

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* *p* *ff* *p*  
*ff* *mp* (subito)

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

20  
*f*  
*ff* (pesante) *pp*  
*ff* *pp* *ff*  
*mp* *ff*

(as overtone of bass drum)

29

pp ff pp pp ff pp ff pp ff

$\text{♩} = 152$  = 128 = 107 = 90 = 152 = 128 = 107 = 90 = 152 = 128 = 107 = 90

34

ff mp f mp mf

(smooth decelerando)

152 = 102 x (3/2)

(all voices: same dynamic)

53

mf pp p f (meno)

(sonoro; don't dampen)

(all voices: same dynamic)

75

mf pp p fpp

(sonoro) (dampen)

$\text{♩} = 90$

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  
12  
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  
f > pp  
tss - 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  
ff > p  
ff  
ta. ta. takataka  
ff  
f p (simile)  
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  
ff > p  
ff  
ta. ta. takataka  
ff  
f p (simile)  
ff  
mp  
mf  
f  
ta-ka - etc.

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 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 first system starts at measure 5 and ends at measure 10. The second system starts at measure 10 and ends at measure 15. The third system starts at measure 20 and ends at measure 25. The fourth system starts at measure 25 and ends at measure 30. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (4 and 5) are indicated above certain notes. The key signature has one sharp (F#), and the time signature is 3/8. 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 has 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 has 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 has a bass line with many notes, some slurs, and some ties. 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 rhythms and fingering numbers (4, 4, 4, 4, 4). 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) and fingering numbers (4, 4, 4, 4, 4). The treble staff has a few notes in measures 96 and 97.

105

Musical notation for measures 105-110. The system consists of two staves. The bass staff continues with eighth-note patterns, including some sixteenth-note runs and fingering numbers (4, 4, 5, 4, 4). The treble staff has a few notes in measures 106 and 107.

110

115

Musical notation for measures 110-115. The system consists of two staves. The bass staff continues with eighth-note patterns, including some sixteenth-note runs and fingering numbers (4, 4, 4, 4, 4). The treble staff has a few notes in measures 111 and 112.



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

$\text{♩} = 84$

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

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

6

cym  
 sn  
 tom  
 bd

11

cym  
 sn  
 tom  
 bd

*(tightly together)* *(sec)*

16

cym *mp*

sn

tom

bd

21

cym *mf* *p* *ff* *f* *mf (sec)*

sn *p* *f* *f* *1/8* *4/4*

tom *f* *f* *1/8* *4/4*

bd *f* *f* *f* *f* *mf*

(with a splash!)

26

cym *p* *ff* *(sec)*

sn *p* *crescendo poco a poco ...* *f* *1/8* *4/4* *3/8 (sec)* *4/4*

tom *1/8* *4/4* *3/8* *4/4*

bd *ff* *ff* *ff* *ff* *ff*

31

cym *(sec)*

sn *f* *pp* *ff* *ff* *ff* *ff* *ff* *3+5/8+16* *ff*

tom *f* *pp* *ff* *ff* *ff* *ff* *ff* *3+5/8+16* *ff*

bd *ff* *f* *ff* *f* *ff* *ff* *ff* *ff*

36

cym

sn

tom

bd

(tutti: ff)

41

cym

sn

tom

bd

$\text{♩} = 56$

46

cym

sn

tom

bd

$\text{♩} = 56$

(snare tightly with cymbals)

*mf* (sec)

(simile)

51

cym

sn

tom

bd

*mf* (poco)

*f*

(pesante)

56 *(pesante)*

*mp* *(sonoro)* *f* *(poco)* *mf*

61

*mf* *ff* *ff* *ff*

66

*mp* *ff*

71

*mp*

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

*cym*  
*sn*  
*tom*  
*bd*

*mf* *p* *mf* *p*

*(poco)*

84 (dampen on 3)

*cym*  
*sn*  
*tom*  
*bd*

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

*(ma non troppo)* *P (heavy)*

**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)

**A**  $\text{♩} = 112$  (= 112) = 89 = 71  
(keep pedal down beginning of repeat;  
play grace notes second time only)

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

$\text{♩} = 112$  = 89 = 71  $\text{♩} = 56$  **C**  $\text{♩} = 112$  (= 112) = 89 = 71 = 112 (= 112) = 89 = 71  
*mp* *f* *mf* *f* *mf*

$\text{♩} = 112$  = 89 = 71 = 56 = 71 = 89 = 112  $\text{♩} = 56$  **D**  $\text{♩} = 84$  (simile)  
*f* *mf* (keep pedal down through repeat) *f* *mp*

$\text{♩} = 112$   
*f* *mp* *f* *p*

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

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

Staff E (measures 44-52) and Staff F (measures 53-60) are in treble clef. Staff E starts with a half note, followed by sixteenth-note runs with sixths. Staff F continues with similar patterns, including a piano section and a fortissimo section. Dynamics include *mf*, *f*, *mf*, *P*, *ff*, and *f*. Pedal markings are present.

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

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

Staff G (measures 61-66) is in treble clef. It features sixteenth-note runs with sixths and triplets. Dynamics include *mp*, *f*, *ff*, and *f*. Pedal markings are present.

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

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

Staff H (measures 67-76) is in treble clef. It features sixteenth-note runs with sixths and triplets. Dynamics include *f*, *ff*, *mf*, and *mf* (*sonoro*). Pedal markings are present.

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

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

Staff I (measures 77-85) is in treble clef. It features sixteenth-note runs with sixths and triplets. Dynamics include *f*, *f*, and *mf* (*poco pesante*). Pedal markings are present.

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

86 *f* (*sonoro*)

Staff I continuation (measures 86-90) is in treble clef. It features sixteenth-note runs with sixths and triplets. Dynamics include *f* (*sonoro*). Pedal markings are present.



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

*f* *mp* *f*

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

**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  $\text{mp}$  (subito)  $\text{f}$  (subito)  $\text{mp}$

147  $\text{f}$   $\text{mp}$  (poco pesante)  $\text{mf}$   $\text{ff}$   $\text{mf}$   $\text{mp}$

**N**  $\text{♩} = 56$  (sustained)

157 **O**  $\text{ff}$   $\text{f}$   $\text{mf}$   $\text{mp}$   $\text{mf}$  **P**  $\text{♩} = 56$

(sustained) (like a whirlwind)

168  $\text{mf}$   $\text{p}$   $\text{f}$   $\text{Ped}$   $\text{Ped}$  **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)

6 (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* and accents.

(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* and accents.

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 3/8 time signature in measure 34. Dynamic markings include *mf* and "(crescendo poco a poco...)" with a hairpin.

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* *mf* (sonoro) *mf* *mp*

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

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>