

ASTRONOMER

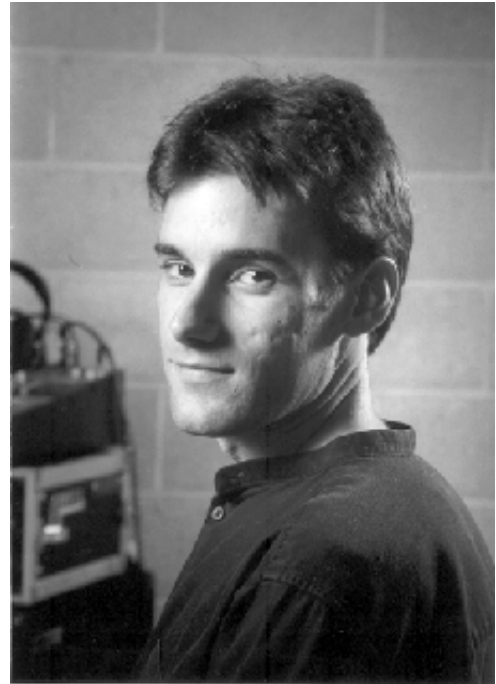
FOR SOPRANO, AMPLIFIED CHAMBER ENSEMBLE,
AND ELECTRONIC PERCUSSION

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 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.

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"Astronomer"

for soprano, amplified chamber ensemble, and electronic percussion

When I Heard the Learned Astronomer

by Walt Whitman

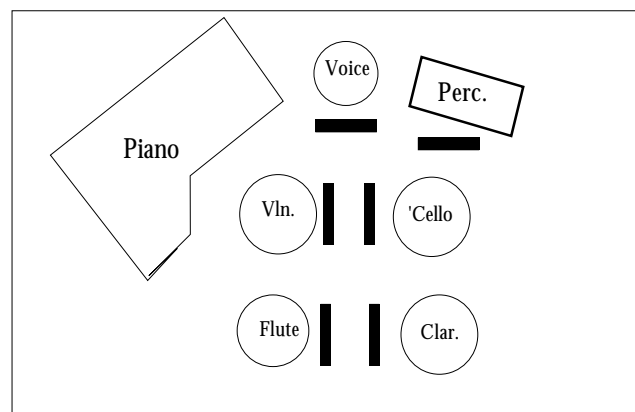
When I Heard the Learned Astronomer,
When the proofs, the figures, were arranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and measure them,
When I sitting heard the astronomer where he lectured with much applause in the lecture room,
How soon unaccountable I became 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

A S T R O N O M E R

Score in C

for soprano, amplified chamber ensemble, and electronic percussion

TEXT: WALT WHITMAN

MUSIC: PATRICK LONG

♩ = 110
(hum) (ossia 8va)

Sop.

Clar.

Perc.

Piano

p

A bit free, coolly rhapsodic

(give cue) ↑ ↓

(woodblock)

depress pedal;
some sound is desirable

(mute string with finger)

f
8
(*♩* →)

Clar.

Perc.

Ad lib

Ad lib

mp

Clar.

Perc.

mp

f

Perc: ad lib cadenza (12")

A

A tempo Solo

f

smooth, accompanying

Clar.

p

pp

3

3

(give cue) (... ♩ = 110 molto accel ...)

A tempo

Perc.

p

(woodblock, slowing echo)

Piano

(mute with finger)

f
(*♩* →)

Flute

Clar.

Perc. Ad lib sparse interjections

Flute

Violin

Cello

Perc. (Cadenza 20")

Piano

B a tempo $\text{♩} = 110$

(... $\text{♩} = 110$ molto accel ...)

(cue) Λ

pp ($\text{♩} \rightarrow$)

f (woodblock, slowing echo)

mp

pp

p

(mute with finger)

f ($\text{♩} \rightarrow$)

Flute

Perc.

pp gradually emerge

mp

p

- evaporating

5 6 3 3

Flute

Clar.

Perc.

Piano

C

solo *pp*

mp

From C to F, the written part is only a suggestion. Ad lib

15 17

p gently, elegantly, like a gamelon gong

($\text{♩} \rightarrow$)

Flute

Clar.

Perc. 14 (Quasi ad lib) 17

Piano

Flute

Clar.

Perc. 14 (ad lib.)

Piano

Flute

Clar.

Perc. 14 (ad lib.)

Piano

Flute

Clar.

Perc.

Piano

(D) liquid - like a shadow of the clarinet

poco rubato

p

mp

Flute

Clar.

Perc. (Ad lib based on this model)

Piano

The first system of music features four staves. The Flute staff has a treble clef and contains a melodic line with a slur over the first two measures and a fermata over the final note. The Clarinet staff has a treble clef and contains a rhythmic line with eighth notes and a slur. The Percussion staff has a single line with a treble clef and contains a complex rhythmic pattern of eighth notes with 'x' marks, with a box around the first two measures and the text "(Ad lib based on this model)". The Piano staff has a bass clef and contains a simple bass line with a few notes and a slur.

Flute

Clar.

Perc. (ad lib.)

Piano

The second system of music features four staves. The Flute staff has a treble clef and contains a melodic line with a slur over the first two measures and a fermata over the final note. The Clarinet staff has a treble clef and contains a rhythmic line with eighth notes and a slur. The Percussion staff has a single line with a treble clef and contains a complex rhythmic pattern of eighth notes with 'x' marks, with the text "(ad lib.)" above it. The Piano staff has a bass clef and contains a simple bass line with a few notes and a slur.

Flute

Clar.

Perc. (ad lib.)

Piano

The third system of music features four staves. The Flute staff has a treble clef and contains a melodic line with a slur over the first two measures and a fermata over the final note. The Clarinet staff has a treble clef and contains a rhythmic line with eighth notes and a slur. The Percussion staff has a single line with a treble clef and contains a complex rhythmic pattern of eighth notes with 'x' marks, with the text "(ad lib.)" above it. The Piano staff has a bass clef and contains a simple bass line with a few notes and a slur.

Flute

Clar.

Perc.

Piano

The fourth system of music features four staves. The Flute staff has a treble clef and contains a melodic line with a slur over the first two measures and a fermata over the final note. The Clarinet staff has a treble clef and contains a rhythmic line with eighth notes and a slur. The Percussion staff has a single line with a treble clef and contains a complex rhythmic pattern of eighth notes with 'x' marks. The Piano staff has a bass clef and contains a simple bass line with a few notes and a slur.

Flute

Clar.

Perc. (ad lib.)

Piano

The first system of the score includes four staves. The Flute staff has a treble clef and a key signature of two flats, with a melodic line featuring slurs and accents. The Clarinet staff has a treble clef and a key signature of two flats, with a similar melodic line. The Percussion staff has a single bass line with a series of rhythmic patterns marked with 'x' for cymbals and dots for other percussion. The Piano staff has a bass clef and a key signature of two flats, with a few notes and rests.

Flute

Clar.

Violin Cello

Perc. Intensify (ad lib.)

Piano

The second system of the score includes five staves. The Flute and Clarinet staves continue their melodic lines. The Violin and Cello staves are joined together and play a rhythmic accompaniment of eighth notes, with a dynamic marking of *ppp*. The Percussion staff has a key signature change to one flat and a dynamic marking of *Intensify (ad lib.)*. The Piano staff continues with its bass line.

Flute

Clar.

Violin Cello

Perc. (ad lib.)

Piano

The third system of the score includes five staves. The Flute and Clarinet staves continue their melodic lines. The Violin and Cello staves play a rhythmic accompaniment of eighth notes, with a dynamic marking of *pp*. The Percussion staff has a key signature change to one flat and a dynamic marking of *(ad lib.)*. The Piano staff continues with its bass line.

Flute

Clar.

Perc. (ad lib.)

Piano



Flute

Clar.

Cello

Perc. (ad lib.)

Piano

E

pizz.

mp

p

8



Sop.

Cello

Perc. (ad lib.)

Piano

F Quasi ad lib *
Distant, legato, ethereal

When I heard the learn - ed as - tron -

* 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. *(cresc.)*
o - mer When the

Cello *f* *mp*
(ad lib.)

Perc. (ad lib.)



G

Sop. proofs the fig - ures were ranged in col - umns be - fore me

Cello *f* *mp*
(ad lib.)

Perc. (ad lib.)



Sop. When I was shown the charts and di - a - grams

Cello (ad lib.)

Perc. (ad lib.)

Sop. to add di - vide and mea - sure them.

Violin, arco *p*

Cello

Perc. (ad lib.)



Sop. How soon un - a - count - a - ble I be - came ti -

Violin

Cello

Perc. (ad lib.) *f*



Sop. red and sick

Violin

Cello

Perc. (ad lib.) brief ad lib. A tempo

Piano *mp*

I

arco *mf*

arco *mf*

(ad lib.)

Perc.

Piano

Violin

Cello

(ad lib.)

Perc.

Piano

Sop.

When I Heard the Learn - ed As - tron - o - mer

Violin

pp *p* *pp* *mf* *pp* *mp*

pizz. arco

Cello

pp *p* *pp* *mf* *pp* *mp*

pizz. arco

Perc.

(ad lib.) *p*

Piano

Sop. *pp* 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. (ad lib.)

Piano



J

Sop. ap - plause in the lec - ture room

Violin *pizz.* *arco* *pp* *mp* *pp* *mf* *pp* *mp*

Cello *pizz.* *arco* *pp* *mp* *pp* *mf* *pp* *mp*

Perc. (ad lib.)

Piano

Sop. How soon I be - came ti - red and sick

Violin *mf* *pizz.* *arco* *mp*

Cello *mf* *pizz.* *arco* *mp*

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.

K

1 Cymbal Crash 2 3

Sop.

1 "Pad Chord" 2 3
quick, free, rhapsodic
mp

Flute

Clar.

1 Sinister bass sound 3 2
rhythmic, solid
ff

Violin

Cello *ff* Percussion

Piano 8^{va} Cymbal Crash 2 3
p *pp* *mf* (mute) 8



2notes.eps

Sop

Flute

Clar.

Vln.

Cello

Perc.

Piano

(fades) -----

p

And. (hold to the end)

Sop

Flute

Clar.

Vln.

Cello

Perc.

Piano

pp

p

pp

pp

pp

pp

pp

pp

Sop

Flute

Clar.

Vln.

Cello

Perc.

Piano

Sop

Flute

Clar.

Vln.

Cello

Perc.

Piano

Till _____ ris

Detailed description: This page of a musical score contains two systems of staves. The first system includes parts for Soprano (Sop), Flute, Clarinet (Clar.), Violin (Vln.), Cello, Percussion (Perc.), and Piano. The Flute part begins with a *pp* dynamic marking. The Violin part has *p* and *pp* markings. The Piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The second system includes the same instrumental parts plus a vocal line (Sop). The vocal line has the lyrics "Till _____ ris" under a long note. The instrumental parts continue with similar rhythmic patterns. A double bar line is present between the two systems.

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 
Flute 
Clar. 
Vln. 
Cello 
Perc. 
Piano 



Sop 
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

This musical score page, numbered 18, features seven staves for different instruments. The Soprano (Sop.) and Flute parts are mostly silent, indicated by rests. The Clarinet (Clar.) part begins in the second measure with a melodic line of eighth notes, marked with a slur and a hairpin crescendo. The Violin (Vln.) part also begins in the second measure with a similar eighth-note melodic line, marked with a slur and a hairpin crescendo. The Cello part begins in the first measure with a bass clef and a melodic line of eighth notes, marked with a slur and a hairpin crescendo. The Percussion (Perc.) part is silent throughout. The Piano part features a steady eighth-note accompaniment in the right hand, while the left hand remains silent.