue between  
 The spirit and the dust.  
 "Dissolve," says Death. The Spirit, "Sir,  
 I have another trust."

Death doubts it, argues from the ground.  
 The Spirit turns away;  
 Just laying off, for evidence,  
 An overcoat of clay.

*Emily Dickinson* (c.1864)

# m—*for viola solo*

frame IV: *the flight of europa*

CLIFF CREGO

$\text{♩} = 66$   
(the 16th remains constant across  
all tempo changes)

*ff* 7 7

**A**  $\text{♩} = 92$

*ff* 5 *f*

$\text{♩} = 66$

*ff* *p* 7 *f* 7 7 7 7

$\text{♩} = 115$

**B** *ff* (*pesante*)

*ff*

**C** (= 115)

*f*

16 **D** (sostenuto) vib. non-vib.

20 vib.

**E** ♩ = 92

23

♩ = 115 **F** ♩ = 66

25

28

30

32

# G

34 *ff* 7 7 9

36 *ff* 7 7 7 7 7

38 *ff* 7 7 7 7

# H ♩ = 92

40 7 9

42 *ff* 5 *pp subito* 5 5

44 5 5 5 5 *ff* 5 *pp* 5

# I ♩ = 66

46 *ff* 5 5 5 5 3 *f* 7 7 7

**J** ♩ = 115

49 *ff* (*pesante*)

51 *ff*

**K**

54 *pp* *fff*

**L**

57 *ff*

**M**

65 *ff* *ff*

69

**N**

71 *fff* *p* *ff* *mf* *ff*



73 (= 115)  $\text{♩} = 92$

Musical notation for measures 73 and 74. Measure 73 is in 2/4 time, and measure 74 is in 5/4 time. The piece starts with a forte (*ff*) dynamic, followed by a crescendo to mezzo-forte (*mf*), then another forte (*ff*) section, and finally a decrescendo to mezzo-piano (*mp*). Fingerings of 5 and 3 are indicated. There are also dynamic hairpins for the first and last sections.

$\text{♩} = 66$

75

Musical notation for measures 75 and 76. Measure 75 is in 5/4 time, and measure 76 is in 3/4 time. The piece starts with a forte (*ff*) dynamic. Fingerings of 7 and 5 are indicated. There is a dynamic hairpin at the beginning.

77

Musical notation for measures 77 and 78. Measure 77 is in 3/4 time, and measure 78 is in 3/4 time. The piece starts with a forte (*ff*) dynamic. A large 'O' symbol is placed above measure 78. Fingerings of 9 and 9 are indicated. There is a dynamic hairpin at the beginning.

duration: 3' 15"