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# A CREELEY COLLECTION

For Mixed Voices, Flute, Percussion, and Piano

## 1. The Winner

(a multi-part round)

Robert Creeley+

Libby Larsen

Chorus (unison)

Flute

Percussion

*♩ = 116, brightly*

\*  
I'm going to beat — ev-ry-thing I can, — I'm going to beat ev-ry-thing, —

ev-ry-thing — I — can.

TOM-TOMS

boisterously

\*Treat as a normal round of more than eight but less than forty parts. Voices enter on the second measure of the round and sing completely through at least once.

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CHOR.

FL.

PERC.

tr

$\text{tr} \text{ } \text{tr}$

sub. p

$\text{ff}$

S.

A.

T.

B.

FL.

PERC.

$\text{ff}$

$\text{fp}$

$f$

$\text{fp}$

$f$

$\text{ff}$

$p$

$p$

I'm going to beat ev'ry-thing I can.

I'm going to beat ev'ry-thing I can.

I'm going to beat ev'ry-thing I can.

I'm going to beat ev'ry-thing I can.

## 2. Sufi Sam Christian

$\text{♩} = 52$ , slowly, with a blues feeling

TENOR SOLO

FLUTE

PERCUSSION

PIANO

$\text{mf}$

Lift me into heav'n — slowly,

*legato, warmly*

$\text{mp}$

$\text{mf}$

T. *'cause my back's sore — and my mind's — thought-ful, —* A

FL. *quietly*

PERC.

PNO.

T. *lift me, — lift me in-to heav-en slow — ly,* *(scoop)*

FL.

PERC.

PNO. *f*

T. *lift me, — lift me in-to heav-en slow — ly,* B

FL. B

PERC. *suspended cymbal (wire brushes)*

PNO.

Musical score for measures 1-4 of "Cheap Thrill". The score includes parts for Tenor (T), Flute (Fl.), Percussion (Perc.), and Piano (Pno.).

- T:** Tenor part, mostly rests.
- Fl.:** Flute part, starting with a *quietly* dynamic and *mp* (mezzo-piano) dynamic. It features a melodic line with triplets.
- Perc.:** Percussion part, featuring a *sus. cym. (soft mallet)* (sustained cymbal) effect.
- Pno.:** Piano part, featuring a complex accompaniment with triplets and arpeggiated figures.

### 3. Cheap Thrill

A solo voice steps forward and says: "Cheap thrill." (pause) "Write in the air with flourishes."

The soloist should stand still. The chorus members, conductor and instrumentalists, on cue, should each make one dramatically wild flourish with hands and arms, all at the same time. Stop. The soloist should step back into the ranks of the chorus.

### 4. Love Comes Quietly

Musical score for "Love Comes Quietly". The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute (Fl.), Percussion (Perc.), and Piano (Pno.).

- Tempo:**  $\text{♩} = 63$
- Chorus:** Soprano, Alto, Tenor, and Bass parts, all marked *mp* (mezzo-piano) and *(hum)* (humming).
- Fl.:** Flute part, starting with a *gently* dynamic and *mp* dynamic. It features a melodic line with triplets and a *f mp* (forte mezzo-piano) dynamic section.
- Perc.:** Percussion part, mostly rests.
- Pno.:** Piano part, featuring a simple accompaniment with a *gently, legato* dynamic and *mp* dynamic.

**A**

S. *mp* Love comes quiet-ly, fi-nal-ly, drops a-bout me in the

A. *mp* Love comes quiet-ly, fi-nal-ly, drops a-bout me in the

T. *mp* Love comes quiet-ly, fi-nal-ly, drops a-bout me in the

B. *mp* Love comes quiet-ly, fi-nal-ly, drops a-bout me in the

FL.

PERC.

PNO.

S. *mp* old ways. (hum) Love comes

A. *p* old ways. Love, love, love comes

T. *mp* old ways. (hum) Love comes

B. *p* old ways. Love, love, love comes

FL. *mp* *p*

PERC. *p* orch. bells (wood mal.)

PNO. *mf* *ova*

# 5. From "Mabel"

♩ = 108

S. *f* dum dum-de-dum-de-dum-dum *sub. p* dum-dum dum-de-  
A. *f* The dum-de-dum-dum dum-dum dum dum-de-dum-dum *sub. p* dum-dum dum  
T. *f* dum-dum *sub. p* dum-dum  
B. *f* dum-dum *sub. p* dum-dum

♩ = 108

Fl. *f*

Perc. Tom-toms *mf* *f*

PNO.

S. *f* dum-dum dum-de-dum-dum-dum-dum \_\_\_\_\_ *f* dum  
A. *f* dum-dum dum dum-dum-dum-dum-dum \_\_\_\_\_ *f* dum  
T. *f* dum-dum dum dum-dum-dum-dum-dum \_\_\_\_\_ *f* dum  
B. *f* dum-dum dum-de-dum-dum-dum-dum-dum \_\_\_\_\_ *f* dum

Fl. *sf* *f*

Perc.

PNO.

Continue to sing "dum-a-dum-a" for the entire rhythmic pattern. *dv.*

S.  
dum-a-dum-a-(sim.) dum dum-a-(sim.) dum dum-a-(sim.)

A.  
dum-a-dum-a-(sim.) dum dum-a-(sim.) dum dum-a-(sim.)

T.  
dum-a-dum-a-(sim.) dum dum-a-(sim.)

B.  
dum-a-dum-a-(sim.) dum dum-a-(sim.)

Fl.  
tr. *pp* *ff*

Perc.  
woodblock *mp*

Pna.  
*p*

S.  
dum-dum, accents- can hear the prose

A.  
dum-dum, accents-

T.  
dum-dum, accents-

B.  
dum-dum, accents- can hear the prose

Fl.  
ord. *f*

Perc.  
tom-toms *mf* *f* *pp*

Pna.  
*mf*

**B**



S. *mp* sound same, sound same, sound same, can hear the prose sound same, sound same, *f* *mp*  
 A. *f* *mp* can hear the prose sound same, sound same, sound same, can hear the prose *f*  
 T. *f* *mp* can hear the prose sound same, sound \_\_\_\_\_ same, \_\_\_\_\_ can hear the prose sound same, *f* *mp*  
 B. *f* *mp* sound \_\_\_\_\_ same, \_\_\_\_\_ can hear the prose sound same, sound same, sound same, *f*

Fl. *mp*  
 Perc.  
 Pno.

S. *f* *mp* sound \_\_\_\_\_ same, \_\_\_\_\_ can hear the prose sound same, sound \_\_\_\_\_ same, \_\_\_\_\_  
 A. sound same, sound same, sound same, can hear the prose sound, can hear the prose sound *f* *mp* *f*  
 T. sound same, can hear the prose sound same, can hear the prose sound same, can hear the prose *mp* *f* *mp* *f*  
 B. *f* *mp* can hear the prose sound same, sound \_\_\_\_\_ same, \_\_\_\_\_ can hear the prose sound same, *f* *mp*

Fl. orch. bells  
 Perc. *mf*  
 Pno.