

# 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

**mezzo-soprano** ♩ = 180 (*constant throughout*)      *sonoro e espressivo*

**1**

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

**3**

the wick-ed and the wild That  
keep the spir - it un - de - filed. With these I match my

**4**

lit - tle wit And earn the right to stand or sit.  
Hope, look, cre - ate, or drink and

die: (drink and die)

These shape the creature that is I. (I.)

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

nar - row veg'-ta - ble realm!— The bit - ter rock, the bar - ren soil That force the 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

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

**1**

**2**

**3**

**4**

(l.v.)

die: (drink and die)

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

**5**

*mf*

(3 + 3 + 2)

**6**

(3 + 3 + 2 + 2)

**7**

**8**

(3 + 2 + 2)

**9**

(b)

**10**

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

*dampen*

*f*

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

marimba

# 4 Songs

## "Long Live the Weeds"

based on a text of Theodore Roethke

CLIFF CREGO

*N* = 180 (*constant throughout*)      *sonoro e espressivo*

**marimba**

*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

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.*

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

3

*lv.*

*lv.*

4

(*lv.*)

*lv.*

*lv.*

*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 score for measure 8. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The measure ends with a bass note labeled C#.

Musical score for measure 9. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The measure ends with a bass note labeled D#.

9

Musical score for measure 10. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The measure ends with a bass note labeled D-flat.

Musical score for measure 11. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The measure ends with a bass note labeled F#.

10

Musical score for measure 12. The top staff shows a bass line with eighth-note patterns. The bottom staff shows a bass line with eighth-note patterns. The measure ends with a bass note labeled G A.

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

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

mezzo-soprano

# 4 Songs

"No More"

$\text{♩} = 156$

CLIFF CREGO

1

mezzo- soprano  $f$  (vibraphone)

2

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

4

5

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

6

7

*f*

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

8

*f*

9

*(a calling out into the distance . . .)*

*f*

Has no cen - ter more,

*f* 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://cs-music.com/drums>

vibraphone

# 4 Songs

"No More"

$\text{♩} = 156$

CLIFF CREGO

vibraphone *hard mallets*

The first measure consists of four eighth-note pairs, each pair separated by a vertical bar. The second measure shows a change in time signature to 5/8, indicated by a large '5' above the staff. The third measure returns to 4/4, and the fourth measure returns to 3/8. The dynamic is marked as *f*.

1

This section begins with a 4/4 measure where the first two notes are eighth notes and the next two are sixteenth notes. The measure ends with a pickup note. The next measure is in 3/8, followed by a 4/4 measure. The dynamic *sempre marcato* is indicated below the staff.

3

A 3/8 measure follows, then a 4/4 measure. The dynamic *p* is indicated at the beginning of the 4/4 measure.

2

A 3/8 measure leads into a 5/8 measure. The dynamic *ff* is indicated at the end of the 5/8 measure.

3

A 3/8 measure follows, then a 3/8 measure. The dynamic *p* is indicated at the beginning of the first 3/8 measure.

4

A 3/8 measure follows, then a 3/8 measure. The dynamic *f* is indicated at the beginning of the first 3/8 measure.

5

A 3/8 measure follows, then a 3/8 measure. The dynamic *p* is indicated at the beginning of the first 3/8 measure.

A 3/8 measure concludes the piece.

**6**

**7**

**8**

**9**

**10**

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

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

**marimba**

4 Songs

## *"No More"*

CLIFF CREGO

A musical score for marimba. The tempo is marked as  $\text{♩} = 156$ . The key signature is B-flat major (two flats). The time signature changes throughout the measure: 4/4, 5/8, 4/4, 3/8, and 4/4. The dynamic is *f* (fortissimo) and the instruction is "hard mallets". The marimba part consists of a series of eighth-note patterns.

1

Measures 1-8 of the bassoon part. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The bassoon plays eighth-note patterns primarily on the B-flat and A notes of the bassoon's range. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth-note pairs followed by eighth-note triplets. Measures 4-5 continue this pattern. Measures 6-7 show eighth-note pairs followed by eighth-note triplets. Measure 8 ends with a half note on G. The instruction 'sempre marcato' is written below the staff.

*sempre marcato*

A musical score for bassoon. The score consists of two staves. The top staff shows a melodic line with various note heads and rests, primarily in the bass clef. The bottom staff provides harmonic support with sustained notes and chords. The key signature is B-flat major (two flats), and the time signature is 7/8. The score is set against a background of horizontal lines representing the floor of a building.

2

Musical score for page 2, measures 11-12. The score consists of two staves. The left staff shows a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The right staff shows a treble line with sixteenth-note patterns. Measure 11 ends with a fermata over the bass line. Measure 12 begins with a dynamic marking *ff*. A large square bracket groups the first six measures of the bass line.

3

Musical score for bassoon part, System 3. The score shows a bassoon line with a dynamic of *p*. The bassoon plays eighth-note patterns consisting of two groups of four notes each, separated by a breve rest. The first group of four notes has a bass clef, and the second group has a treble clef. The bassoon's line is set against a background of eighth-note patterns on the cello and double bass.

*(play the ten x 16th pattern)*

A musical score for a bassoon, spanning two staves. The first staff begins with a bass clef, a key signature of one flat, and a tempo marking of 3/8. It features a series of eighth-note patterns. The second staff continues the rhythmic pattern, also starting with a bass clef and a key signature of one flat. The music concludes with a final measure ending in 3/8 time.

4

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with a dynamic of *f*. The first measure starts with a bass clef, a key signature of one flat, and a common time signature. The second measure begins with a key signature of two sharps. The bassoon plays a series of eighth-note patterns. The third measure starts with a common time signature and a key signature of one flat. The fourth measure starts with a common time signature and a key signature of one flat. The bassoon continues its eighth-note pattern. The score ends with a common time signature and a key signature of one flat.

(sec)

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5

Musical score for page 5, measures 1-10. The score consists of two staves. The top staff is for the Bassoon and the bottom staff is for the Double Bass. Measure 1: Bassoon plays eighth-note pairs (Bassoon dynamic f), Double Bass plays eighth-note pairs. Measure 2: Bassoon plays eighth-note pairs (Bassoon dynamic (b)), Double Bass plays eighth-note pairs. Measure 3: Bassoon plays eighth-note pairs (Bassoon dynamic 2), Double Bass plays eighth-note pairs. Measures 4-5: Bassoon plays eighth-note pairs (Bassoon dynamic b), Double Bass plays eighth-note pairs. Measures 6-7: Bassoon plays eighth-note pairs (Bassoon dynamic 3), Double Bass plays eighth-note pairs. Measures 8-9: Bassoon plays eighth-note pairs (Bassoon dynamic 3), Double Bass plays eighth-note pairs. Measure 10: Bassoon plays eighth-note pairs (Bassoon dynamic 3), Double Bass plays eighth-note pairs.

A musical score for drums, consisting of ten staves of music. The score is written in a bass clef staff, with a bass drum part indicated by vertical strokes on the staff. The music includes various dynamics such as *v*, *mf*, *f*, and *ff*. Time signatures change frequently throughout the piece. Rehearsal numbers 6, 7, 8, 9, and 10 are marked in boxes above their respective staves. The score concludes with a repeat sign and a instruction: "(repeat: back to beginning, then no repeat at rehearsal #1)". Below the score, there is a short section of music starting with a treble clef staff and a 4/4 time signature.

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"

$\text{♪} = 156$

CLIFF CREGO

**harp**

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)

Musical score for harpsichord (hp) in 3/8 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note rest. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show a similar pattern. Measures 7-8 show another variation. Measures 9-10 show a final variation. Measure 11 concludes with a fermata over the first note and a repeat sign.

**5** SEMPRE: *table; BASS normale*

hp

(play the ten 16th pattern)

A musical score page for a harpsichord and basso continuo. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a common time signature. The harpsichord part consists of eighth-note patterns, while the basso continuo part features sustained notes with vertical stems and horizontal dashes indicating sustained notes. Measure numbers 38 and 39 are visible at the end of each staff.

**6** *normale*

hp

**C-flat**

**C**

7

*SEMPRE: table; BASS normale*

hp

hp

(break the pattern)

8

*normale*

hp

9

*(calling out into the distance . . .)*

hp

hp

E-flat

10

hp

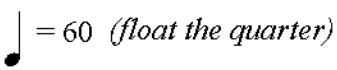
*ff*

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

mezzo-soprano

# 4 Songs

"1000 Moons"

 = 60 (*float the quarter*)

**mezzo-soprano** 

**CLIFF CREGO**

**1**

The high shel - tered

space of a spruce for - est dis-solves

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

**2**

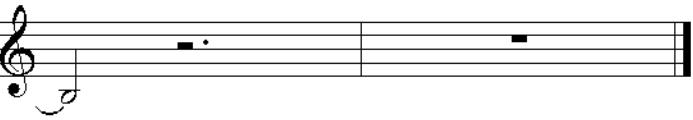
gled with, tan - gled with, the light of a

**3**

thou - sand moons— the pa - tience

**4**

that lives in - side thin air.—


*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)

**glockenspiel**

# 4 Songs

"1000 Moons"

CLIFF CREGO

**glockenspiel** = 60 (*brass mallets*)

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

**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)

small gong / bass drum

# 4 Songs

"1000 Moons"

CLIFF CREGO

$\text{♩} = 60$

**small gong / bass drum**  $\frac{5}{4}$  (soft mallets) *small gong* **1**

*sonoro*

**2**

**3**

**4**

*small gong*

*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)

harp

## 4 Songs

## "1000 Moons"

CLIFF CREGO

CLIFF CREGO

**1**

**harp**

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

A musical score for harp. The top staff is in treble clef, G major, common time, with a dynamic marking 'hp'. It consists of three measures of eighth-note pairs followed by a measure of a flat sign. The bottom staff is in bass clef, C major, common time, with a dynamic marking 'p'. It consists of three measures of eighth-note pairs followed by a measure of a flat sign. The notes are grouped by vertical bar lines.

A musical score for harp. The top staff uses a treble clef and shows a continuous eighth-note pattern on the A, C, E, G, B, and D strings. The bottom staff uses a bass clef and shows sustained notes on the D and G strings, with vertical dashes indicating they continue beyond the page. The harp is indicated by a bracket on the left.

A musical score for harp, labeled "hp". The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 begins with a forte dynamic. Measure 3 begins with a piano dynamic. Both measures feature eighth-note patterns and grace notes.

A musical score for piano. The top staff uses a treble clef and has the dynamic marking "hp". It consists of four measures of music. The first measure has a single eighth note. The second measure has a sixteenth-note rest followed by a sixteenth note. The third measure has a sixteenth-note rest followed by a sixteenth note, a quarter note, another sixteenth-note rest, and a sixteenth note. The fourth measure has a sixteenth-note rest followed by a sixteenth note, a quarter note, another sixteenth-note rest, and a sixteenth note. The bottom staff uses a bass clef and consists of four measures. Each measure starts with a sixteenth-note rest followed by a sixteenth note. The second measure has a sixteenth-note rest followed by a sixteenth note, a quarter note, another sixteenth-note rest, and a sixteenth note. The third measure has a sixteenth-note rest followed by a sixteenth note, a quarter note, another sixteenth-note rest, and a sixteenth note. The fourth measure has a sixteenth-note rest followed by a sixteenth note, a quarter note, another sixteenth-note rest, and a sixteenth note.

4

hp

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)

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**

**3** *non-vibrato*

**4**

**5** *poco vibrato*

**6** **10** **7**

*f with - in the in - ner cir - cle of*

wood - en match held in the hand, white

on all its sides shoots flick - er - ing tongues be - fore it flash - es

in - to flame:—

with - in the in - ner cir - cle of

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

**3** (fire.) \_\_\_\_\_ **2**

**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 - awake and reach out

14

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

**15**

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

3

*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 - umphant - ly \_\_\_\_\_

**18***ben marcato*

,  
self - as - sured, and with a sweet,

*ritardando* . . .

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

**19***tempo primo (dotted quarter = 68)*

agitated . . .

**20**

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

8

1

3

2

3

3

3

4

lv.

mf >

3

3

5

3

3

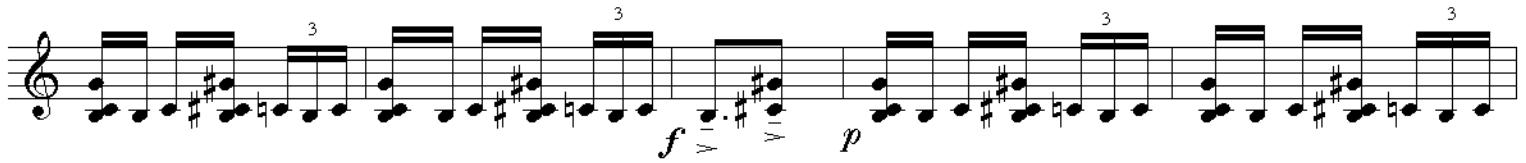
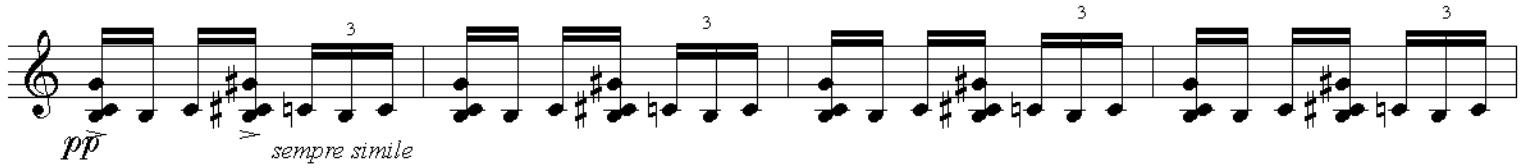
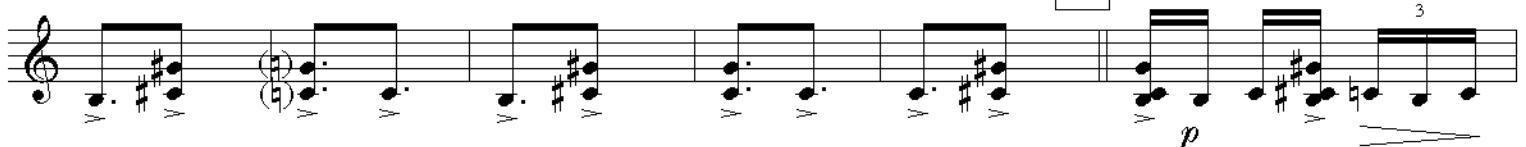
6

f

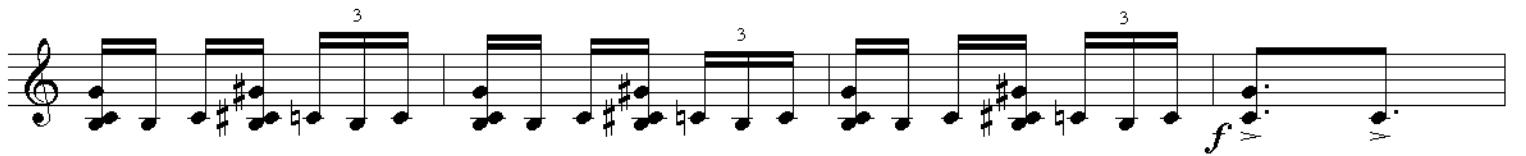
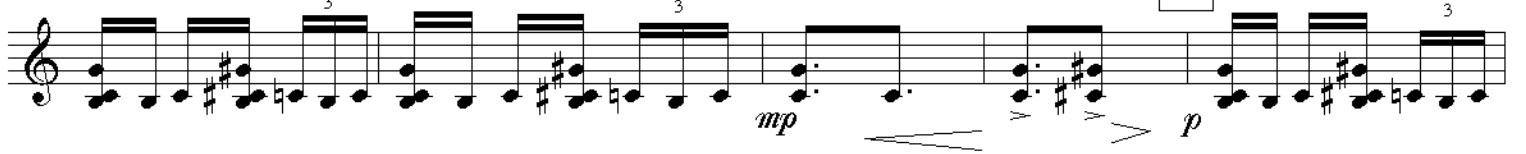


(very precise, steady, as an underlying agitato music)

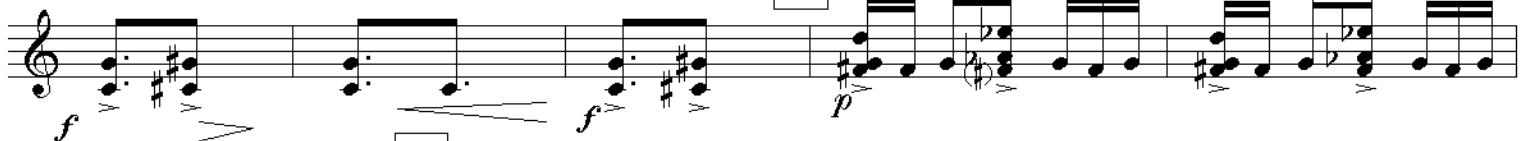
15



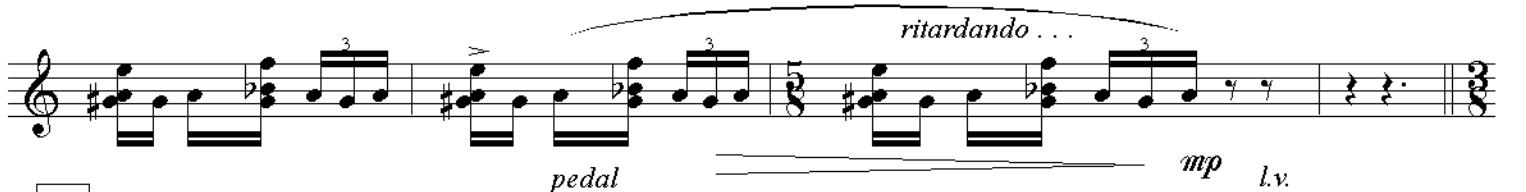
16



17



18



19

(tempo primo = dotted quarter = 68)



20



21



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

marimba

# 4 Songs

"Spanish Dancer"

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

$\text{♩.} = 68$   
(medium hard mallets)

CLIFF CREGO

marimba

**f** sonoro, ma non troppo forte

This is the first page of a marimba score. It features a single staff in common time (indicated by a '3') with a bass clef. The music consists of eighth-note patterns. The dynamic instruction 'f' with the note 'sonoro, ma non troppo forte' is placed below the staff. The title 'CLIFF CREGO' is printed at the top right.

This is the continuation of the marimba score from the previous page. It starts with measure 1, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

1

This is the continuation of the marimba score from the previous page. It starts with measure 2, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

2

This is the continuation of the marimba score from the previous page. It starts with measure 3, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

This is the continuation of the marimba score from the previous page. It starts with measure 4, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

3

This is the continuation of the marimba score from the previous page. It starts with measure 5, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

4

This is the continuation of the marimba score from the previous page. It starts with measure 6, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns. The dynamic 'f' is indicated above the staff, followed by 'mf'.

5 (don't rush)

This is the continuation of the marimba score from the previous page. It starts with measure 7, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns. The dynamic 'f' is indicated above the staff.

This is the continuation of the marimba score from the previous page. It starts with measure 8, which begins with a bass clef and a '3' indicating common time. The music consists of eighth-note patterns.

3

The image shows a page of sheet music for bassoon, page 2, containing 8 measures. The key signature changes between F major (measures 6-7), G major (measures 8-9), and A major (measures 10-13). Measure 6 starts with a dynamic *f*. Measure 7 begins with a dynamic *mf* and includes a performance instruction *f subito*. Measure 8 starts with a dynamic *mp*. Measure 9 starts with a dynamic *p*. Measure 10 starts with a dynamic *f*. Measure 11 starts with a dynamic *mp*. Measure 12 starts with a dynamic *f*. Measure 13 starts with a dynamic *p*.

**14** *pesante*

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

**15** 3 *mp*

*f* *mp*

**16** 4 *f* *f*

**17** 3 **18** *ritardando . . .*

**19** *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

**harp**

$\text{♩} = 68$

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

1

5 | 5 | f

3

3 | 3 | f

2

p | p | f

3

p | p | f

p | p | f

4

Musical score page 4. Treble and bass staves. Measure 4 ends with a dynamic *f*.

5

Musical score page 5. Treble and bass staves. Measure 5 includes dynamics *secco*, *C*, and *B*.

6

Musical score page 6. Treble and bass staves. Measure 6 starts with C-flat B-flat. Measures 7 and 8 follow.

7

9

9

8

2

2

2

2

9

10

Musical score pages 7 and 8. Treble and bass staves. Measures 7 and 8 continue, ending with measure 10.

11

(3rd harmonic on A string)

Musical score page 11. Treble and bass staves. Measure 11 starts with *p poco*. Measure 12 begins with notes D, C#, B, E, F, G#, A.

12

D C# B | E F G# A

Musical score page 12. Treble and bass staves. Continuation of measure 12.

**13**

B# E-flat      *f* >      *f* > >

**14**

**15**

*pesante*

< *f* >      < *f* >      < *f* >

**16**

**17**

< *f* >      < *f* >      < *f* > >      D# B E

**18**

**19**

D C-flat B-flat G

**20**

*mf* < >      *f*

**21**

C B

*f* > >      *f* > >