

soprano and oboe: sempre  
non-vibrato

# The Shepherd's Purse: *Complaint*

movement I: for soprano and oboe

based on a text of Rainer Maria Rilke

by Cliff Crego

$\text{♩} = 58$  (play the eighth) (sostenuto e sonoro)

oboe (as if calling out into the space)

6

10

10

15

19

**A**

**B**

The musical score is written for oboe in 5/4 time. It begins with a tempo of quarter note = 58, with the instruction to play eighth notes. The piece is marked 'sostenuto e sonoro' and 'non-vibrato'. The first staff (measures 1-5) includes the instruction '(as if calling out into the space)'. The score is divided into sections A and B. Section A (measures 6-13) features a melodic line with dynamic markings from *f* to *ff*. Section B (measures 14-19) includes a complex rhythmic passage with many sixteenth notes, marked *mf* and *ff*, followed by a *p* (subito) section with quintuplets and triplets. The score concludes with a final melodic phrase marked *f* and *ff*.

**C**  $\text{♩} = 87(3:2)$  *(simile)*

23 *mp* To whom shall you com - plain, heart? E - ver more shunned your way

23 *ff*  $\frac{6}{}$  *pp* (poss.)

28 wres - tles through the im - pen - e - tra - ble peo - ple. The more to no a - vail,

28

32 because it holds to the di - rec - tion, holds to the di - rec - tion of the fu - ture, to what has been lost.

32 *pp* *f* *f*

**D**

36

s

(f) *f* In the past. You com - plained? What was it? A Fall - en

ob

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

39

s

ber - ry of Joy, *mf* un - - - - - ripe.

ob

*f* *p* *pp* *f*

42

s

(ripe.) *f* But now my whole Tree of Joy is break - - -

ob

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

**E**

45

s *f* ing, *mp* in the storm my slow - ly grown Tree of Joy is break - - - -

ob *f* *p* *ff* *pp* *crescendo poco a poco*

48

s ing, is break - ing, is break - ing. *mp* Most beau - ti - ful thing

ob *pp* *p* *f* *measured* *espressivo*

**F** ♩ = 58 (2:3)

51

s *mp* in my in my in - vi - si - ble land - scape, you who made me

ob

54

s

*mp* more know - a - ble to an - gels, in - vi - si - ble

ob

54

*p* (*poss*)

57

s

ones. —

ob

57

**duration:** c. 4'

**On the Web at:**

[http://www.cs-music.com/  
voice/complaint-1.html](http://www.cs-music.com/voice/complaint-1.html)

**See also: Intro: The Shepherd's Purse at:**

[http://www.cs-music.com/  
voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)

*(tr. of text from the German by Cliff Crego)*

# The Shepherd's Purse: *Heart not so heavy as mine*

movement II: for soprano, oboe and harp

based on a poem by Emily Dickinson

by Cliff Crego

♩ = 116 (constant throughout)

Musical score for soprano, oboe, and harp, measures 1-12. The tempo is constant at 116 beats per minute. The soprano part begins with a whole note rest in measure 4, followed by the lyrics "(Heart...)" in measure 5. The oboe part features a complex rhythmic pattern of eighth notes, starting with a *pp* dynamic and becoming *f* (subito) in measure 3. The harp part provides accompaniment with a *f* dynamic and *marcato* articulation, becoming *(simile)* in measure 5. The key signature is D-flat major, and the time signature is 12/8. A first ending bracket spans measures 11 and 12.

D-flat C B | E F# G A

## A

Musical score for soprano, oboe, and harp, measures 8-12. This section is marked with a large 'A' above the soprano staff. The soprano part has whole note rests in measures 8, 9, 10, and 11. The oboe part continues with its rhythmic pattern, featuring a *f* dynamic and *marcato* articulation. The harp part continues with its accompaniment, marked *f* and *marcato*. The key signature is D-flat major, and the time signature is 12/8. A first ending bracket spans measures 11 and 12.

13 **B**

s *f* Heart not so heav - y as mine — Wend - ing late home —

ob *mf* *pp* (play as in 2/4)

hp *ff* *f* (non arp. e sec) 1 2 1 2 (l.v.)

17

s As it passed my win - - - dow Whis-tled it - self a tune —

ob *p*

hp *f*

21

s (...tune)

ob 21

hp 21

D | G#

D-flat | G

C

A care - less snatch — a bal - lad — a dit - ty

*f*

*mf*

*pp* (*non cresecendo*) *ff*

*f*

*p*

26

s of the street — Yet to my ir - ri - ta - ted Ear

ob 26

hp 26

E#

E

*f* An

*mp*

*mf*

*f*

*mp*

A - no - dyne



30 **D**

s so sweet— It was as if Bob - o - link Saun - ter - ing this way *ff* Car-olled, and paused, and

ob *mf* *ff*

hp *ff*

(dampen) E-flat G#

34 **E**

s car-olled— *f* Then bub- bled slow a - way! *mf* (...way) *mf* It was

ob *f* *mf* *mf*

hp *f* *(l.v)*

G

38 **F**

s  
as if a chirp - ing brook Up-on a dust - y way— *f* Set bleed - ing feet

ob

hp *mf* (harmonics sound where written) (l.v.) *ff* *f*

(dampen)

42 **G** *poco pesante*

s  
to min - u - ets With-out the know-ing why!! *mf* To - mor - row,

ob *f* *p* *mf*

hp *p* *mf*

(dampen) (dampen)

46 **H**

s night will come a - gain ————— *mf* Per-haps, wear - y and sore —————

ob *mf* *mf* *pp*

hp 46 *mf* *pp* (l.v.)

(dampen) (dampen) *f* (sonoro; l.v.)

50 **I**

s *f* Ah Bu-gle! ————— By my win - dow *mf* I pray —————

(ma non troppo) (behind voice)

ob 50 *f* (ma non troppo) *f*

hp 50 *f* (ma non troppo) (dampen rhythmically)

54

s

you pass *mp* once more.

ob

54

*mf* *mf*

hp

54

59 **J**

s

ob

59

*mp mp p*

hp

59

*mp mp p*

(dampen)

(dampen)

**duration:** c. 2' 24"

**On the Web at:**

<http://www.cs-music.com/voice/bobolink-1.html>

**See also: Intro: The Shepherd's Purse at:**

[http://www.cs-music.com/voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)

score is in c

# The Shepherd's Purse: *The Broken Ground*

movement IV: for soprano, english horn and harp

based on a poem by Wendell Berry

by Cliff Crego

♩ = 44 (constant throughout; float the quarter)

**A**

soprano  
*p* The \_\_\_\_\_  
*p* The \_\_\_\_\_  
*mp* The \_\_\_\_\_ o - pen - ing out \_\_\_\_\_ *mp* and \_\_\_\_\_

english horn  
 (in c)  
*p* \_\_\_\_\_  
*p* \_\_\_\_\_  
 (with very precise durations, the ends of the notes being as important as the beginnings, making together a kind of collective negative melody)  
*ppp* \_\_\_\_\_ *mp* \_\_\_\_\_

harp  
*p* \_\_\_\_\_  
*p* \_\_\_\_\_  
*mp* \_\_\_\_\_

D C B-flat | E F# G A

**B**

s  
 8 out \_\_\_\_\_  
*mp* Bod - y \_\_\_\_\_ *mf* yield - ing bod - y; \_\_\_\_\_  
*mf* the break - ing through which the \_\_\_\_\_

eh  
 8 \_\_\_\_\_  
*p* \_\_\_\_\_ *mp* \_\_\_\_\_ *mf* \_\_\_\_\_  
*mp* \_\_\_\_\_ *p* \_\_\_\_\_ *mp* \_\_\_\_\_ *p* \_\_\_\_\_ *mf* \_\_\_\_\_

hp  
 8 \_\_\_\_\_  
*mp* \_\_\_\_\_  
*mf* \_\_\_\_\_

F

D# B F# A#



22 **E** **F**

s to fruit o-pen-ing to the sweet mar-row of the seed— *mp* tak - en from what was,

eh

hp *(dampen; simile)* **A**

26

s from what could have been. What is left is what is.

eh

hp **C-flat** **B-flat** **C** **C-flat** **C**

30 **G**

s *mp* (The... The *mp* ground... What, *mp* what is left *mp* is

eh *mp* *mp* *ppp*

hp *mp* *mp*

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

36

s *p* what... *mp* is... *ppp*

eh *mp* *mp* *p*

hp *mp*

**duration:** c. 3' 30"

**On the Web at:**

<http://www.cs-music.com/voice/broken-ground-1.html>

**See also: Intro: The Shepherd's Purse**

**at:** [http://www.cs-music.com/voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)



# The Shepherd's Purse: *Have you got a Brook...*

movement IV: for soprano, oboe and harp

based on a poem by Emily Dickinson

by Cliff Crego

**soprano**

**oboe**

**harp**

*mp*

*8va*

*mp*

D C B | E F G# A

*(crescendo poco a poco)*

*mp*

C# G DC# B | E F G A

**7**

**s**

**7**

**ob**

*8va*

**7**

**hp**

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

*(...crescendo poco a poco...)*

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

*mf*

*p*

**A**

*p*

The musical score is written for soprano, oboe, and harp. It consists of two systems of music. The first system contains measures 1 through 6, and the second system contains measures 7 through 14. The tempo is marked as quarter note = 168, constant throughout. The harp part features a melodic line with a crescendo and a specific fingering sequence. The soprano and oboe parts are currently silent. The score includes dynamic markings such as *mp*, *mf*, and *p*, and performance instructions like *(crescendo poco a poco)*. Chord diagrams are provided for the harp part.

13 <sup>8va</sup>

(crescendo poco a poco) (arp.)

A D C# B|E F# G A F D C# B|E F G A 5

18 <sup>8va</sup>

mf mp (...crescendo poco a poco...)

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

23 <sup>8va</sup>

mf mp

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

28 <sup>8va</sup>

loco ..... (sons étouffés) mf (normale) mp

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

33 <sup>8va</sup> **E**

(...crescendo poco a poco...)

*mf*

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

37 <sup>8va</sup>

*mp*

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

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

42 <sup>8va</sup> **F** **G** (play to oboe at H)

*mf*

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

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

47 <sup>8va</sup>

(...crescendo poco a poco...)

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

52

s

(sonoro; with precise durations)

Have

f

ob

mf

(simile)

H 8va

f (ma non troppo)

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

(oboe and voice as one)

57

s

you got a Brook in

ob

f

hp

8va

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

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

62

s  
your lit - - - - - tle heart, \_\_\_\_\_ Where \_\_\_\_\_ Bash - ful flow -

ob

hp  
8va

I

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

67

s  
ers blow, \_\_\_\_\_ And blush - ing birds go down to drink, \_\_\_\_\_ And sha -

ob

hp  
8va

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

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



85

s draught of life Is dai - ly drunk - en there

ob

hp

8va

**K**

(arp.) *mf* (crescendo poco a poco)

(sons étouffés)

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

91

s *f* Why, — look out for the lit - tle brook in March, When the

ob *f*

hp

8va

(...crescendo poco a poco...)

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

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

96

s riv-ers o - ver - flow, And the snows come hur-ry - ing from

ob

hp

**L**

8va

mf

ff

(sec)

f (dampen)

mf

f

mf

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

101

s the hills, And the bridg-es of - ten go

ob

hp

8va

f

mf

A D C# B | E F# G A



106

s *f* And *(sostenuto)* lat - - - er in Au - - - gust

ob *f*

hp **M** *ff* *(sonoro; sempre l.v.)* *(simile)*

*8va*

*ff*

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

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

111

s it may be— When the mead - - ows parch - ing lie,

ob

hp *8va*

*(dampen)*

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

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

116

s

Be - ware, \_\_\_\_\_ lest the lit-tle brook of life, Some burn - ing noon go \_\_\_\_\_

ob

116

hp

116 *8va*

*loco*

121

s

dry!

ob

121

hp

121 *(loco)*

**N**

*p*

*mf*

127

s

ob

hp

*pp*

*ppp*

*mp*

*mp*

*p*

*p*

*p*

*(dampen)*

*(gradually, with dynamic >>> près de la table)*

*(normale)*

134

s

ob

hp

134

134

*pp*

*pp*

*ppp*

*glissando*

*(l.v.)*

*(dampen)*

**duration:** c. 2' 50"

**On the Web at:**

<http://www.cs-music.com/voice/brook-1.html>

**See also: Intro: The Shepherd's Purse**

**at:** [http://www.cs-music.com/voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)

score a: oboe d'amore begins at measure # 9 and plays independently throughout; voice and harp remain constant, waiting slightly as necessary at **synch points**.

# The Shepherd's Purse: A Woman in Love

movement V: for soprano, oboe d'amore and harp

based on a poem by Rainer Maria Rilke

by Cliff Crego

♩ = 44 (at first, with a somewhat thin sound; very steady)

soprano

*fp* That \_\_\_\_\_ *mp* is \_\_\_\_\_ my win - dow. \_\_\_\_\_

harp

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

D C B | E F# G-flat A

♩ = 58

5

s

*mp* I just \_\_\_\_\_ *mp* a-woke so gen - - - tly \_\_\_\_\_ *mp* I thought, I'm floa - - - ing How far

hp

*mf* *mp* *mf*

oboe d'amore

♩ = 58

*mp* *mf*

crescendo poco a poco

10 *s* does my life reach, and where does the night be - - - gin? *(non-decrescendo)*

*mf*

12

10 *hp* *mf* *f* *(dampen)*

**B** 14 *s* *mf* I could think that eve-ry thing a-round me is me; like the trans-par-ent depth of a crys-tal, mut -

18

14 *hp* *mf* *mf*

**C** 18 *s* ed and *mf* dark. I think I could bring the stars in - side of *(sonoro e sostenuto)*

22 38 69 82 98

18 *hp* *mf* *mf* *(poco tabla)*

F G D C B | E F G# A

22 *s* me;— so much does it want to let go of him— whom *f* I have— per-haps

*hp* *(dampen, ma sonoro)* *(dampen)* *f* *ff* *f*

26 *s* be-gun to love, per-haps to hold. *mf* So strange, so un-char-ted

*hp* *ff* *f* *mf* *(poco tabla)*

30 *s* does my fate ap-pear. Who am I who lies here un-der this end-less (end - - - end-less)

*hp* *(dampen)*

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

F G D C B | E F G# A

*D* (*espressivo*)

*E*

#42

#45

E J = 27 #48

#52

7 5 3

(b)

(b)

3 3

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

**F** ♩ = 44

**G** ♩ = 58

34

s + *f* sky, (sky) *mf* as the sweet scent of a mead - ow,

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

(b) *f* *ff* *mf* *f* *mf* *mp*

*(dampen)*

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

38

s *(non-decrescendo)* mov - ing back and forth. *(precise durations, with harp)* *mp* at once call - ing out and anx - ious that

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

B B-flat B

41

s

some - one might hear my cry des - tined to van - ish in an oth - - -

*mp*

# 82

hp

*mp* *p* *mp*

45

s

ther.

*mp*

45

hp

*mp* *pp*

**duration:** c. 4' 20"

**On the Web at:**  
<http://www.cs-music.com/voice/woman-in-love-1.html>

**See also: Intro: The Shepherd's Purse at:**  
[http://www.cs-music.com/voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)



score is in c:  
the oboe d'amore part is played  
independently of the soprano  
and harp

# The Shepherd's Purse: A Woman in Love

movement V: for soprano, oboe d'amore and harp

based on a poem by Rainer Maria Rilke

by Cliff Crego

**# 9: 54"**  
I'm float - ing How far  
♩ = 58  
oboe d'amore *pp*  
*crescendo poco a poco*  
*...crescendo poco a poco...*

**# 11: 1' 16"**  
11  
oboe d'amore *mf*  
*pp*

**# 14: 1' 20"**  
**B**  
18  
oboe d'amore *pp* *p* *p* *pp*  
I could think that eve-ry thing a-round

**# 19: 1' 44"**  
**C**  
19  
oboe d'amore *p*  
dark I think I  
*crescendo poco a poco*

**# 25: 2' 15"**  
27  
oboe d'amore *mp*  
*...crescendo poco a poco...*  
whom I have per-haps  
*(poco vibrato)* *mp*

**# 37: 2' 50"**  
37  
oboe d'amore *mf*  
**D** ♩ = 58

♩ 39: 2' 42"



↓ So strange, so un-char-tered does my fate ap-pear.

**E** ♩ = 87

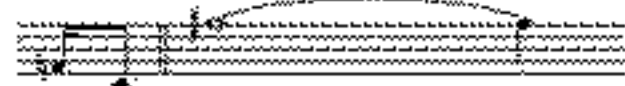
43 (non-vib)

ob

50

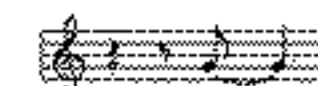
ob

♩ 34: 3' 08"



↓ end-less) sky.

♩ 38: 3' 23"



↓ So

54

ob

**F** ♩ = 116

6 = 92 6 = 73 6 = 58 6 = 98 3 = 82 3 = 69 3 = 58

63

ob

**G** ♩ = 58

3 = 58 3 = 69 3 = 82 3 = 98 3 = 58 6 = 73 6 = 92 ♩ = 116

72

ob

**H** ♩ = 69

3 = 82 3 = 98 3 = 58 6

duration: c. 3'

On the Web at:

[http://www.cs-music.com/voice/woman-in-love\\_o-1.html](http://www.cs-music.com/voice/woman-in-love_o-1.html)

See also: **Intro: The Shepherd's**

**Purse** at:

[http://www.cs-music.com/voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)

79

ob

6 = 73 6 = 92 ♩ = 116

↓ that some - one

# The Shepherd's Purse: *Shepherd's Purse* movement VI: for soprano, oboe and harp

based on a poem by John Haines

by Cliff Crego

♩. = 116 (constant throughout)

**A**

Musical score for section A, measures 1-12. The score is for soprano, oboe, and harp. The tempo is 116 beats per minute. The key signature is one flat (B-flat major). The time signature is 12/8. The soprano part begins with a rest, then enters at measure 18 with the lyrics "mf (m...)". The oboe part begins with a rest, then enters at measure 18 with a dynamic of *p*, which increases to *ff* by measure 21. The harp part begins with a dynamic of *p*, then enters at measure 18 with a glissando and a dynamic of *ff*. The lyrics for the soprano part are: "Po-ver-ty Weed or Beg-gar Tick,". The harp part includes a glissando in measure 18 and a dynamic of *ff* in measure 21. The bass line for the harp is: D C B | E F G A-flat *mp* E-flat G# A D C B | E-flat F G# A.

**B**

Musical score for section B, measures 13-15. The score is for soprano, oboe, and harp. The tempo is 116 beats per minute. The key signature is one flat (B-flat major). The time signature is 12/8. The soprano part begins with a dynamic of *mp* and the lyrics "some days in the field are lean - er than o - thers." The oboe part begins with a dynamic of *mp*. The harp part begins with a dynamic of *mp*, then enters at measure 13 with a dynamic of *ff* and a dampen instruction. The lyrics for the soprano part are: "Let the stalk be strong,\_\_\_\_\_". The harp part includes a dynamic of *ff* in measure 13 and a dampen instruction in measure 14. The bass line for the harp is: C# F# D C# B | E-flat F# G A# C A G#.

9

s *mp* the flow-er head high and the seed box full—

ob *mp*

hp *mp*

**C**

*mf* No - vem - - - ber like *f*

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

13

s *f* a tax col-lec - - - tor *mf* will come to the poor, the cut

ob *mf*

hp *f*

E# E G# G B-flat *f*

17

s *mf* and the shak - - en, *f* with

ob *mp* 3 3 3 etc. *mf* *f*

hp *mf* (*ma non troppo*) *ff* *f*

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

21 **D**

s *f* no-thing to save (with no-thing, no-thing to save *mf* (with no-thing to save) but their pa - per mit - tens and

ob *f* *mp*

hp *f* *mf*

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

25 **E**

s a straw whis - tle.

ob

hp

E# E-flat G

E F D C B | E F G A

A-flat

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

29 **F**

s

ob

hp

*f* (In...)

*ff* *mp* (poss)

*p* *ff*

*mp*

(open up spectrum)

34 **G**

s *f* (In a time) *f* (poss) *ff* In a time of hard mon - ey *p* (In a time of..)

ob *ff* *ff* (sonoro) *ff* (simile)

hp *ff* *ff* (simile) *p* (subito; echo)

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

39

s *ff* In a time of hard mon - ey, mon - ey; In a time of hard mon - ey; *p* *ff* in a time of..)

ob *ff* *mp*

hp *ff* *p* *ff*

44 **H** (*espressivo*)

s *mf* keep a small purse, spend lit - tle. *mf* Be sure to have

ob *mf* *p* *mf*

hp *mp* (*l.v.*) (*sonoro; with a darker sound*) *mp* (*echo; brighter*) (*darker; simile*) *mp*

G D C B | E F# G A *mf* (*dampen*) *mf* (*dampen*)

48

s more than one heart, *mf* and you may sur - - - vive.

ob *mp* *mf* *+ f*

hp *mp* *f p* *mf*



52 **I**

s *ff* (In a time of, *ff* time of, *ff* In a time of hard mon - ey, mon - ey;

ob *ff* *ff* *ff*

hp *ff* *ff* *fp* *ff*

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

56

s *p* In a time, time.)

ob

hp *p*

**duration:** c. 2' 10"

**On the Web at:**

[http://www.cs-music.com/  
voice/shepherds-purse-1.html](http://www.cs-music.com/voice/shepherds-purse-1.html)

**See also: Intro: The Shepherd's Purse**

**at:** [http://www.cs-music.com/  
voice/intro\\_shepherds-purse.html](http://www.cs-music.com/voice/intro_shepherds-purse.html)