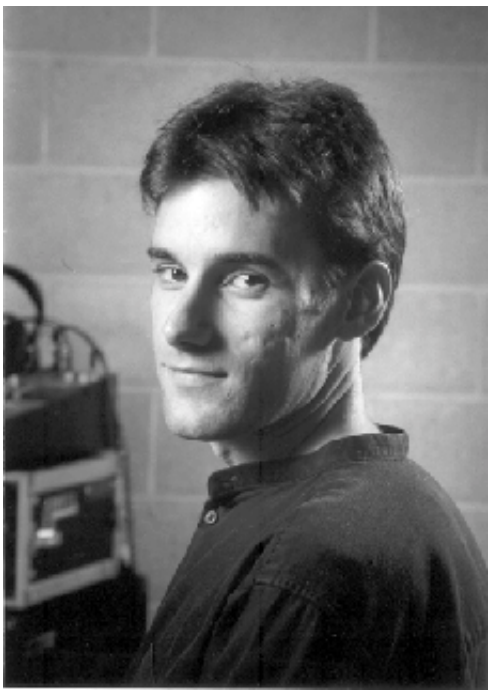
# ASTRONOMER

FOR SOPRANO, AMPLIFIED CHAMBER ENSEMBLE,
AND ELECTRONIC PERCUSSION

PATRICK LONG

**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 perfomed 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 practioner of pop music, he performs regularly with the central Pennsylvania-based rock band - *Faculty Lounge*.

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

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# *"Astronomer"*

for soprano, amplified chamber ensemble, and electronic percussion

**When I Heard the Learned Astronomer**

by Walt Whitman

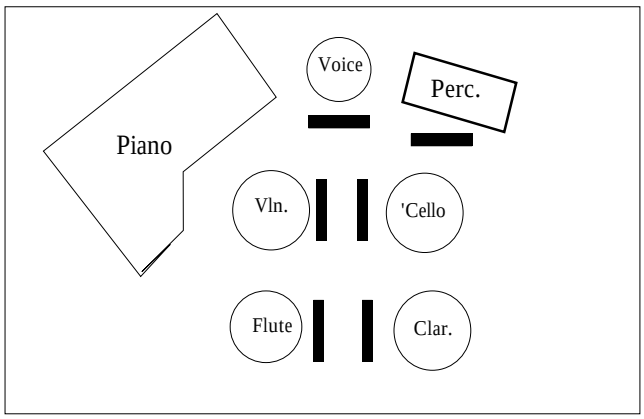
When I Heard the Learned Astronomer,
When the proofs, the figures, were arranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure them,
When I sitting heard the astronomer where he lectured with much applause in the lecture room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wandered off by myself,
In the mystical moist night air, and from time to time,
Looked up in perfect silence at the stars.

**Program Note**

In writing this piece, the main compositional challenge was to create a texturally and formally simple work that allowed each of the musicians to play melodic lines in a free and expressive way, despite (or perhaps because of) the metronomic percussion track. The selection of this text, as well as the simplicity of the music to which it is set, was influenced by my discomfort in realizing that the imaginary audience that any composer writes for was becoming-- for me-- an increasingly educated and exclusive group.

Astronomer was composed specifically for the Timaeus ensemble, and was completed in early 1997. The instruments and the voice are amplified in order to create a blend with the electronic percussion, and not necessarily to make them louder. The samples and MAX patch necessary to play the electronic percussion part are available from the composer.

Instrument Set-up




## The composer

A recent biography of Patrick Long is available from his website at **www.longsound.com**

*Dedicated to the Timaeus Ensemble:*
*Jennie Oh, Kurt Fowler, Jennifer Blyth, Helen Pridmore, David Welter*

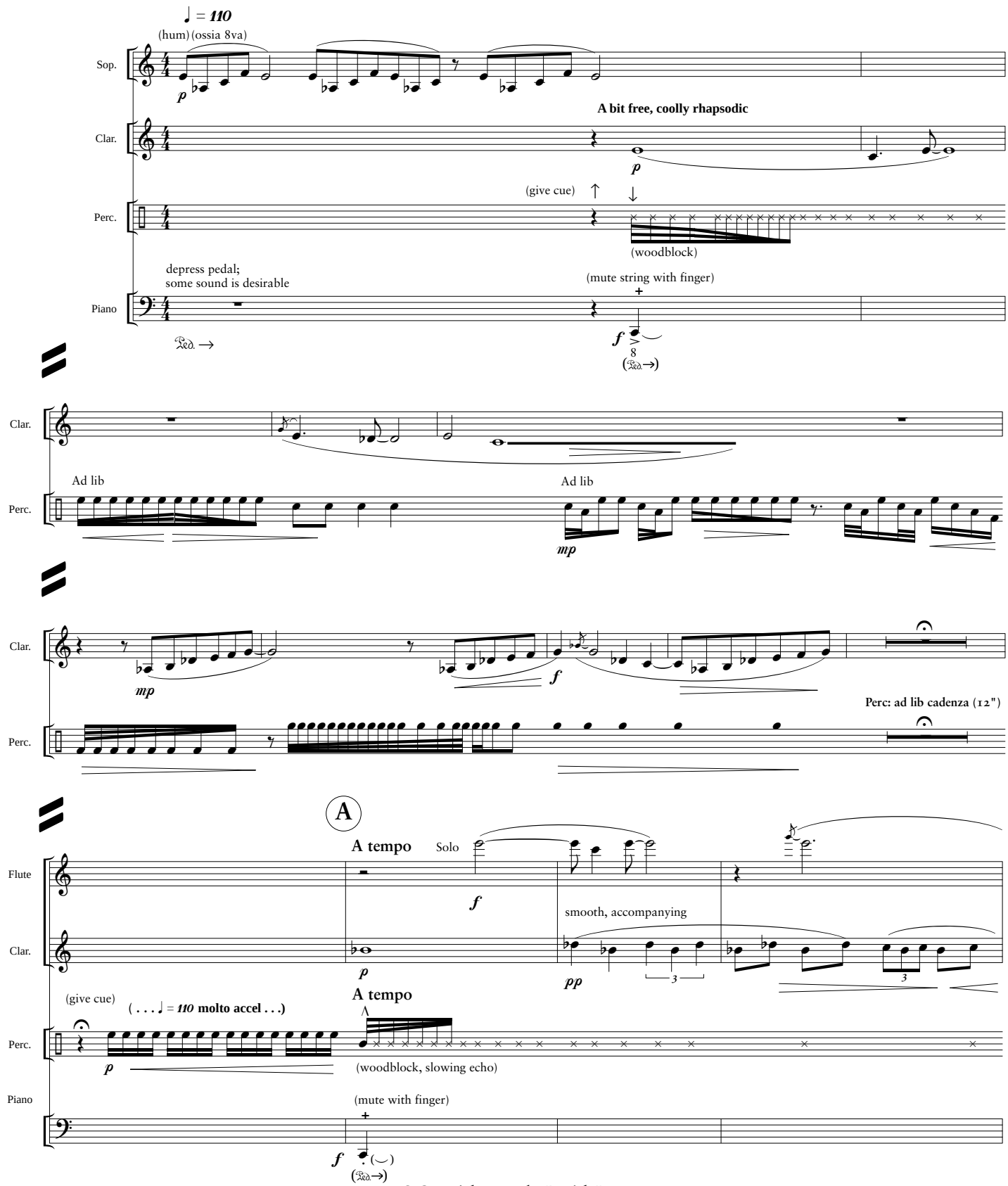
Score in C

# A S T R O N O M E R

for soprano, amplified chamber ensemble, and electronic percussion

TEXT: WALT WHITMAN

MUSIC: PATRICK LONG

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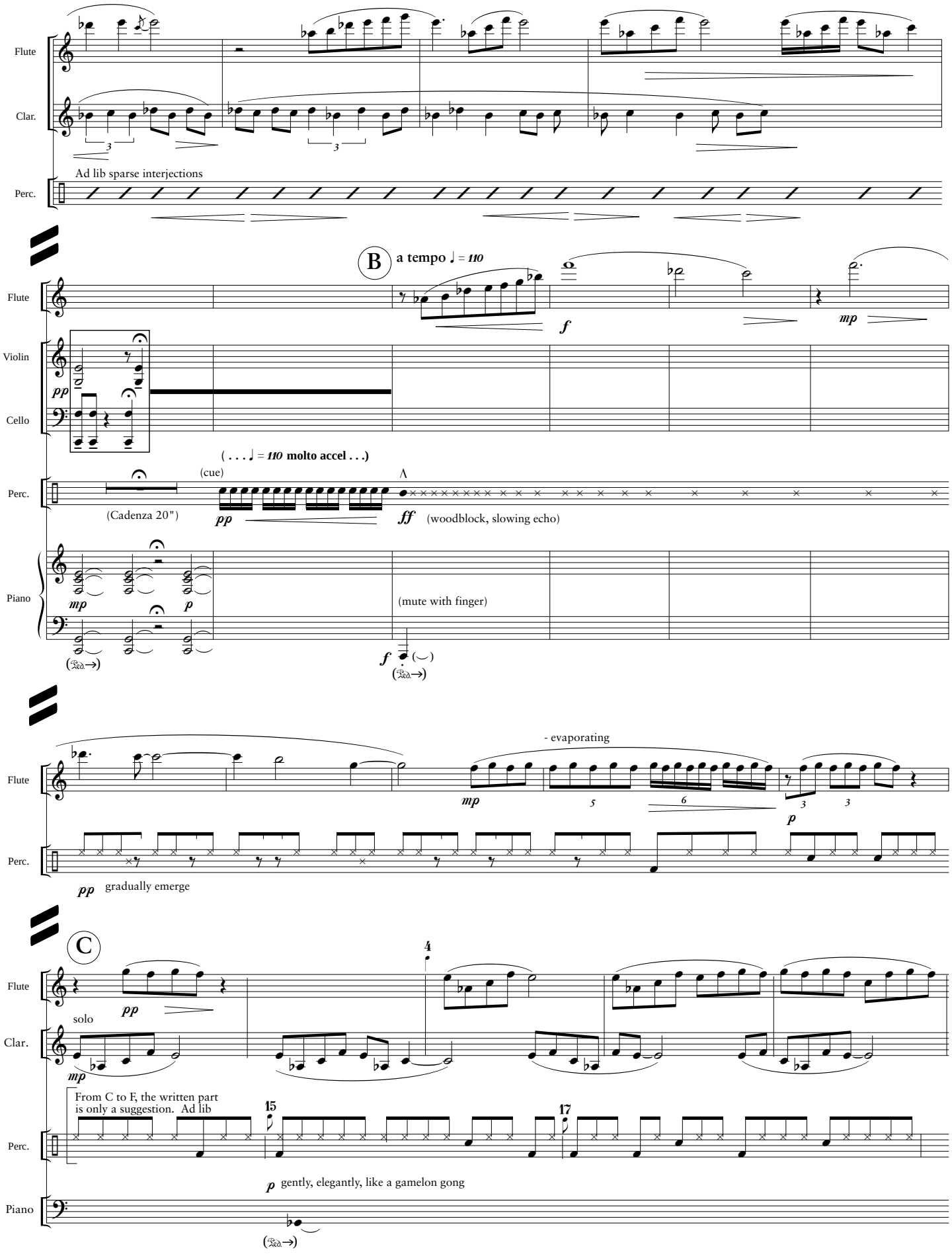
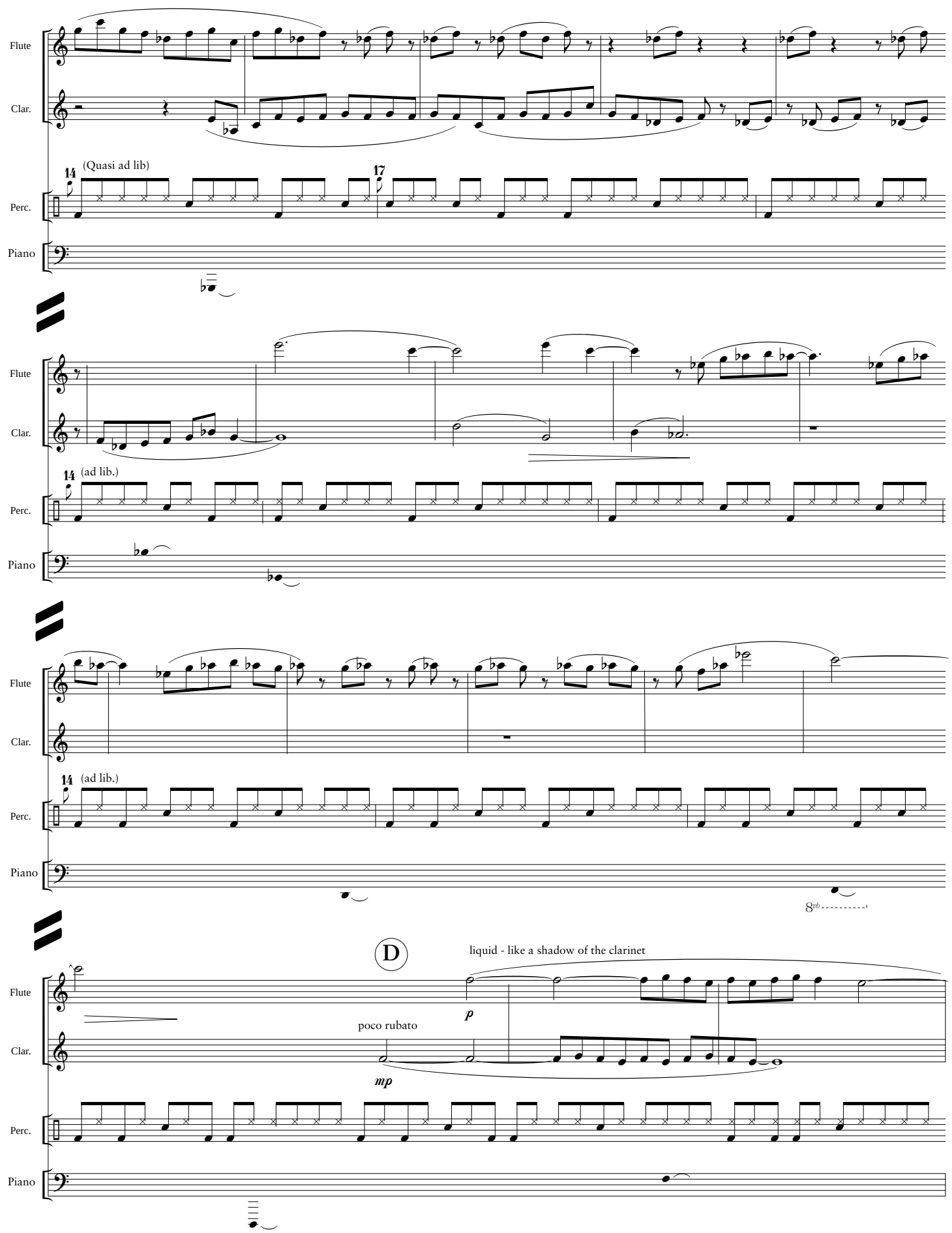
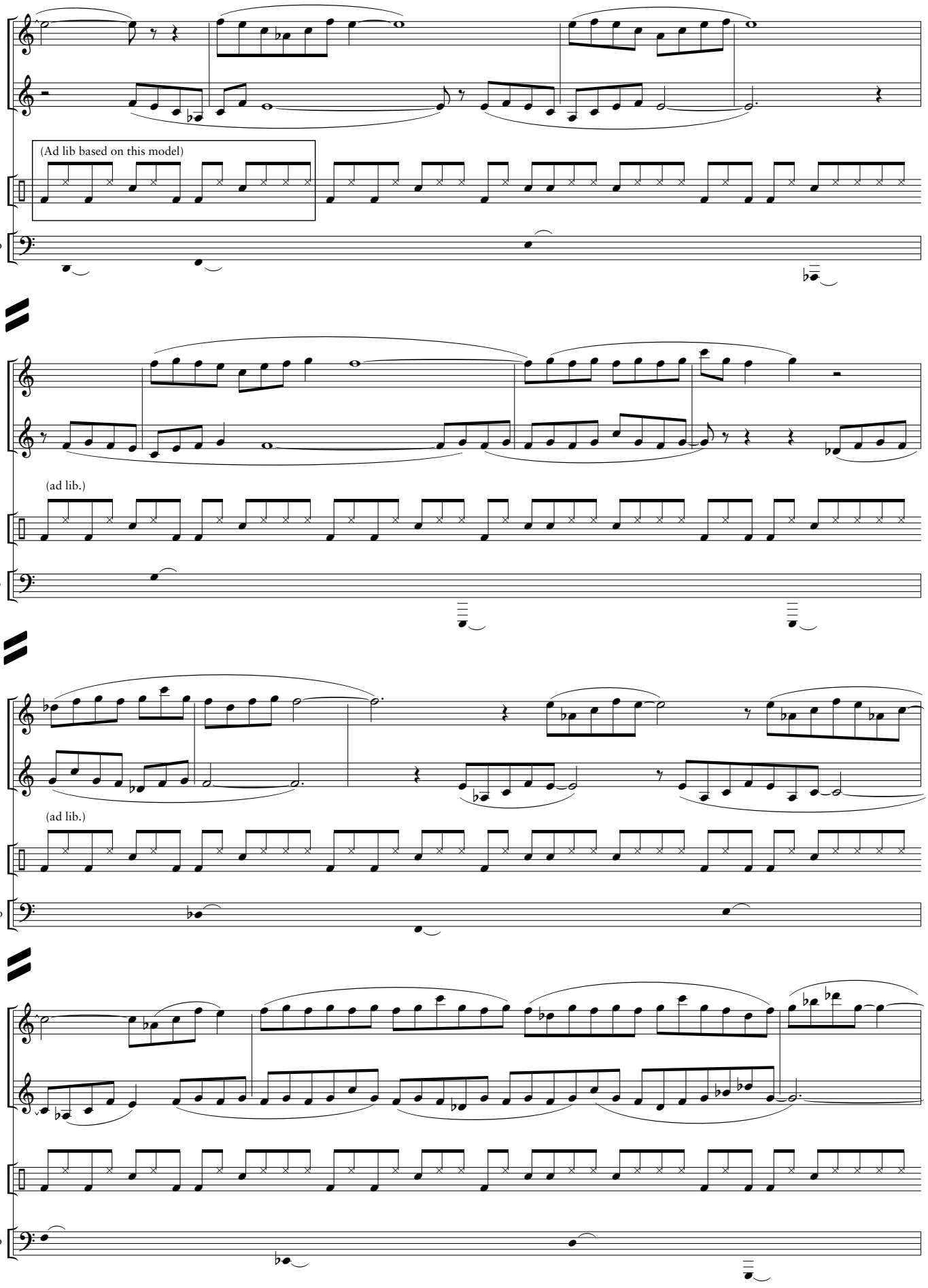
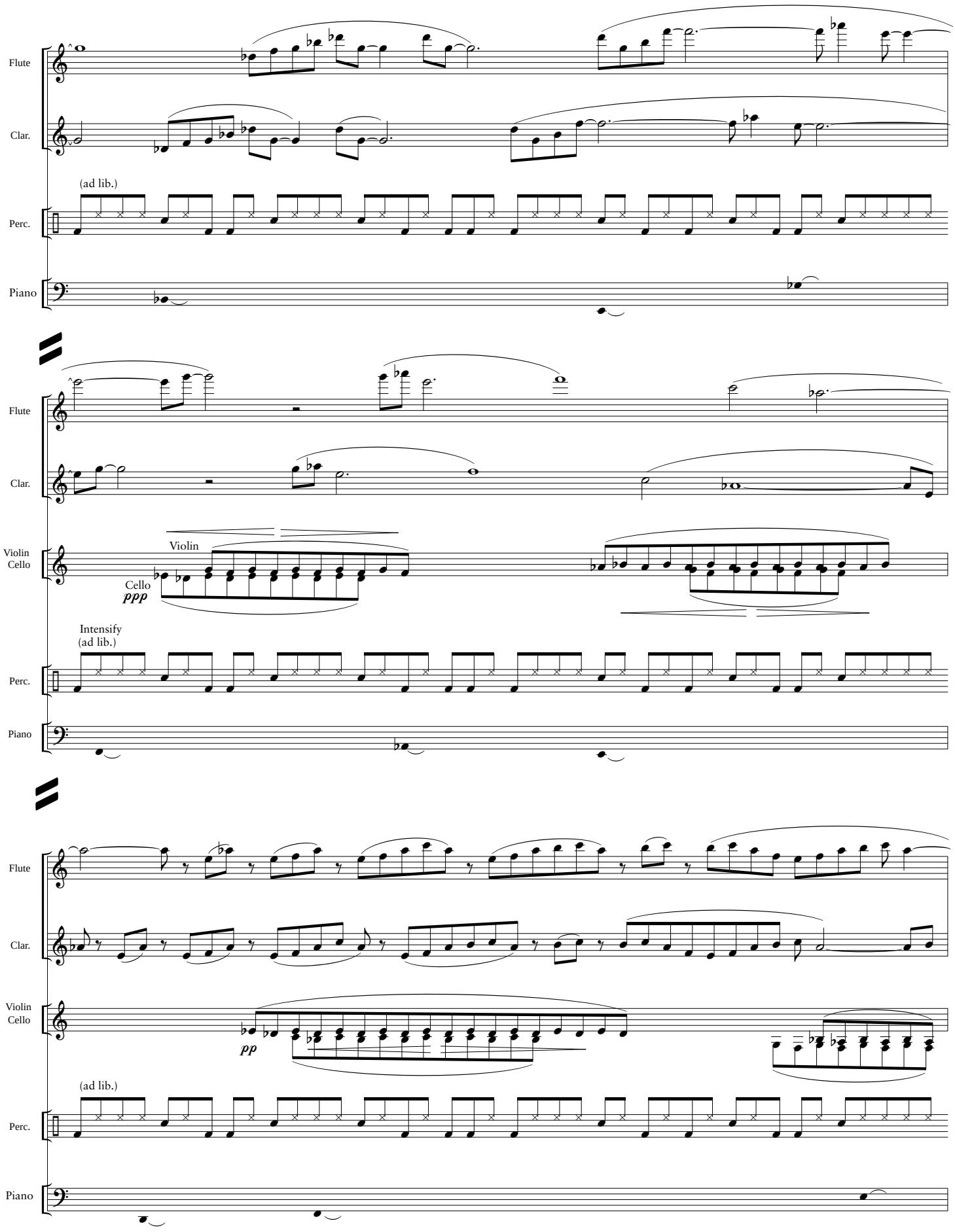
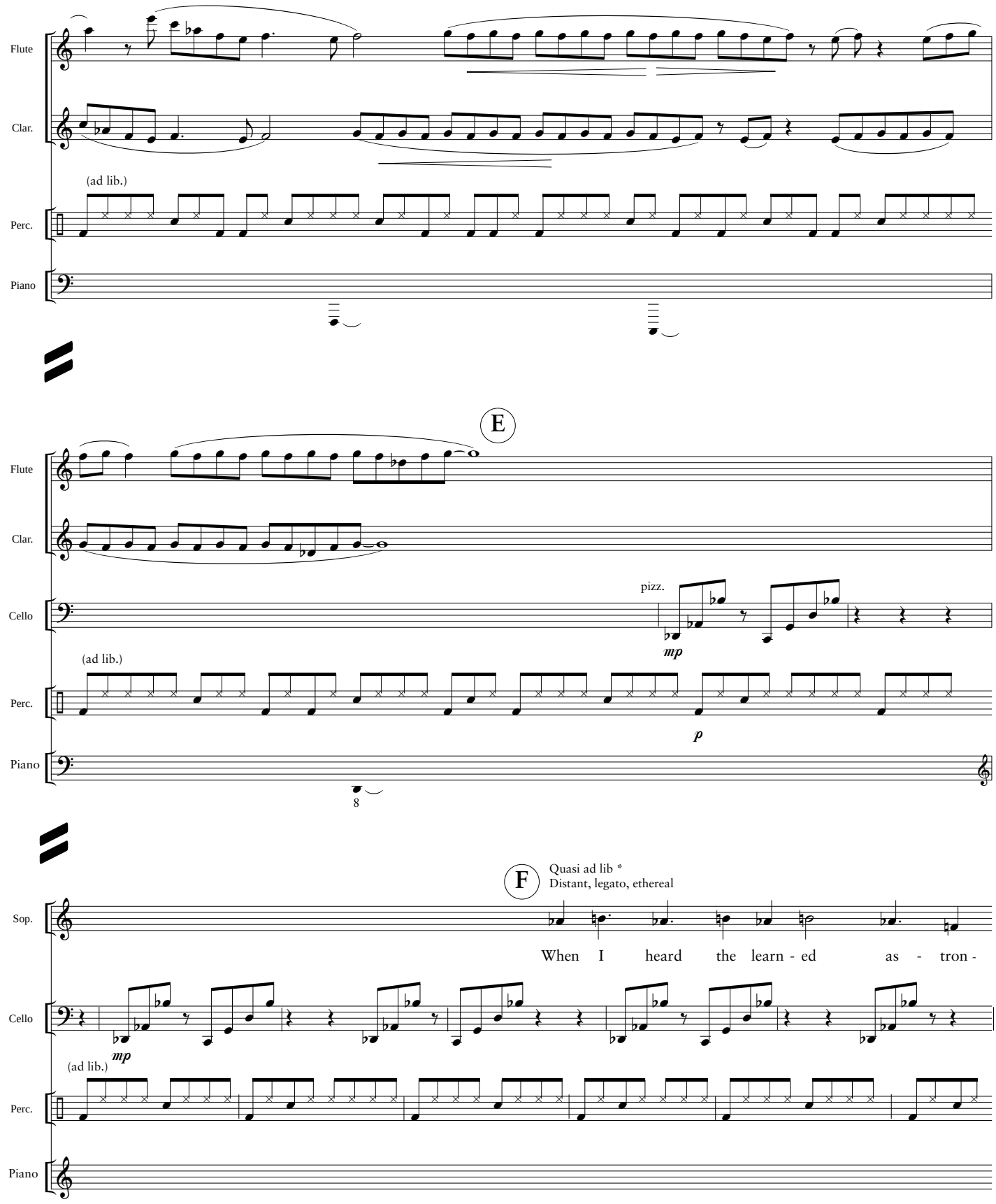

Flute
Clar.
Ad lib sparse interjections
Perc.
B
a tempo ♩ = 110
Flute
f
mp
Violin
Cello
pp
( . . . ♩ = 110 molto accel . . .)
(cue)
Perc.
(Cadenza 20")
pp
ff
(woodblock, slowing echo)
Piano
mp
p
(mute with finger)
f
- evaporating
Flute
mp
p
Perc.
pp
gradually emerge
C
Flute
pp
solo
Clar.
mp
From C to F, the written part
is only a suggestion. Ad lib
Perc.
p
gently, elegantly, like a gamelon gong
Piano

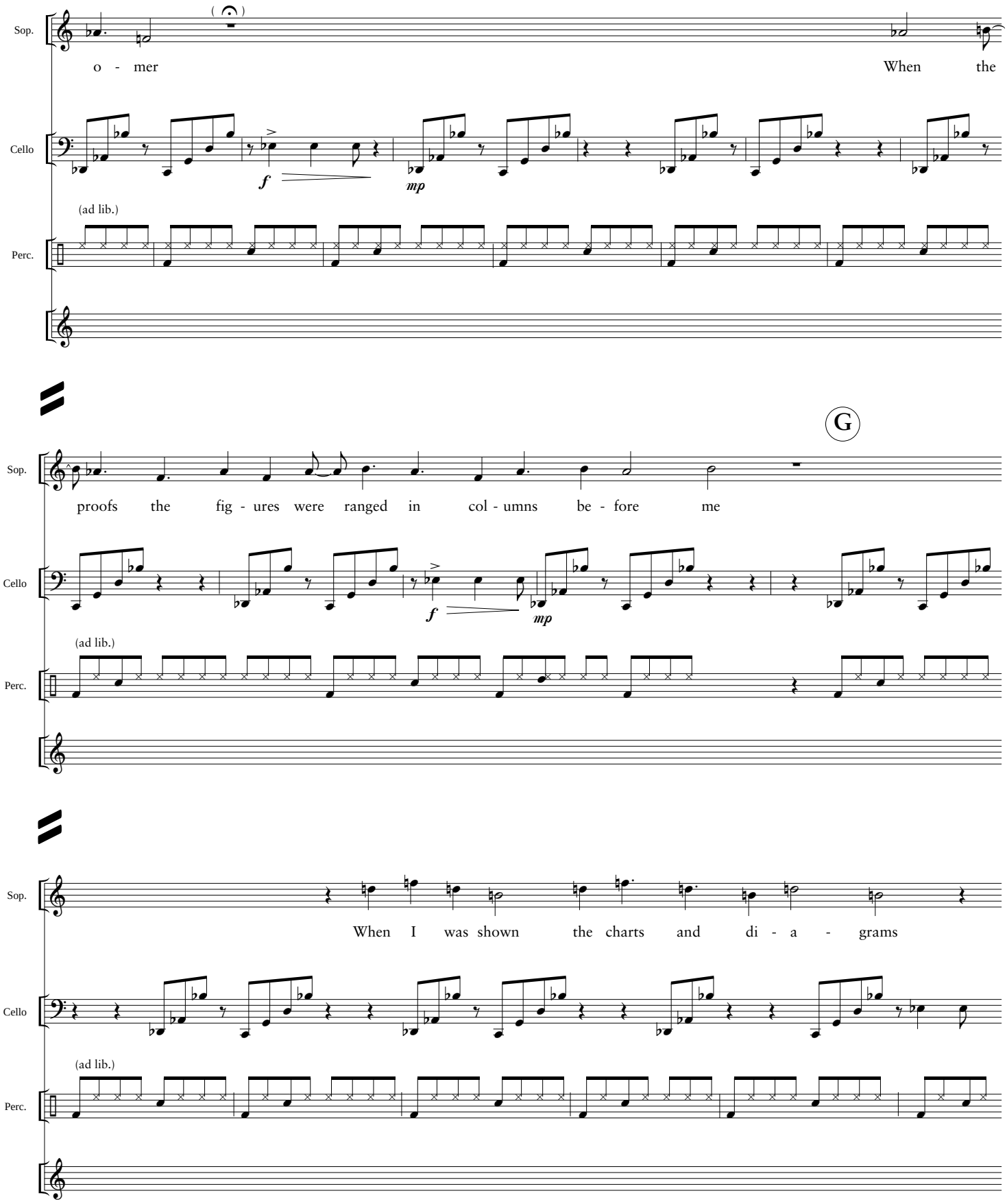

Flute
Clar.
Perc.
Piano
14
(Quasi ad lib)
17
(ad lib.)
8vb
D
liquid - like a shadow of the clarinet
poco rubato
p
mp

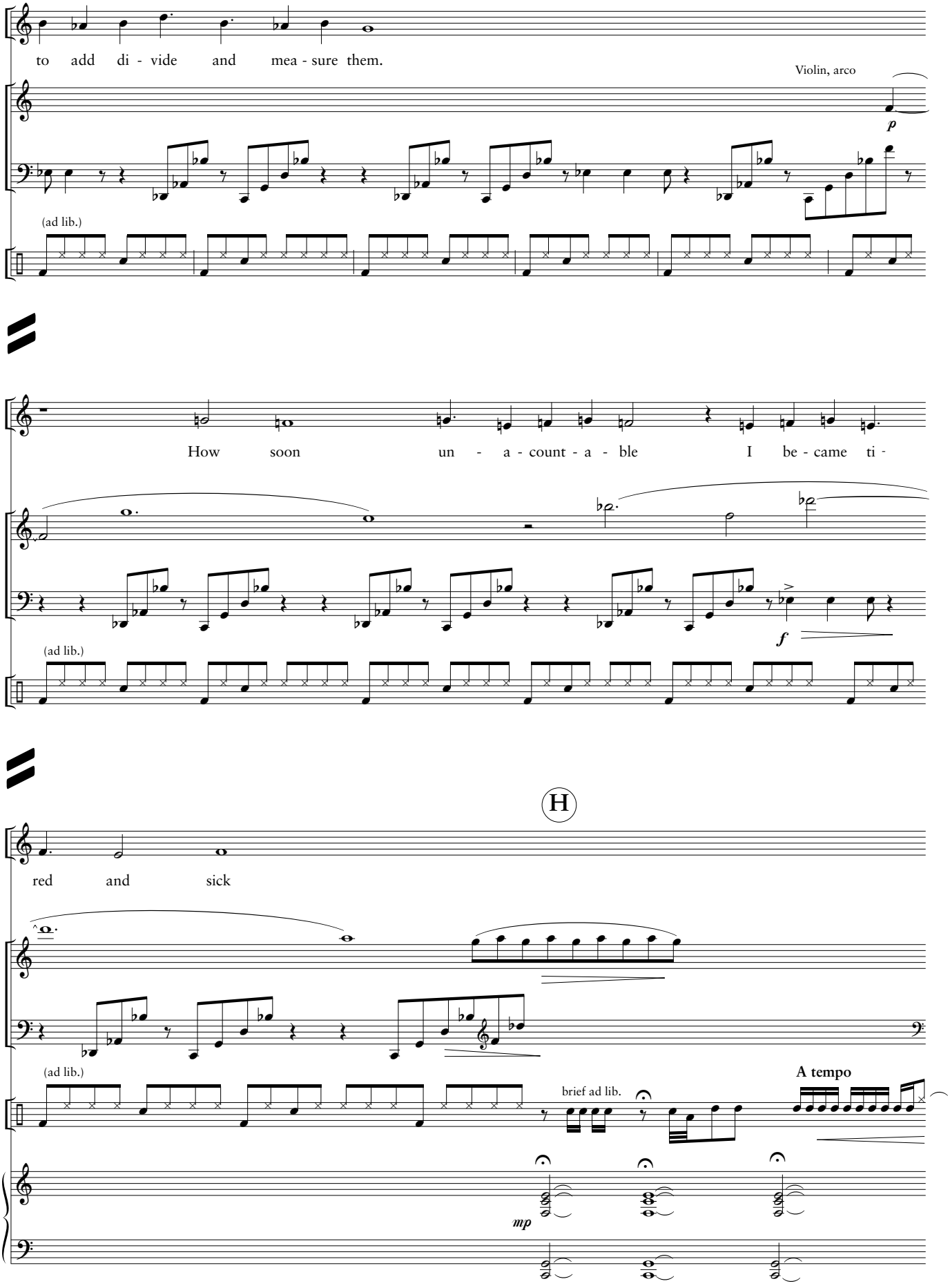

Flute
Clar.
(Ad lib based on this model)
Perc.
Piano
Flute
Clar.
(ad lib.)
Perc.
Piano
Flute
Clar.
(ad lib.)
Perc.
Piano
Flute
Clar.
Perc.
Piano

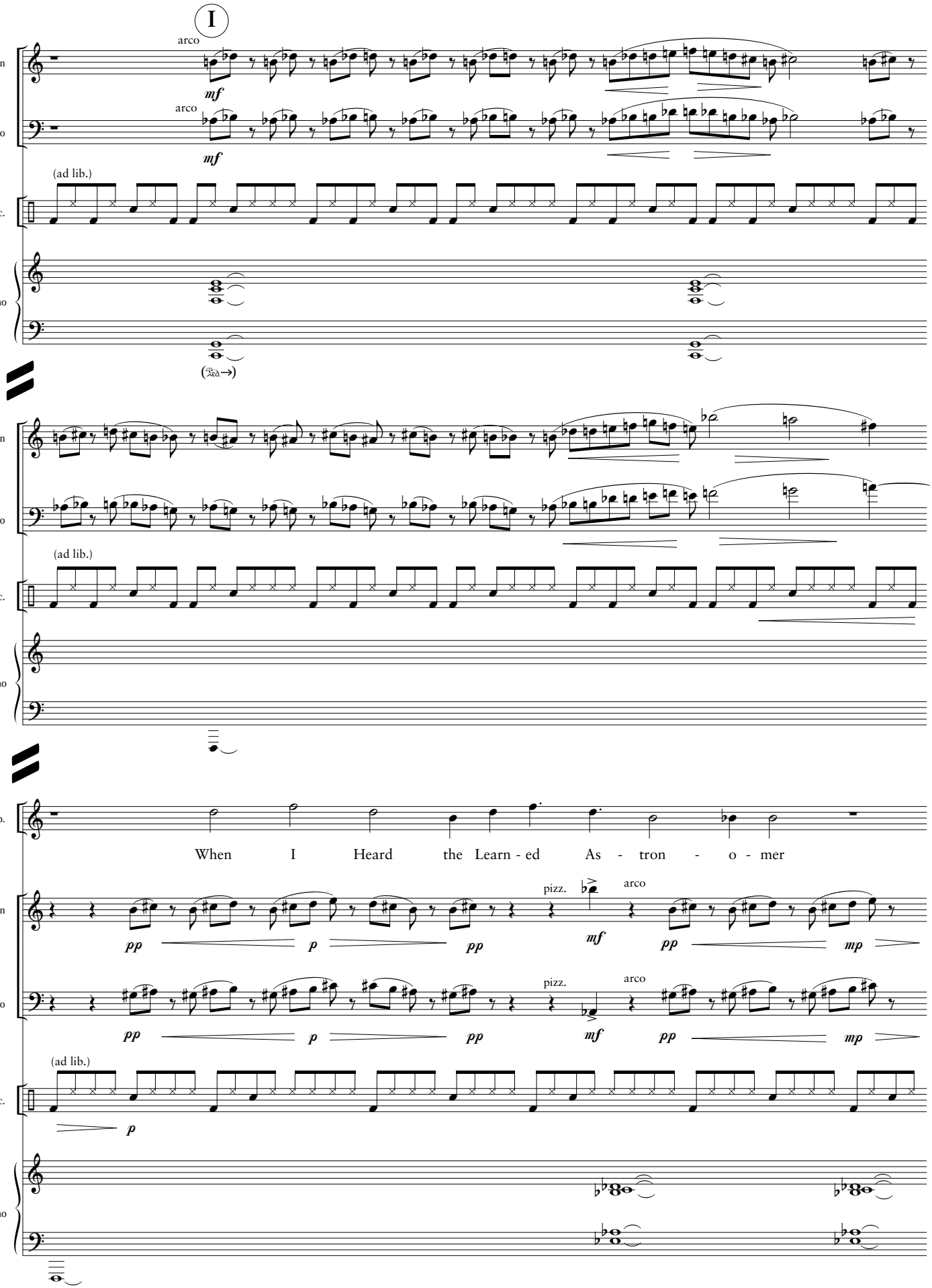

Flute
Clar.
(ad lib.)
Perc.
Piano
Flute
Clar.
Violin
Violin
Cello
Cello
ppp
Intensify
(ad lib.)
Perc.
Piano
Flute
Clar.
Violin
Cello
pp
(ad lib.)
Perc.
Piano

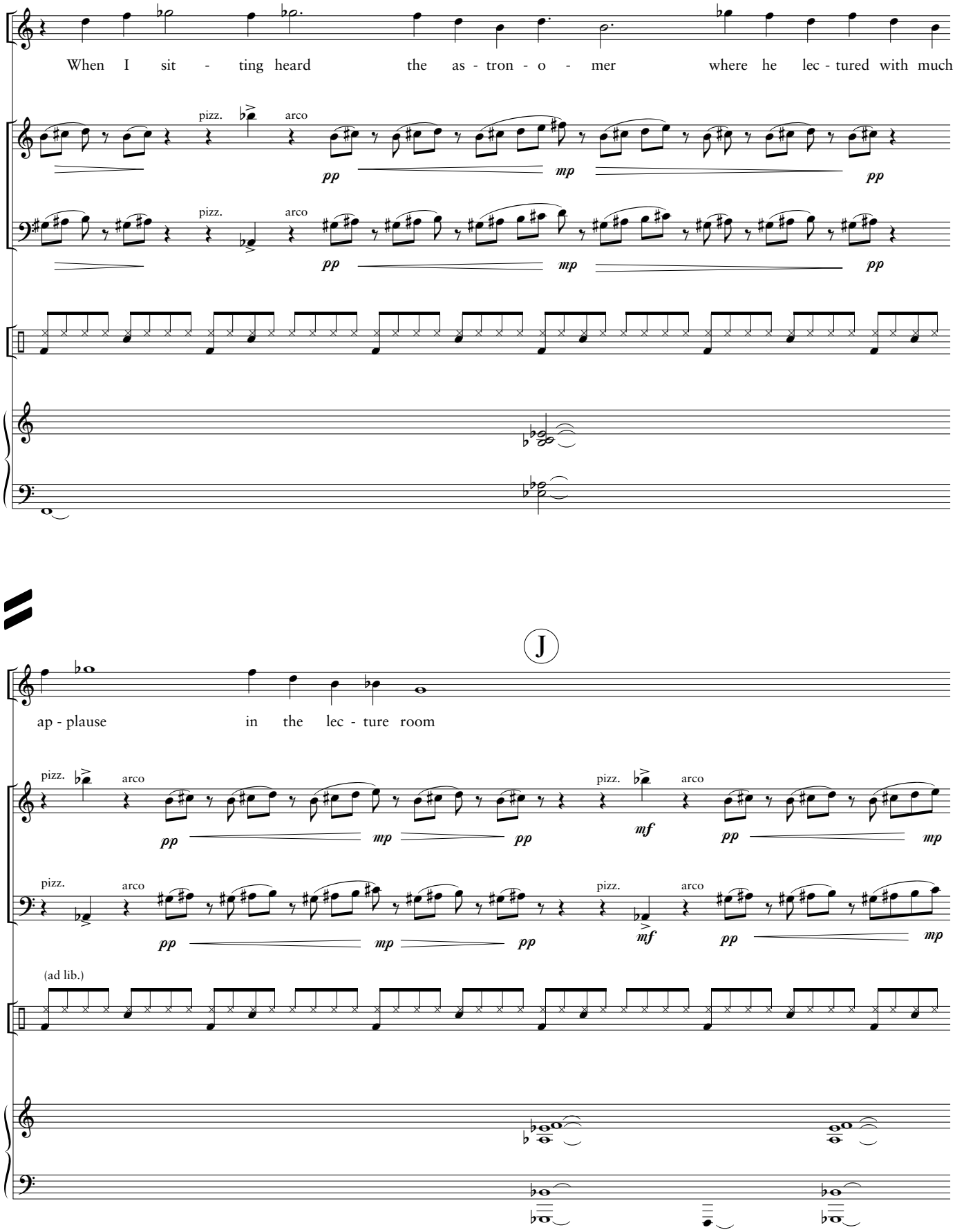


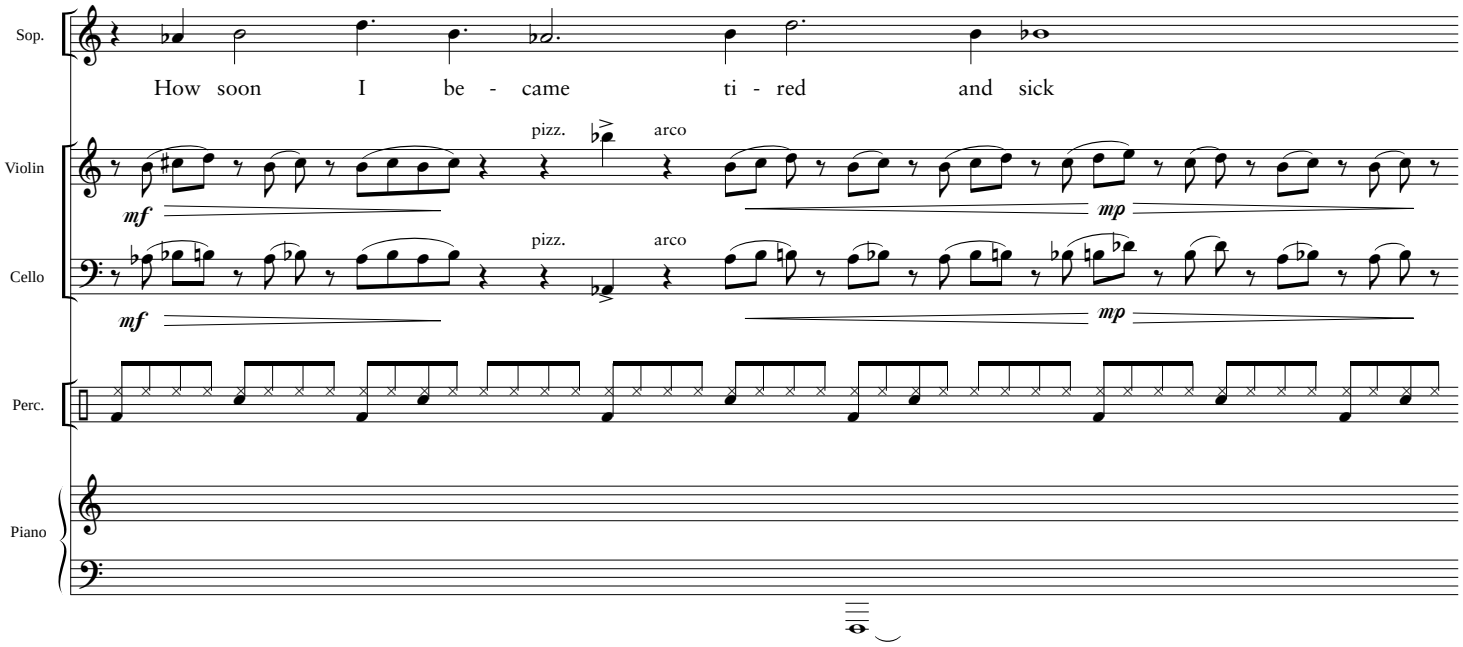

* retain the basic durational relationships, but do not strive for exact coordination with the other parts. This melody should float freely above the accompaniment.


Sop.
o - mer
When the
Cello
f
mp
(ad lib.)
Perc.
G
proofs the fig - ures were ranged in col - umns be - fore me
When I was shown the charts and di - a - grams


Sop.
to add di - vide and mea - sure them.
Violin
Violin, arco
p
Cello
(ad lib.)
Perc.
Sop.
How soon un - a - count - a - ble I be - came ti -
Violin
Cello
f
(ad lib.)
Perc.
H
Sop.
red and sick
Violin
Cello
(ad lib.)
A tempo
brief ad lib.
Perc.
Piano
mp

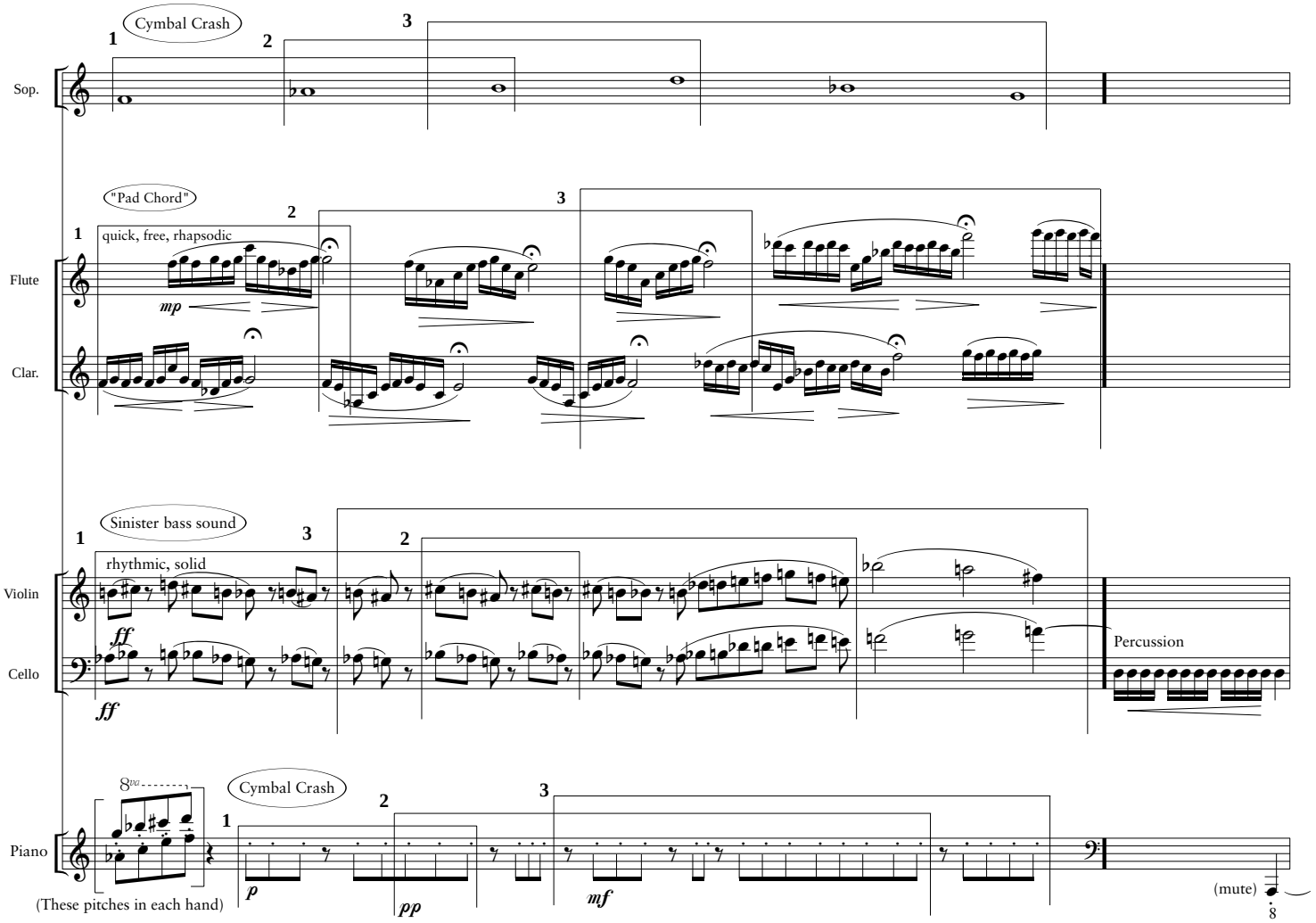

I
arco
Violin
mf
arco
Cello
mf
(ad lib.)
Perc.
Piano
Violin
Cello
(ad lib.)
Perc.
Piano
Sop.
When I Heard the Learn - ed As - tron - o - mer
pizz.
arco
Violin
pp p pp mf pp mp
pizz.
arco
Cello
pp p pp mf pp mp
(ad lib.)
Perc.
p
Piano


Sop.
When I sit - ting heard the as - tron - o - mer where he lec - tured with much
Violin
pizz.
arco
pp
mp
pp
Cello
pizz.
arco
pp
mp
pp
Perc.
Piano
J
Sop.
ap - plause in the lec - ture room
Violin
pizz.
arco
pp
mp
pp
pizz.
mf
arco
pp
mp
Cello
pizz.
arco
pp
mp
pp
pizz.
mf
arco
pp
mp
(ad lib.)
Perc.
Piano

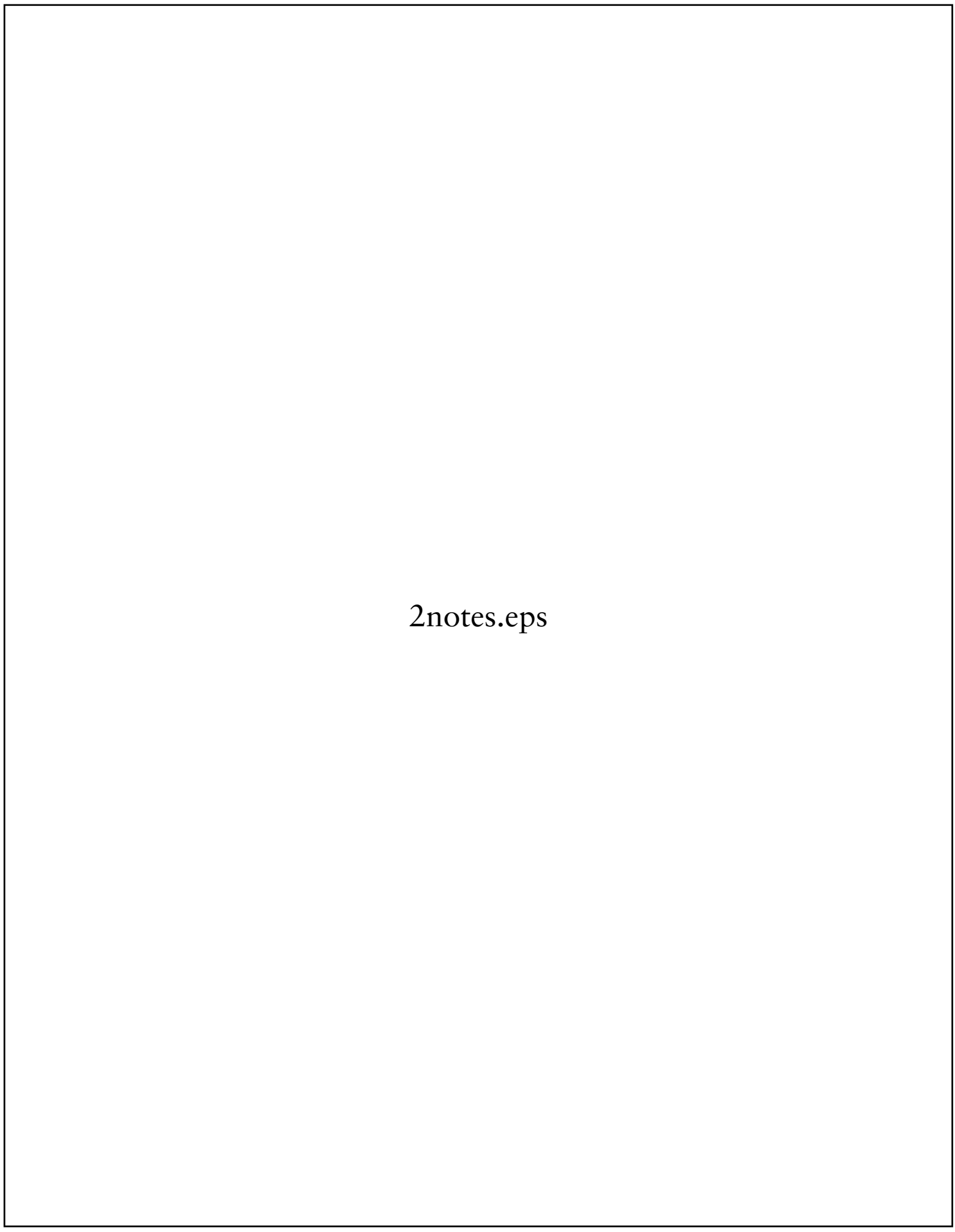


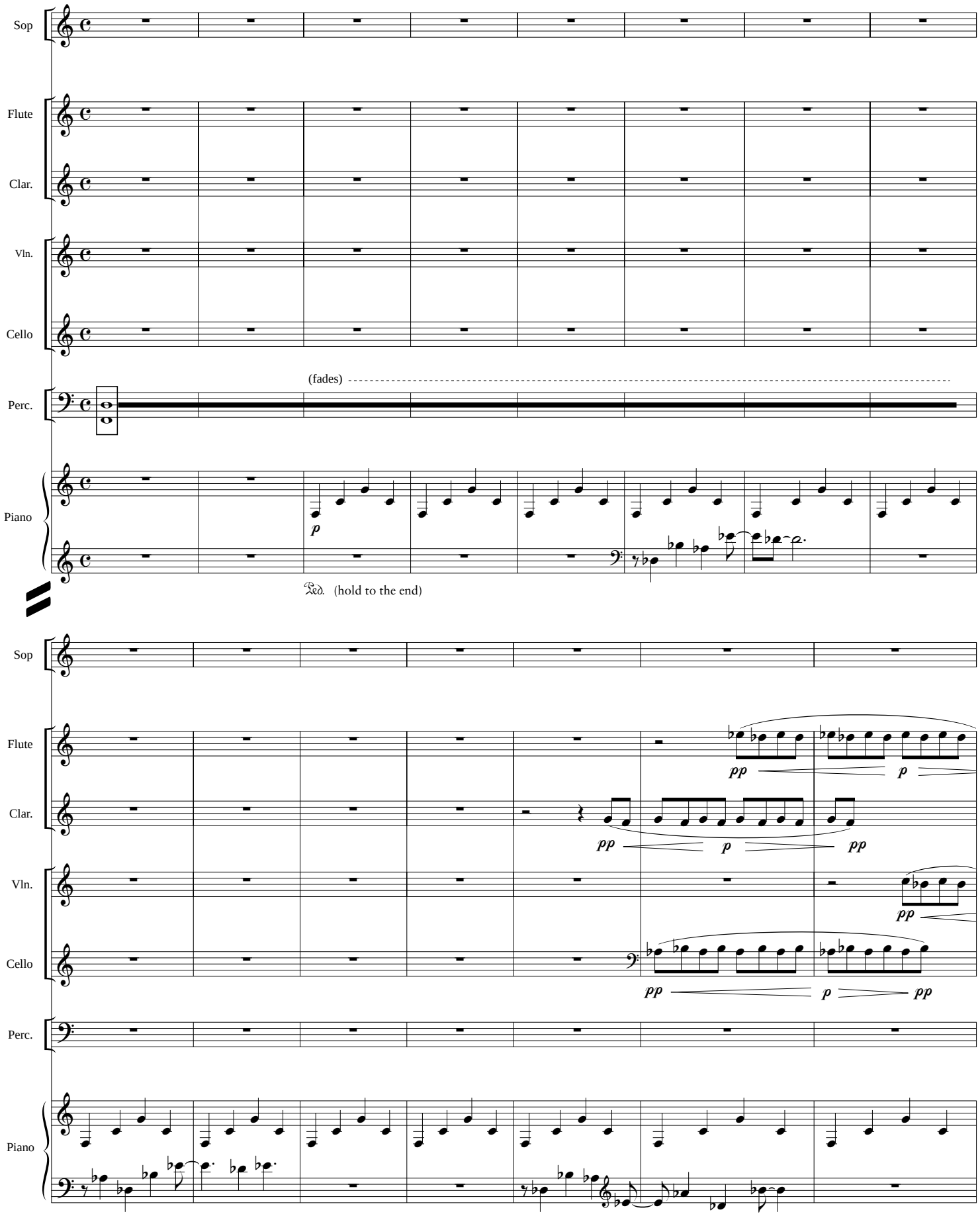

## Improvised percussion cadenza

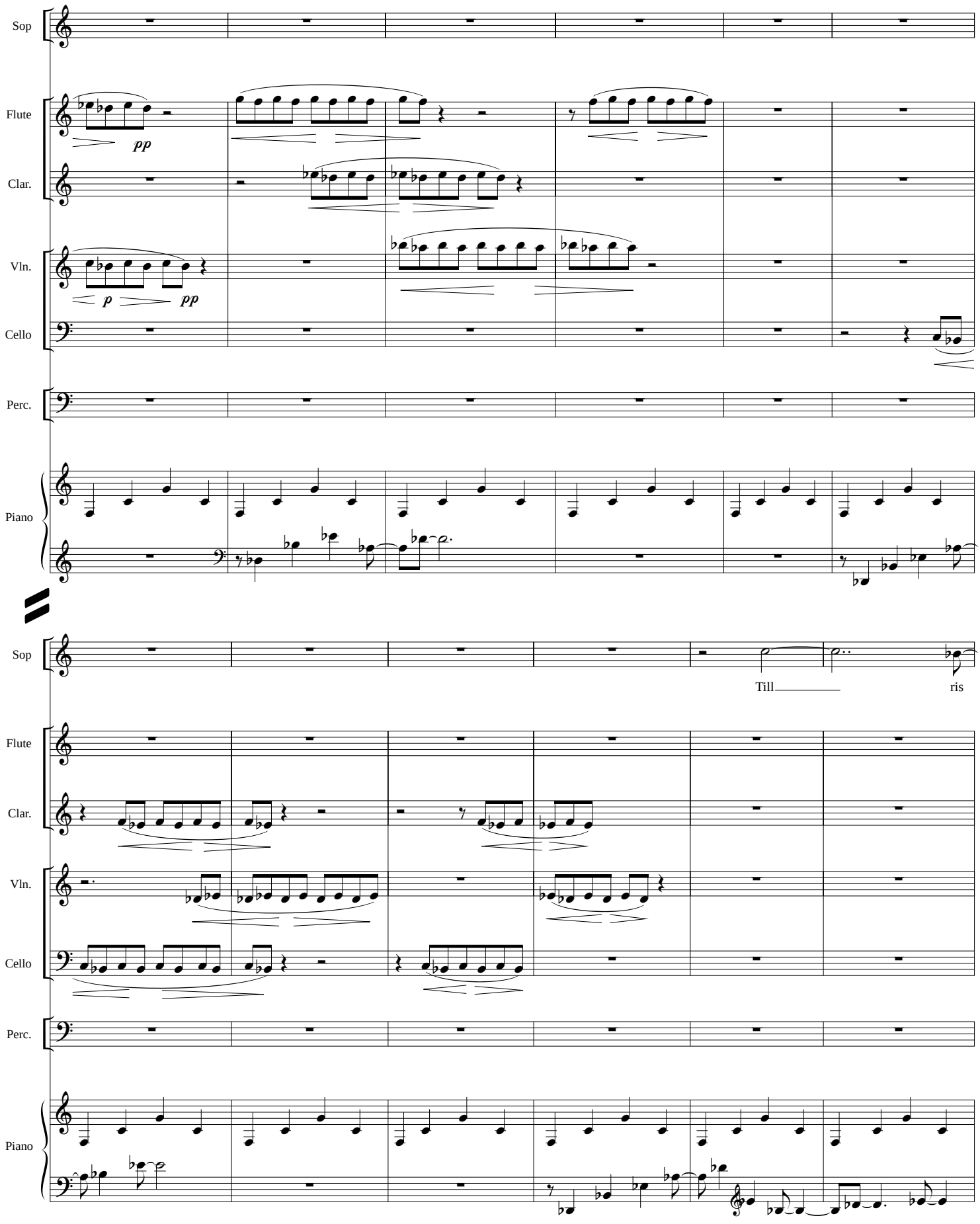
In this section, play the material in the box after each appropriate percussion cue.
Listen to the recording (available via www.longsound.com) to get an idea of how this section works.

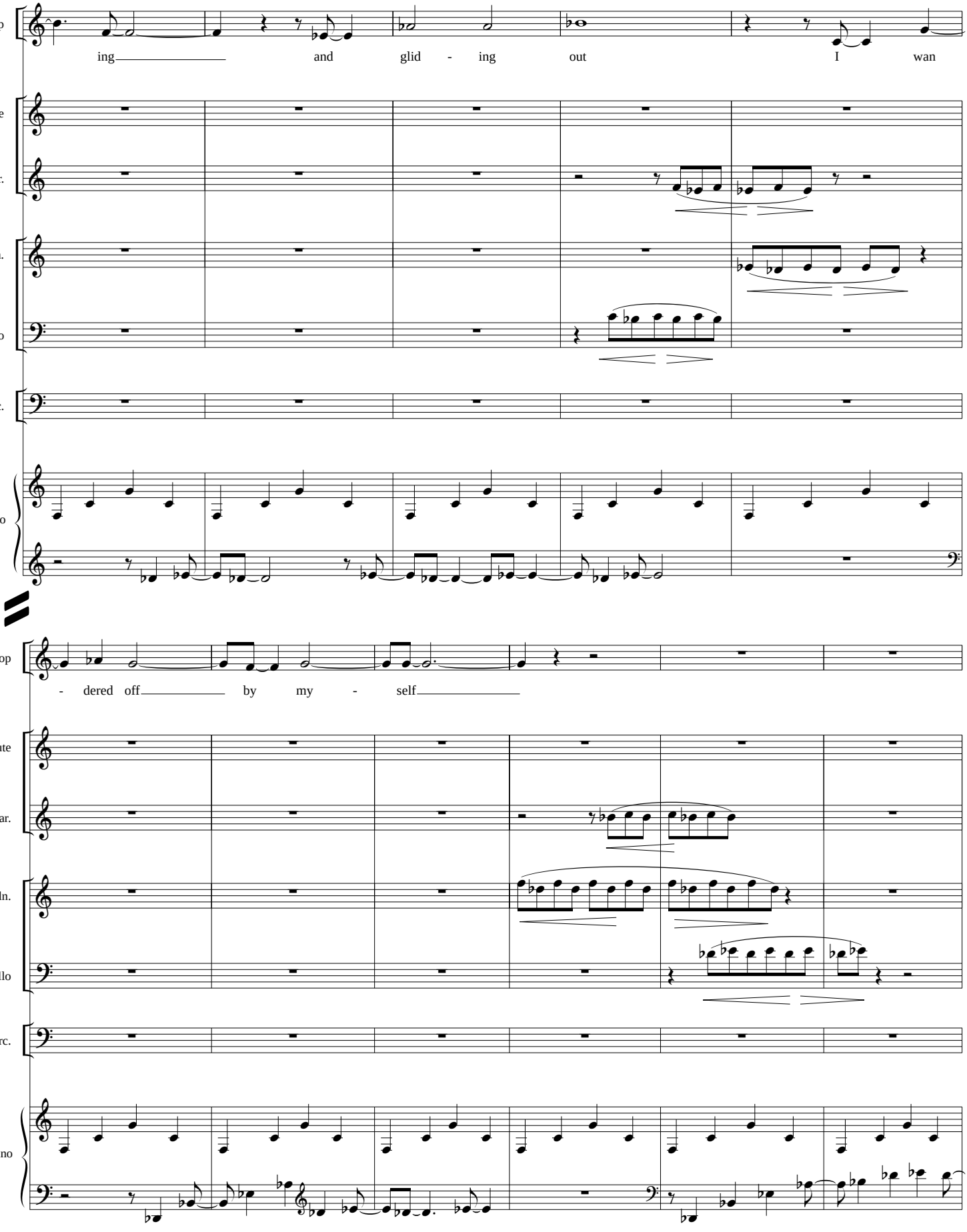


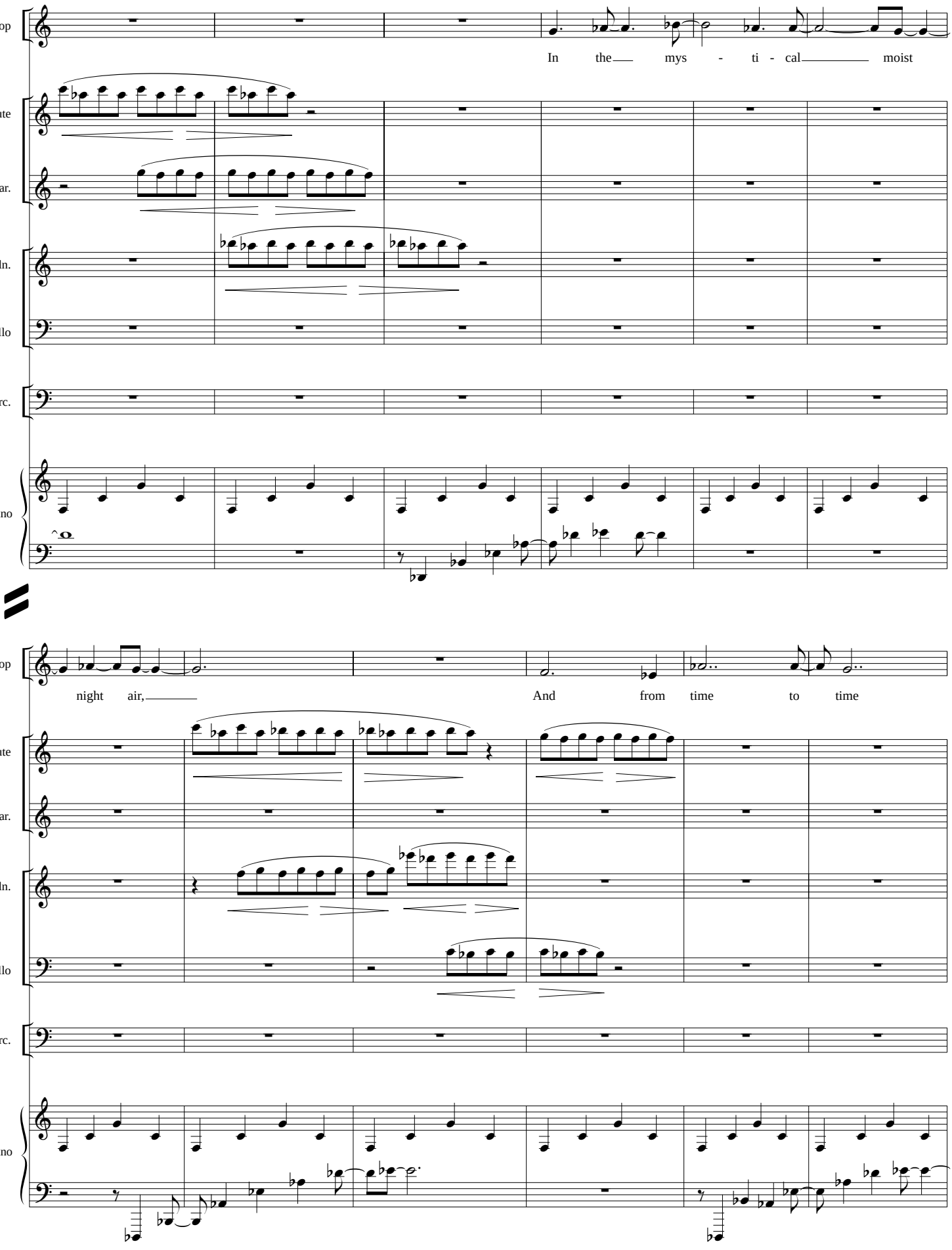
ps

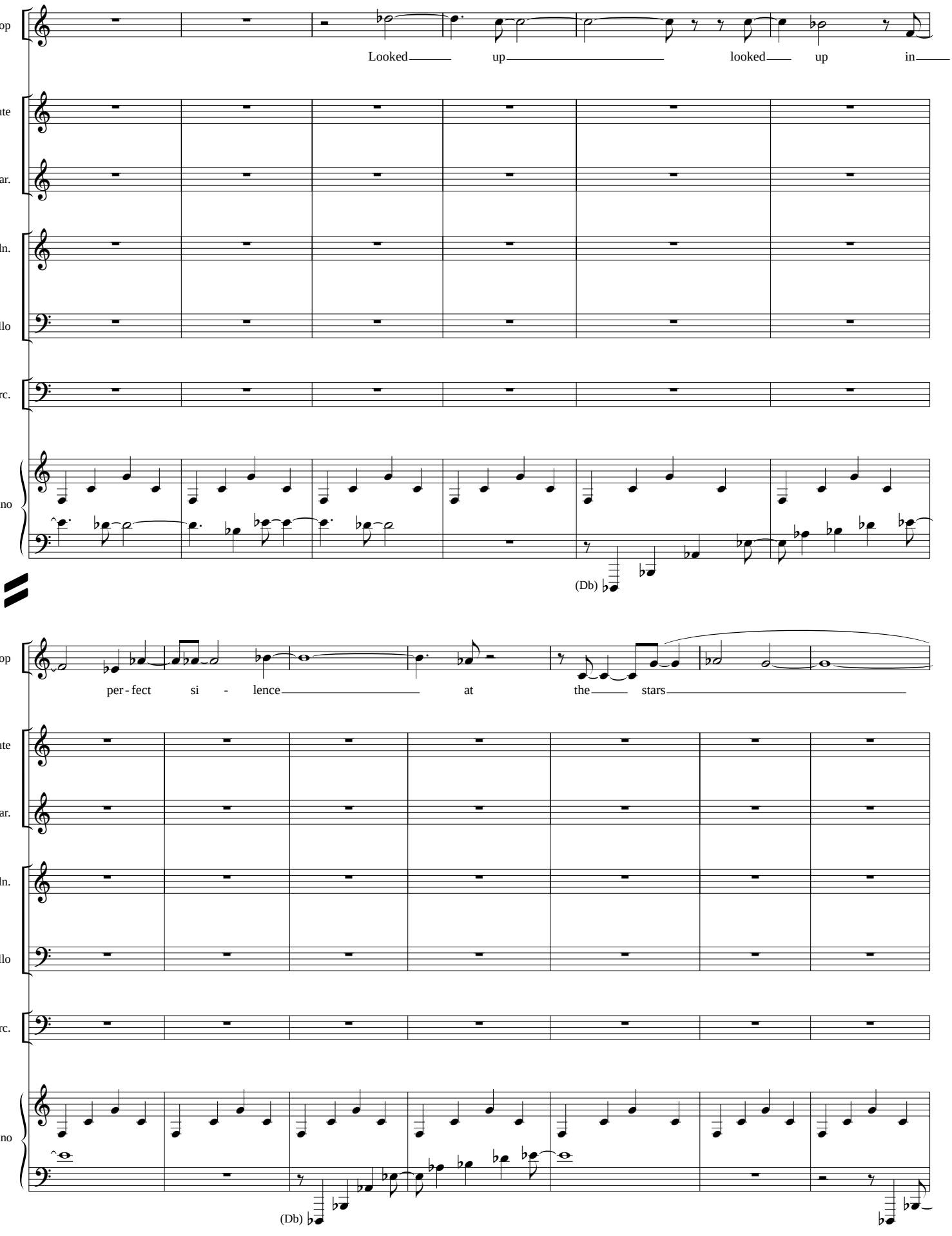

2notes.eps

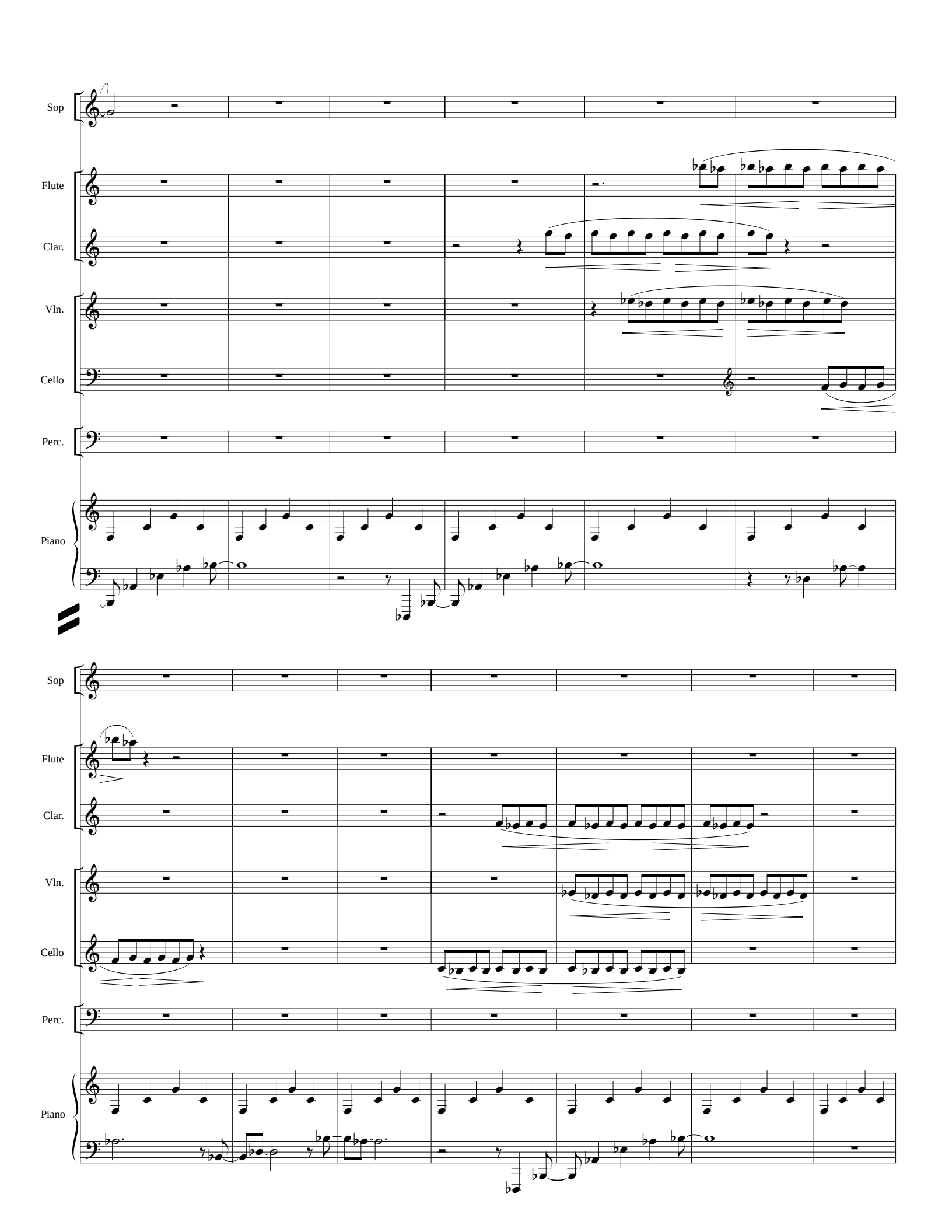

Sop
Flute
Clar.
Vln.
Cello
(fades)
Perc.
Piano
p
Ped. (hold to the end)
Sop
Flute
Clar.
Vln.
Cello
Perc.
Piano
pp
p
pp
p
pp
pp
p
pp

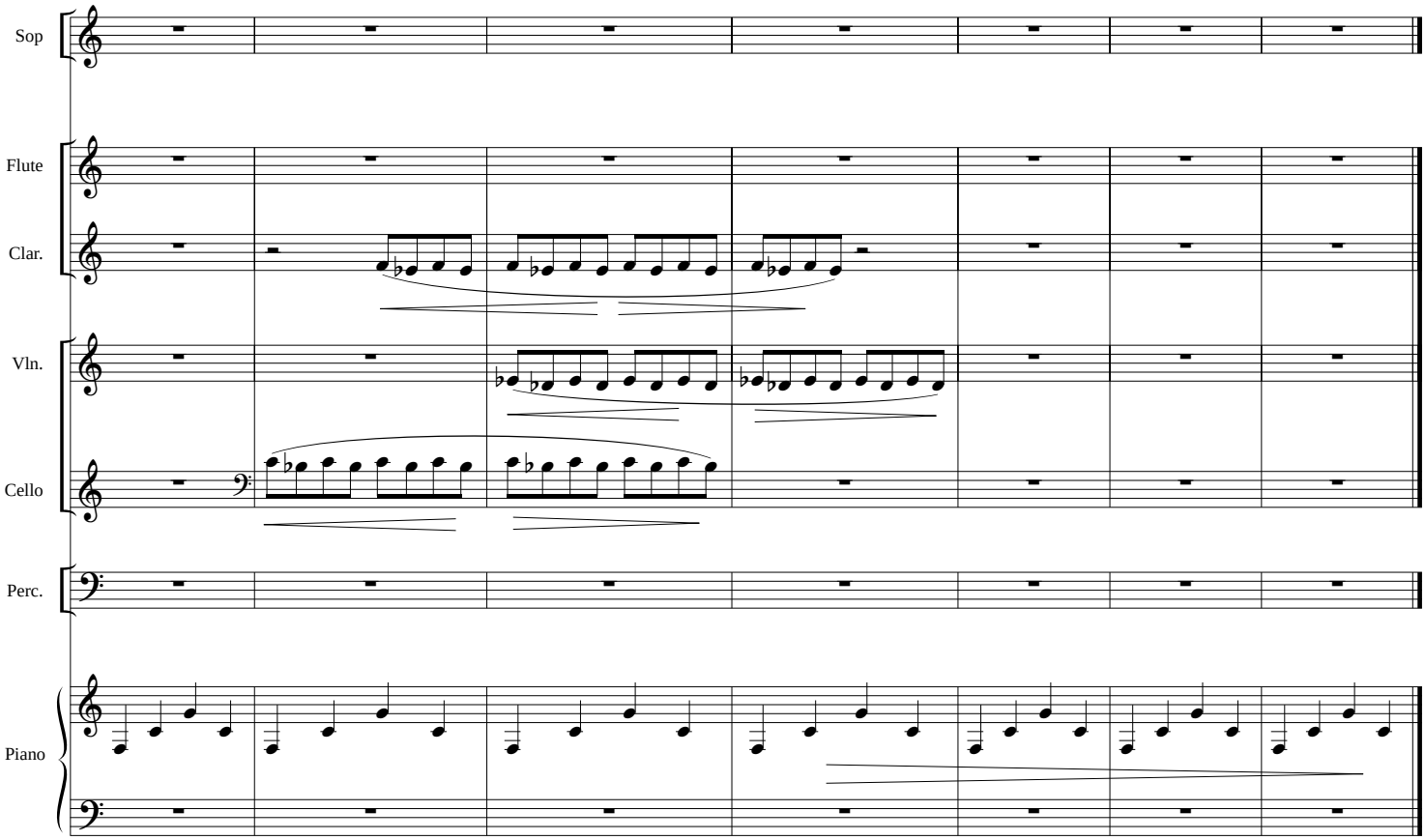

Sop
Flute
Clar.
Vln.
Cello
Perc.
Piano
pp
p
pp
Sop
Till
ris
Flute
Clar.
Vln.
Cello
Perc.
Piano


Sop
ing and glid - ing out I wan
Flute
Clar.
Vln.
Cello
Perc.
Piano
Sop
- dered off by my - self
Flute
Clar.
Vln.
Cello
Perc.
Piano


Sop
In the mys - ti - cal moist
Flute
Clar.
Vln.
Cello
Perc.
Piano
Sop
night air,
And from time to time
Flute
Clar.
Vln.
Cello
Perc.
Piano


Sop
Looked up looked up in
Flute
Clar.
Vln.
Cello
Perc.
Piano
(Db)
Sop
per - fect si - lence at the stars
Flute
Clar.
Vln.
Cello
Perc.
Piano
(Db)


Sop
Flute
Clar.
Vln.
Cello
Perc.
Piano
Sop
Flute
Clar.
Vln.
Cello
Perc.
Piano


Sop
Flute
Clar.
Vln.
Cello
Perc.
Piano