

Composed for Deborah Andrus

DE PROFUNDIS

FOR B \flat CLARINET, RECORDED SOUNDS
AND PROJECTED TEXT (DVD)

by

PATRICK LONG

(2006)

PROGRAM NOTES:

De Profundis is my third in a cycle of pieces that I think of as "songs without singing". Texts and music have been put together to powerful effect since music began. Songs have all the abstract elements of music-- melody, harmony, rhythm and so forth, plus the more literal text dimension. With technology, I'm exploring ways in which the dimension of text can be brought into an instrumental piece. Texts are displayed on the screen, and in many cases, the clarinet plays a melody that is a setting of that text. This is quite faithful and literal at first-- perhaps the melody could be sung-- but as the piece progress the connection between the clarinet melodies and the words becomes more abstract.

Text:

Out of the depths
I have cried to thee, O Lord;
Lord, hear my voice.
Let thine ears be attentive to the voice of my supplication. (F DRONE)
If thou wilt mark iniquities,
O Lord, Lord, who shall stand it?
For with thee there is mercy;
and for the sake of thy law,
I have waited for thee, O Lord.
My soul has relied on his word;
my soul has hoped in the Lord.
From the morning watch until the night,
let Israel hope in the Lord;
because with the Lord there is mercy,
and with him plentiful redemption.
And he shall redeem Israel
from all his iniquities.
Glory be to the Father, and to the Son, and to the Holy Spirit;
as it was in the beginning, now, and forever,
and unto the ages of ages. Amen.

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Solemn, yearning, desolate $\text{♩} = 41$

7

12

17

22

27

Out of the depths I have cried to

you O Lord Lord hear my voice Let thine ears be attentive to the

voice of my sup-li-ca - tion If thou wilt mark in - i - qui - ties O Lord who will

PERFORMANCE NOTES: While it is important that the phrases basically line up with the drones, it is not vital that the rhythms line up precisely with the repeating bass drum notes. Strive to create a sense of almost improvisatory freedom. Shape the phrases dynamically as desired. I haven't written many dynamics, because the overall feeling should be one of quiet contemplation. In the passage from measure 44 - 56, mirror the taped part, and allow the dynamic level to become louder. The "lyrics" written in are for reference. These words appear on the screen, and the melody is a setting-- this is like a song without singing.

31
— stand a- gainst — it? —
[2:56]

35
[3:45]
For with Thee — there is mer- cy — and for the sake — of Thy law — I have wait - ed — for Thee —
[3:20]

39
— O Lord —
[3:45]

44 *mf*
My soul has re - lied — on His word — my soul has — hoped — in the — Lord —
[4:10]

48

51
6:8

53

7 5 11:8 10

[5:04]

55

3 3 3

58

3 7 p

[5:34]

61

3

[5:51]

65

p

3 3

From the morn - ing watch un - til the night let Is - ra - el hope in the Lord.

[6:14]

because with the Lord there is mercy,
and with him plentiful redemption.

68

3 3 3 5

[6:34]

And he shall redeem Israel
from all his iniquities.

Musical score for measures 72-75. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with a triplet of eighth notes and a five-measure phrase. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Measure numbers 72, 73, 74, and 75 are indicated at the beginning of their respective staves. A rehearsal mark [6:56] is present at the start of the piano part.

Glory be to the Father,
and to the Son,
and to the Holy Spirit;

Musical score for measures 76-78. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Measure numbers 76, 77, and 78 are indicated at the beginning of their respective staves. A rehearsal mark [7:17] is present at the start of the piano part.

as it was in the beginning,
now, and forever,

Musical score for measures 79-81. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with a five-measure phrase, a triplet of eighth notes, and a six-measure phrase. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Measure numbers 79, 80, and 81 are indicated at the beginning of their respective staves. A rehearsal mark [7:36] is present at the start of the piano part.

and unto the ages of ages.
Amen.

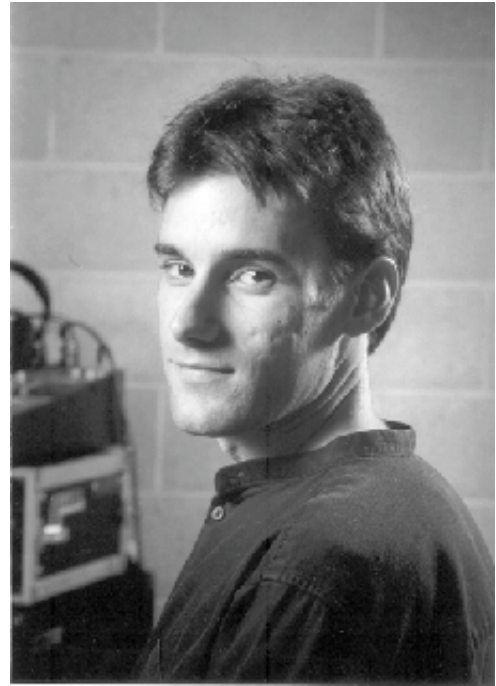
Musical score for measures 82-85. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with a triplet of eighth notes, a six-measure phrase, and a triplet of eighth notes. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Measure numbers 82, 83, 84, and 85 are indicated at the beginning of their respective staves. A rehearsal mark [7:55] is present at the start of the piano part.

Musical score for measures 86-88. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a melodic line with a five-measure phrase. The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Measure numbers 86, 87, and 88 are indicated at the beginning of their respective staves. A rehearsal mark [8:15] is present at the start of the piano part.

Thank you for downloading this composition. If you ever perform this piece is public, please send a program to the address below.

Patrick Long (b.1968) is a *summa cum laude* graduate of Syracuse University. He received both his Masters and Doctoral degrees in composition from the Eastman School of Music in Rochester, New York. An active percussionist as well as a composer, he specializes in the creation and performance of works that combine real-time electronic processes with live performers. He has performed solo recitals of this music at numerous venues throughout the United States.

He has studied composition with Andrew Waggoner, Samuel Adler, Warren Benson, Christopher Rouse, Joseph Schwantner and David Liptak, percussion with Michael Bull and John Beck, and computer music with Allan Schindler. He has completed commissions for diverse artists and ensembles, including marimba soloist Andrew Harnsberger,



Ned Corman of the Commission Project, the Syracuse Symphony Orchestra Percussion Ensemble, the Timaeus Chamber Ensemble, saxophonist Gail Levinsky, the Hobart and William Smith Colleges Dance Department, the Eastman School of Music, pianist Jennifer Blyth, the Corigliano String Quartet, the Lina Bahn / Collin Oldham Duo, the Susquehanna University Orchestra and the Air de Cour Ensemble. His works have been featured at festivals and concert series around the U.S., including the Memphis State New Music Festival, the New Paltz *Music in the Mountains* Festival, the Ann Arbor *Brave New Works* Festival, the Kilbourn Concert Series, the Rochester *Image, Movement, Sound* Festival, the Washington D.C. Contemporary Music Forum, and the national conferences of the Society of Composers, Inc., the Society of Electro-Acoustic Musicians in the United States (SEAMUS), the Percussive Arts Society and the North American Saxophone Association.

Recordings of his works are featured on numerous CDs, as well as through his website. Many of his scores are also available for free download via the internet. Also an active practitioner of pop music, he performs regularly with the central Pennsylvania-based rock band - *Faculty Lounge*.

He is currently an associate professor of music composition, theory and technology at Susquehanna University. He resides in Selinsgrove, Pennsylvania with his wife Julie, daughter Renée, and son Brendan.

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