

*for Allison Hooper*

THREE SONGS  
FOR SOPRANO AND MARIMBA

POEMS BY:

EDNA ST. VINCENT MILLAY

MUSIC BY:

PATRICK LONG

## Travel

The railroad track is miles away,  
And the day is loud with voices speaking,  
Yet there isn't a train goes by all day  
But I hear its whistle shrieking.

All night there isn't a train goes by,  
Though the night is still for sleep and dreaming,  
But I see its cinders red on the sky,  
And I hear its engine steaming.

My heart is warm with the friends I make,  
And better friends I'll not be knowing;  
Yet there isn't a train I wouldn't take,  
No matter where it's going.

## The Philosopher

And what are you that, wanting you,  
I should be kept awake  
As many nights as there are days  
With weeping for your sake?

And what are you that, missing you,  
As many days as crawl  
I should be listening to the wind  
And looking at the wall?

I know a man that's a braver man  
And twenty men as kind,  
And what are you, that you should be  
That one man in my mind?

Yet women's ways are witless ways,  
As any sage will tell, --  
And what am I, that I should love  
So wisely and so well?

## The last strain of "Renascence"

The world stands out on either side  
No wider than the heart is wide;  
Above the world is stretched the sky, --  
No higher than the soul is high.  
The heart can push the sea and land  
Farther away on either hand;  
The soul can split the sky in two,  
And let the face of God shine through.  
But East and West will pinch the heart  
That can not keep them pushed apart;  
And he whose soul is flat -- the sky  
Will cave in on him by and by.

# TRAVEL

TEXT: EDNA ST. VINCENT MILLAY

MUSIC: PATRICK LONG

♩ = 152

*mf*

The rail - road track is

miles a - way

The day is loud with voi - ces speak - - - ing

Yet there is n't a train goes by -

all day

7

11

16

21

But I hear its whistle shriek

26

Detailed description: This system contains measures 26 through 30. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The key signature has one flat (B-flat).

ing.

31

Detailed description: This system contains measures 31 through 34. The piano accompaniment continues with the same eighth-note pattern. The vocal line has a long note in measure 31, followed by rests in measures 32 and 33, and a final note in measure 34. The key signature changes to two flats (B-flat and E-flat) in measure 32.

All night

35

Detailed description: This system contains measures 35 through 39. The piano accompaniment continues. The vocal line has a long note in measure 35, followed by rests in measures 36 and 37, and a final note in measure 39. The key signature changes to three flats (B-flat, E-flat, and A-flat) in measure 38.

there is n't a train goes by

40

Detailed description: This system contains measures 40 through 44. The piano accompaniment continues. The vocal line has a long note in measure 40, followed by rests in measures 41 and 42, and a final note in measure 44. The key signature changes to two flats (B-flat and E-flat) in measure 43.

Though the night is still for sleep and dream-ing

45

Detailed description: This system contains measures 45 through 49. The piano accompaniment continues. The vocal line has a long note in measure 45, followed by rests in measures 46 and 47, and a final note in measure 49. The key signature changes to one flat (B-flat) in measure 48.

But I see its cin - ders

50

red on the sky And I hear its en -

55

gine steam - - - ing.

60

My heart is warm with

65

friends I make, And

69

bet - ter friends I'll not be know - ing

73

This system contains measures 73 to 76. It features a vocal line in 4/4 time with lyrics and piano accompaniment in the right and left hands. The key signature has one flat (Bb).

Yet there is - - n't a train I would - n't take

77

This system contains measures 77 to 81. It features a vocal line in 4/4 time with lyrics and piano accompaniment in the right and left hands. The key signature has one flat (Bb).

No mat - ter where it's go - - - ing

82

This system contains measures 82 to 86. It features a vocal line in 4/4 time with lyrics and piano accompaniment in the right and left hands. The key signature has one flat (Bb). The system ends with a double bar line and a 2/4 time signature change.

87

This system contains measures 87 to 90. It features piano accompaniment in the right and left hands. The key signature has one flat (Bb). The system starts with a 2/4 time signature, changes to 4/4 at measure 88, and ends with a double bar line.

# THE PHILOSOPHER

With a strong sense of groove ♩ = 116

*mf* (in R.H. ad lib accents throughout in addition to those marked)

*f*

7 *mp*

and what are you that want-ing you I should be kept\_\_\_\_\_

12

— a - wake ——— As ma - ny nights as there are days ———

17

— with weep-ing for ——— your sake And what are

22

you that miss-ing you as ma-ny days as crawl I should be

27

lis-ten-ing to the wind and look-ing at the wall?

32

I know a

37

man that's a brav-er man and twen-ty men as kind and

42

what are you that you should be the one man in

46

my mind? But

51

wo-men's ways are wit-less ways, As a-ny sage will tell

55

And what am I, that I should love so wise

60

ly and so well

65

# THE LAST STRAIN OF "RENASCENCE"

$\bullet = 60$  *mp*

The world starts out on ei - ther side No

Marimba *p* soft mallets - roll all notes

wid - er than the heart is wide; —

5

A - bove the world — is stretched the sky, — No high - er than the soul is high. —

10

The heart can push the sea and land

*mp* < >

15

Far - ther a - way on ei - ther hand;

*mf* *p*

21

Detailed description: This system contains measures 21 through 26. The vocal line begins with the lyrics 'Far - ther a - way on ei - ther hand;'. The piano accompaniment features a complex rhythmic structure with time signatures of 3/4, 2/4, and 4/4. Dynamics include *mf* and *p*. The key signature has one sharp (F#).

*mp*

27

Detailed description: This system contains measures 27 through 33. The piano accompaniment continues with a *mp* dynamic. The time signatures remain 3/4, 2/4, and 4/4. The key signature has one sharp (F#).

The soul can split the sky in two, And let the face of

*p*

34

Detailed description: This system contains measures 34 through 38. The vocal line begins with the lyrics 'The soul can split the sky in two, And let the face of'. The piano accompaniment features a *p* dynamic. The time signatures are 2/4 and 4/4. The key signature has one sharp (F#).

God shine through. But East and West will pinch the heart That

39

Detailed description: This system contains measures 39 through 44. The vocal line begins with the lyrics 'God shine through. But East and West will pinch the heart That'. The piano accompaniment continues with a *p* dynamic. The time signatures are 3/4, 4/4, and 5/4. The key signature has one sharp (F#).

can not keep them pushed a - part; — And he whose soul is flat -- the sky —

44

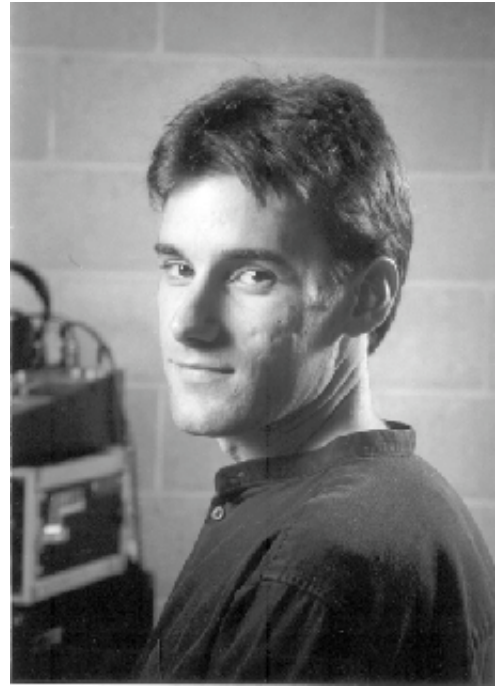
— Will cave in on him by and by.

50

**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.

Patrick Long, DMA  
Associate Professor of Composition, Theory and Music Technology  
Susquehanna University  
514 University Avenue  
Selinsgrove, Pennsylvania 17870  
(570) 372-4289  
longp@susqu.edu  
<http://www.longsound.com/>