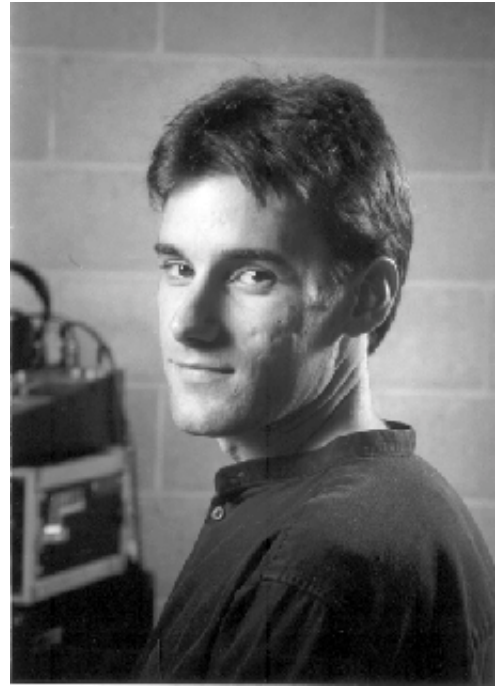


Thank you for downloading this composition. If you ever perform this piece is public, please send a program to the address below.

Patrick Long 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 the internet via MP3.com. 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 assistant professor of music composition, theory and technology at Susquehanna University. He resides in Selinsgrove, Pennsylvania with his wife Julie and daughter Renée.

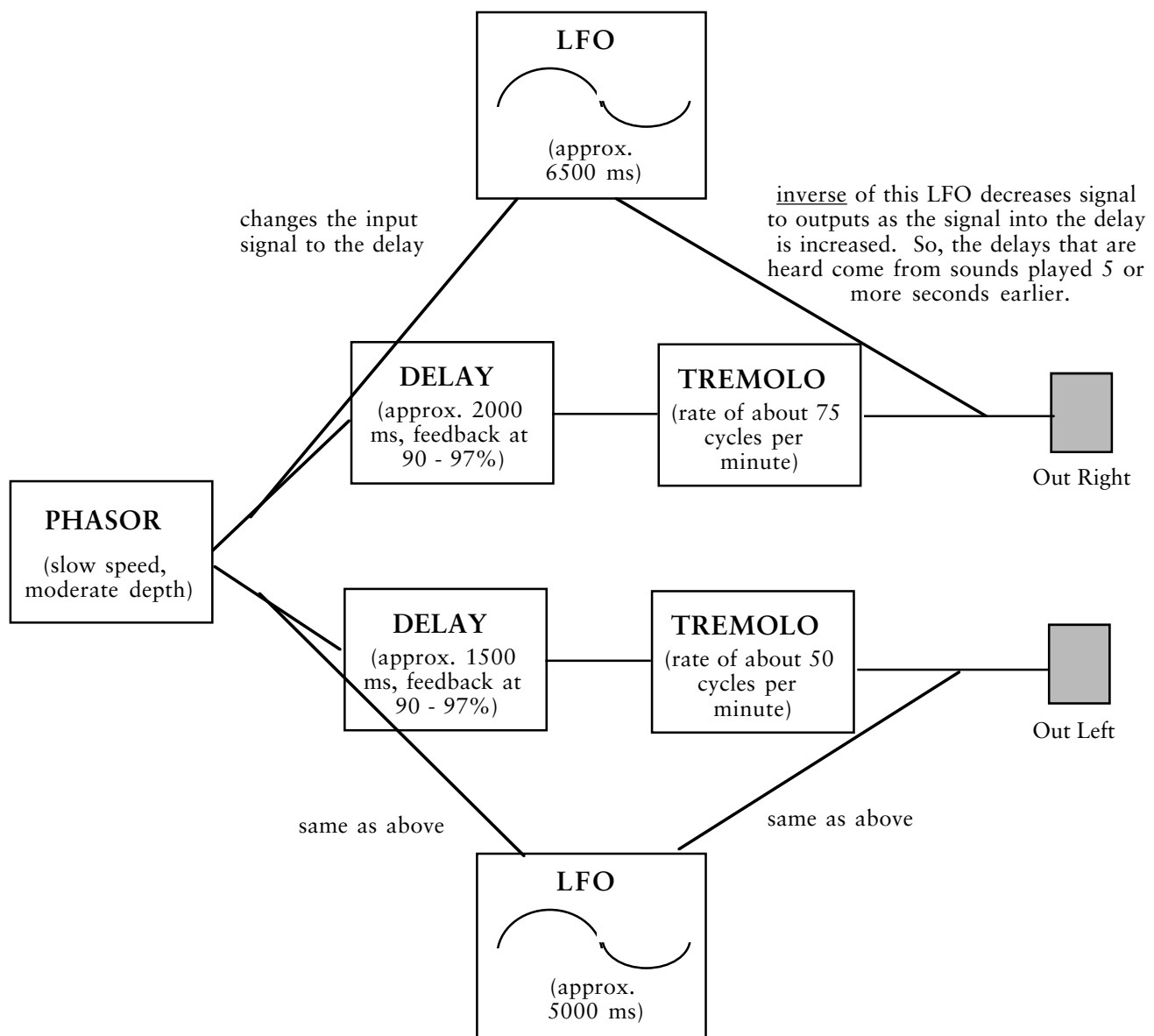
Patrick Long, DMA
Assistant Professor of Composition, Theory and Music Technology
Susquehanna University
514 University Avenue
Selinsgrove, Pennsylvania 17870
(570) 372-4289
longp@susqu.edu
<http://www.longsound.com/>

PROGRAM NOTES

Arioso was written in an attempt to capture a moment of spontaneous meditation, when the chattering radio that is consciousness quiets unexpectedly. The slowly evolving opening is designed to transport the listener into an austere and quiet state of mind, while the simple and consonant transformations that follow fill this void with warmth.

PERFORMANCE NOTES

The violin and piano should be subtly amplified. Additionally, the violin sound should be processed in the following manner, using one or more hardware processors, or with a computer.



ARIOSO

FOR VIOLIN AND PIANO

PATRICK LONG

Gentle and understated $\text{♩} = 42$

pp

quasi echo

ppp

pp

Red. →

* *Red.*

p

quasi echo

pppp

p

mp

sim.

3

l.v.

mp

* *Red.*

Red. →

pp

cresc. poco a poco

mf

sub. p

pp

mf

p

l.v.

mf

mp

Red. →

5

8

mp

dim....

p

p

mp

5

3

Red. →

mp

19

poco *pp* delicate *ppp* 8⁻⁻⁻ 8⁻⁻⁻

3 3 *p* *red.* *red.*

23

p *ppp* 8⁻⁻⁻ 8⁻⁻⁻

red. *p* (4) *red.*

27

ppp

3

31

rit. . . Move ahead

pp *ppp* *p* *red.*

35

mp

Red.

38

Red. *Red.* *Red.*

41

rit. . . *freely - accompagnato* *port.*

ppp *quasi echo* *sim.*

mp

3

44

hold back . . .

mp *p* *mp*

48 a tempo - move ahead slightly

Musical score for measures 48-51. The treble clef contains a melodic line with a slur and a *p* dynamic. The bass clef contains accompaniment with *p* and *ppp* dynamics, triplets, and "Red." markings.

molto rit. . .

Musical score for measures 52-54. The treble clef contains a melodic line with a slur and a *pppp* dynamic. The bass clef contains accompaniment with *mp* and *p* dynamics, triplets, and "Red." markings.

dim. e rit. a fine . . .

(rit. . .) ♩ = 44

Musical score for measures 55-56. The treble clef contains a melodic line with a slur. The bass clef contains a dense accompaniment with a *pppp* dynamic.

Musical score for measures 57-59. The treble clef contains a melodic line with a slur. The bass clef contains a dense accompaniment. A text box at the bottom right contains performance instructions.

The last few notes should be pressed, but should not sound.