SMOKE OF THE GHOST

FOR SOLO MARIMBA

PATRICK LONG

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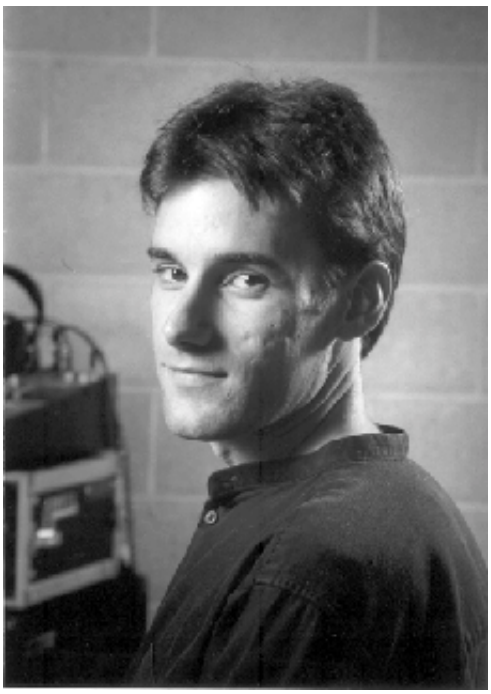

Patrick Long is a *summa cum laude* graduate of Syracuse University. He received both his Masters and Doctoral degrees in composition from the Eastman School of Music in Rochester, New York. An active percussionist as well as a composer, he specializes in the creation and performance of works that combine 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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Program Notes

Smoke of the Ghost was composed in 1997 for marimba soloist Andrew Harnsberger, who premiered the piece in the spring of 1999. It is a thoroughly abstract piece, in the sense that it exhibits almost none of the features of traditional music, i.e. melody, accompaniment, metrical (toe-tapping) rhythms, etc. It is a programatic exploration of an issue that secretly occupies the minds of many people.

Polls tell us that Americans, (and I would presume most people) believe strongly in the existence of the supernatural. That is, we believe in some form of God, some form of afterlife, the existence of what might be called "miracles" or "magic", etc. However, few of us have ever had any actual experience that proves or even suggests the existence of forces beyond those of the natural world. Everything that I have ever seen or experienced corresponds to the complex and yet fathomable laws of physics. The title, "Smoke of the Ghost", refers to the possibility of discovering concrete evidence of the supernatural through an intense and creative study of the natural universe. There are now scientists who are searching for evidence of God through mathematics and physics. For example, some believe that when computers become fast enough to calculate the transcendental numbers (such as Pi) out to trillions and trillions of places, patterns may emerge in the numbers that communicate a message— basically, a message from God that is woven into the fabric of the universe. (I first read about this in the book,)show grestore /AGaramond-Re Others search for such evidence within the structures of atomic particles, or within the geometric patterns created by plants, stars and galaxies.

Concerning the compositional materials of the piece, many of the pitches and patterns were created through quasi-random number generation with a computer. Other passages were freely composed "by ear". These two streams of material are interwoven through a complex and programmatic formal plan. The basic texture of the piece— a seemingly endless stream of quickly articulated single pitches— was inspired by the image of searching through streams of seemingly random numerical data, with only brief flashes of (possible) pattern and meaning. I leave it to the listener to interpret the slow and simple conclusion of the piece.

lthough the piece is written for a 5-octave marimba, the lowest notes are only used occasionally, and the piece can be easily adapted for a 4 1/3 octave instrument.

Smoke of the Ghost requires extraordinary technical skill to perform, and I must express my gratitude to Andy Harnsberger for performing it so well.

--PAL 1999

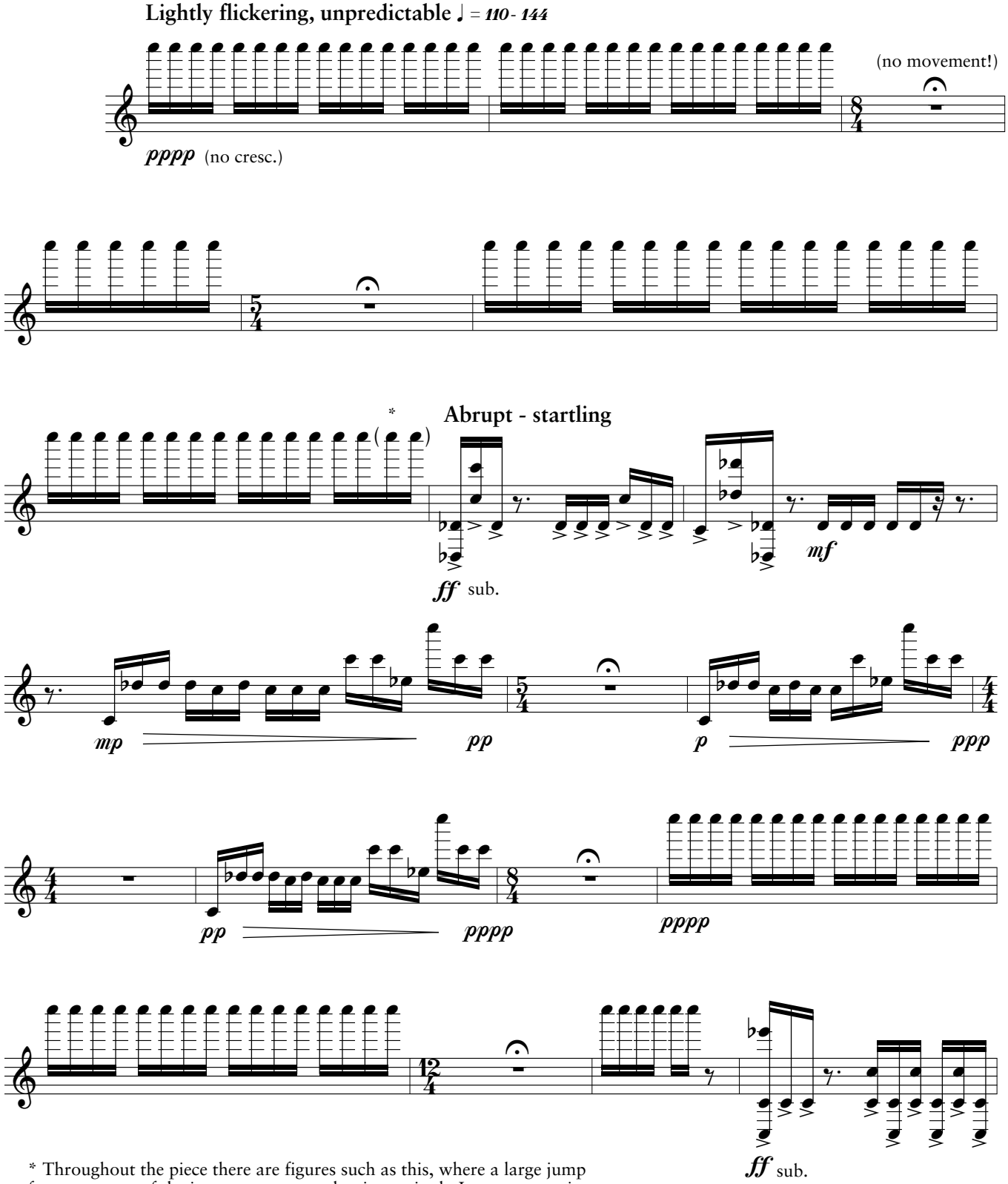
for Andrew Harnsberger

Smoke of the Ghost

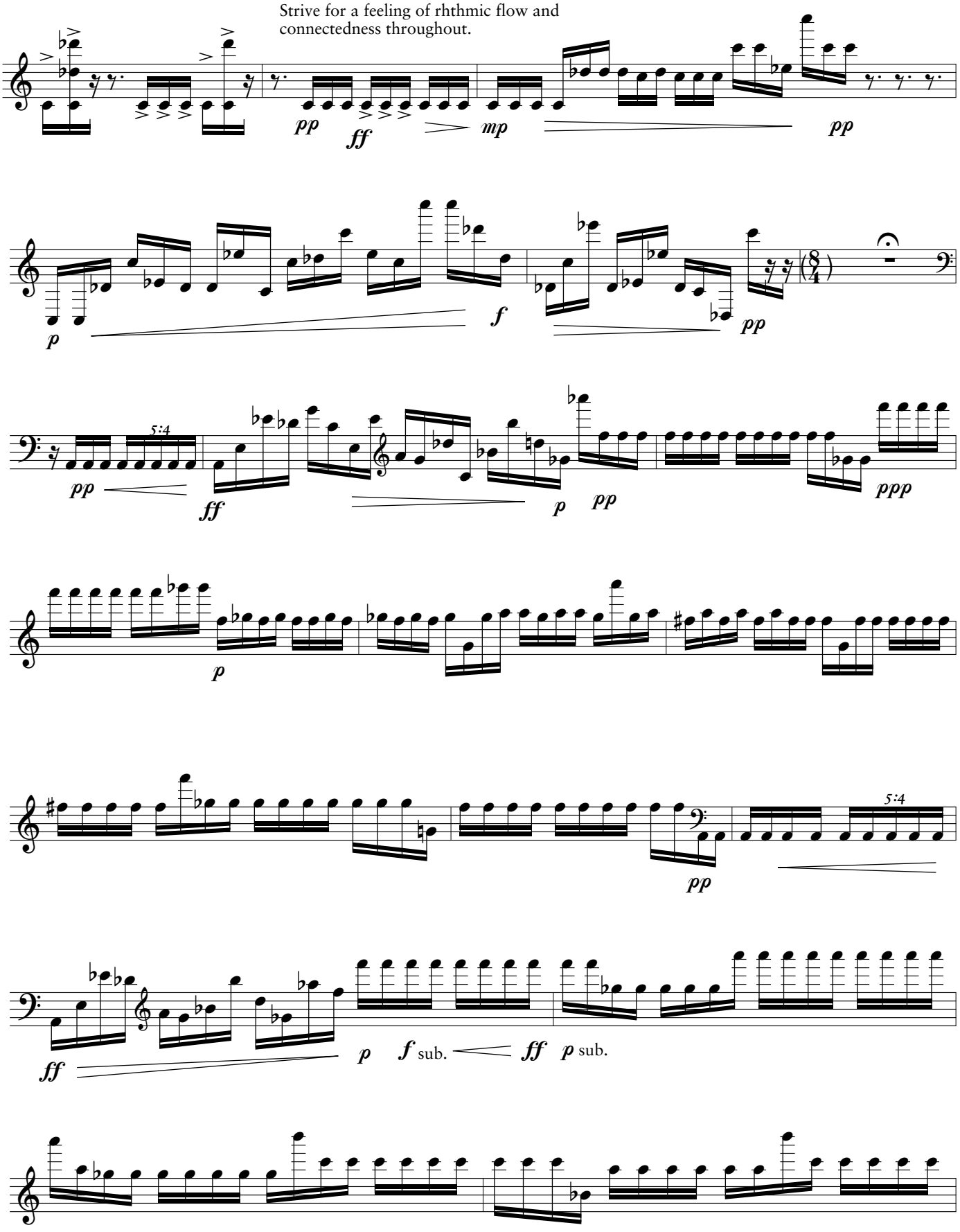
FOR SOLO MARIMBA

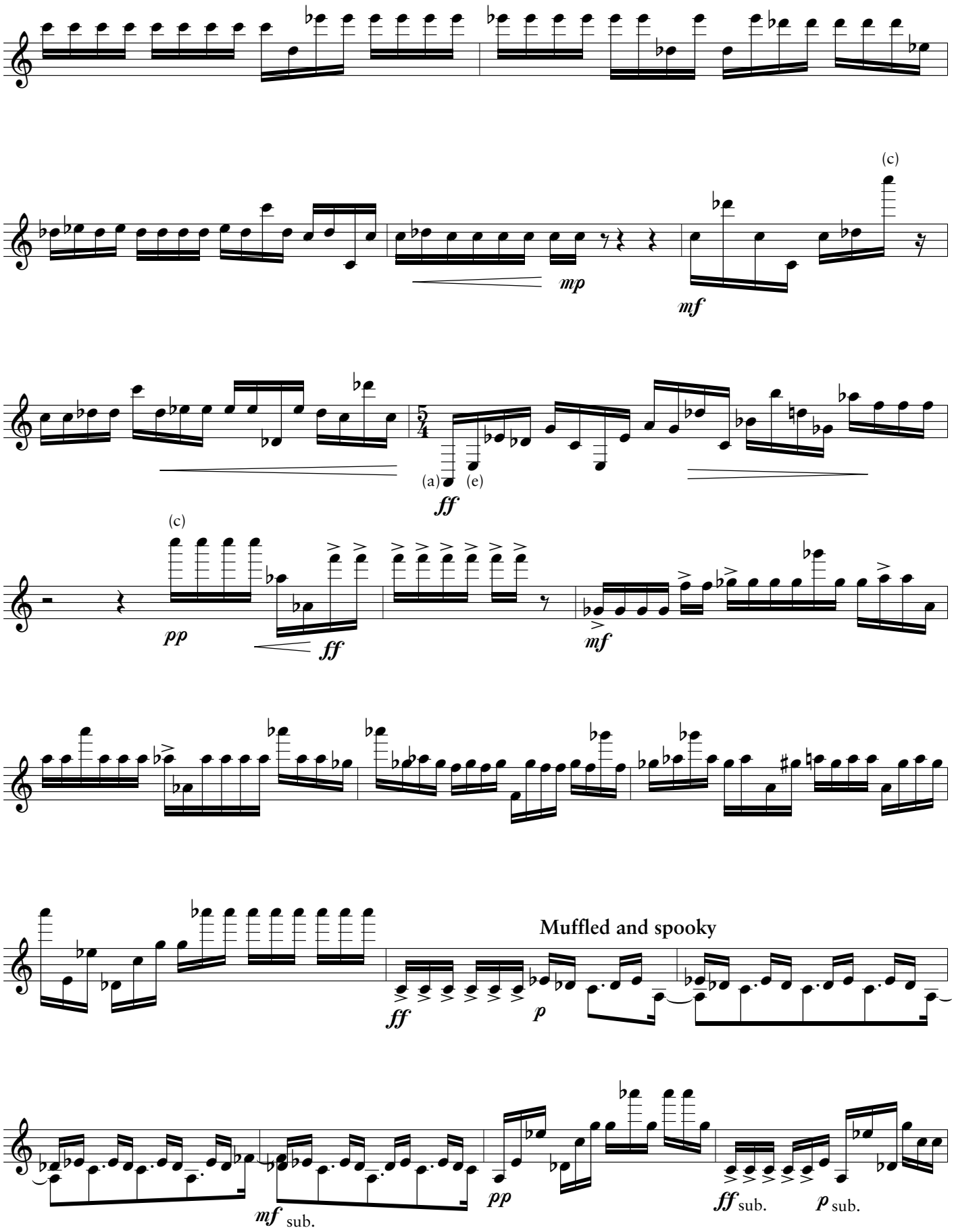
Medium hard mallets

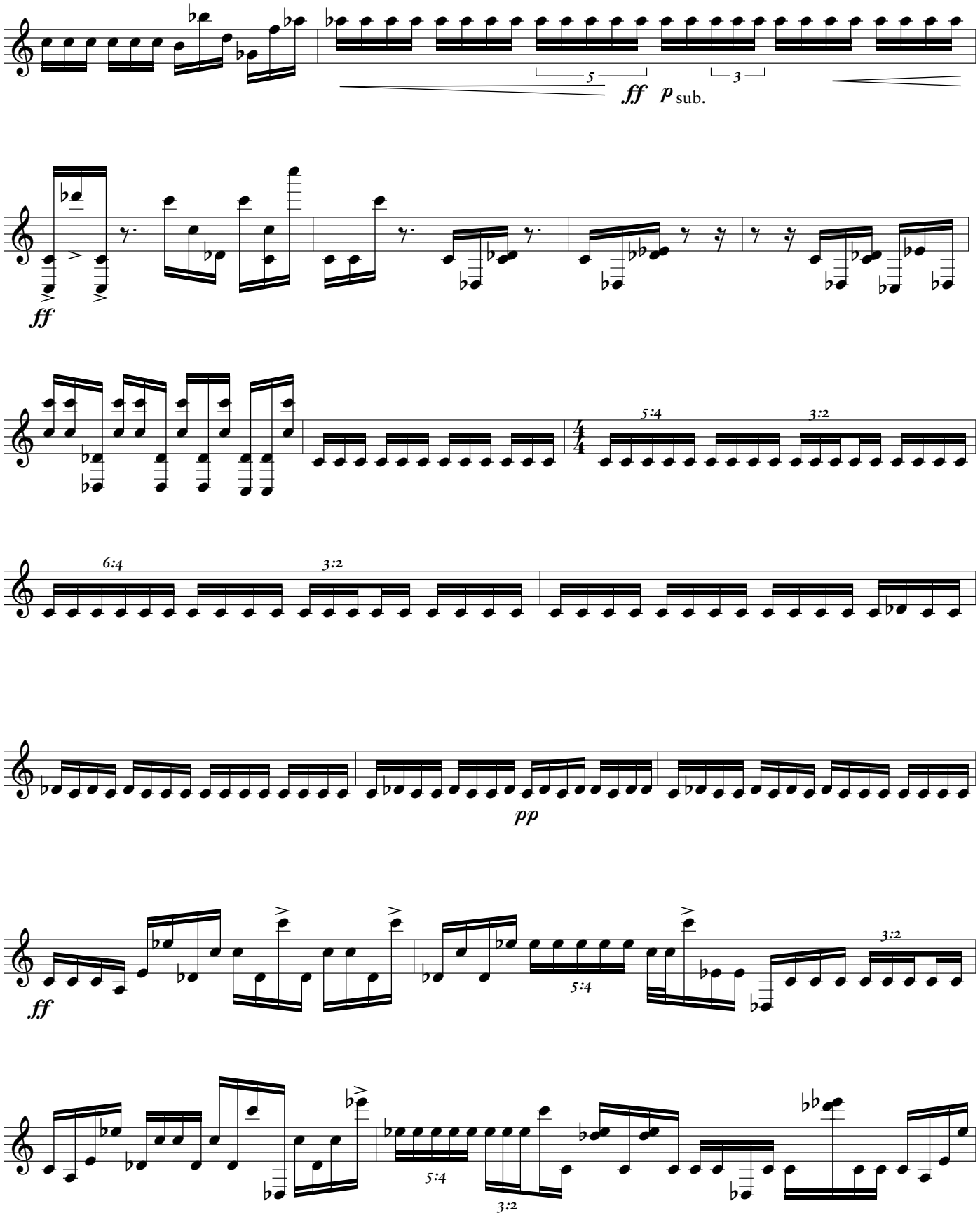
PATRICK LONG

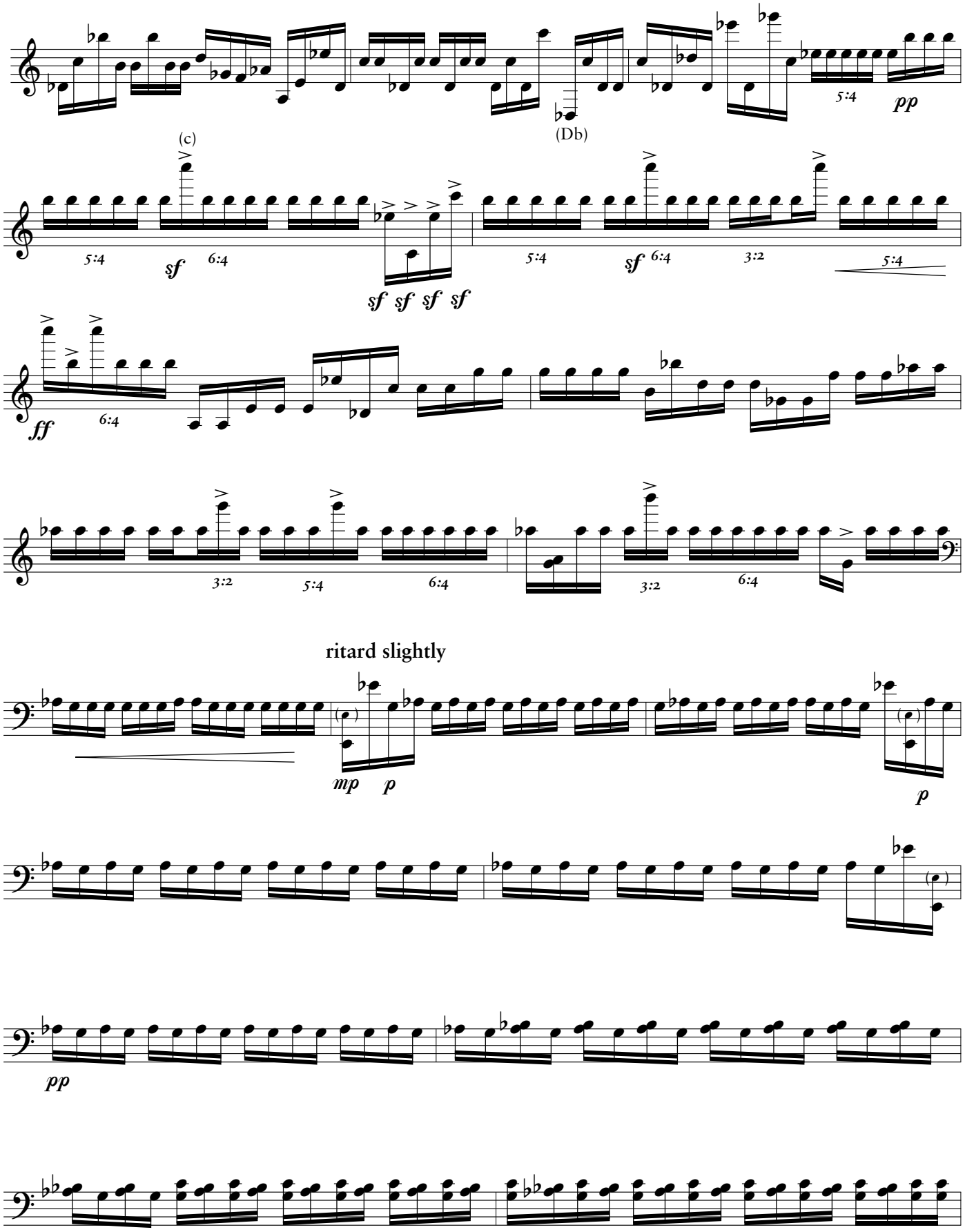


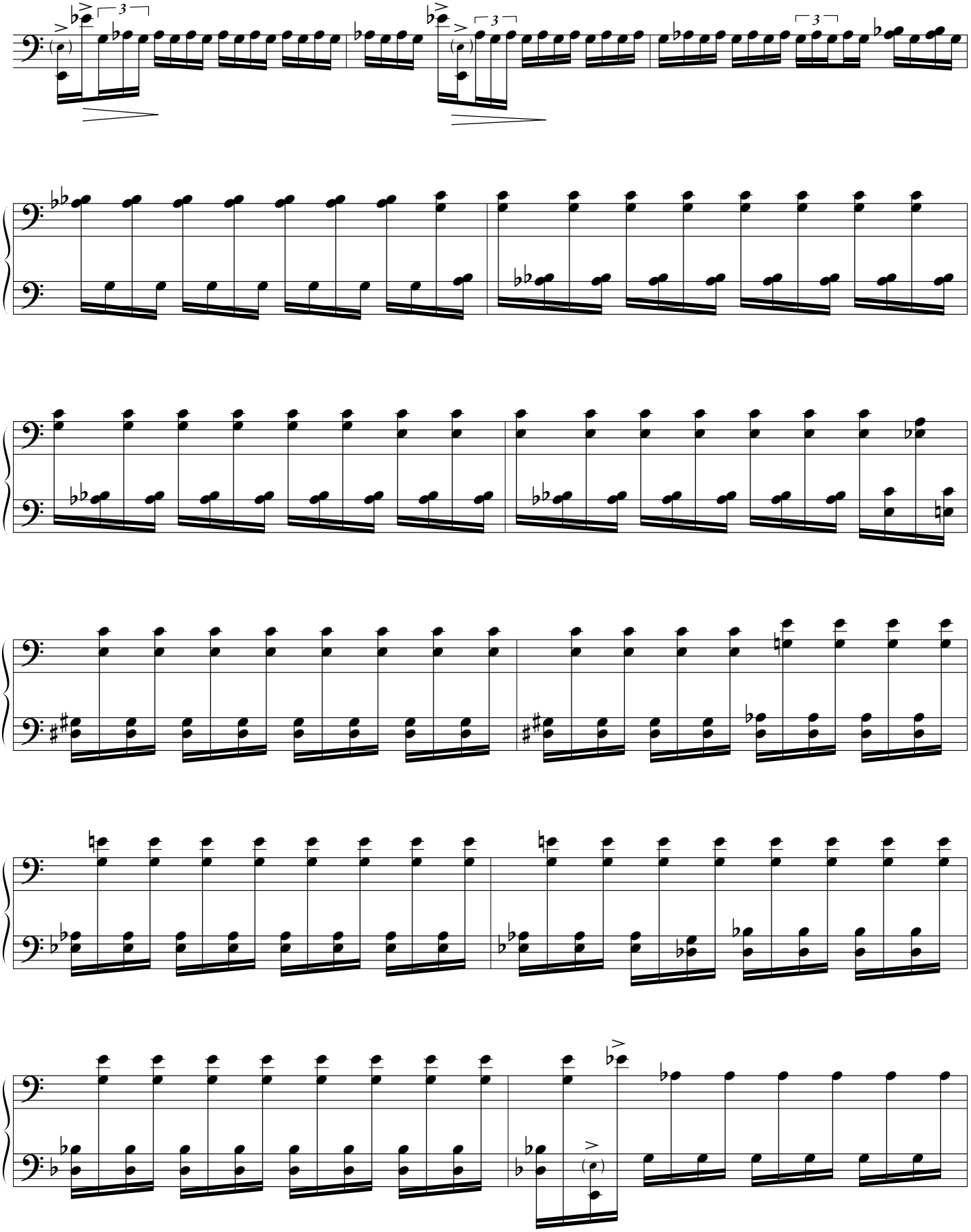
* Throughout the piece there are figures such as this, where a large jump from one area of the instrument to another is required. In some cases it may be possible, while in many others it maybe impossibile as written. In these instances, leave out as many notes as necessary before the jump, but strive to create the illusion that they continue as written.

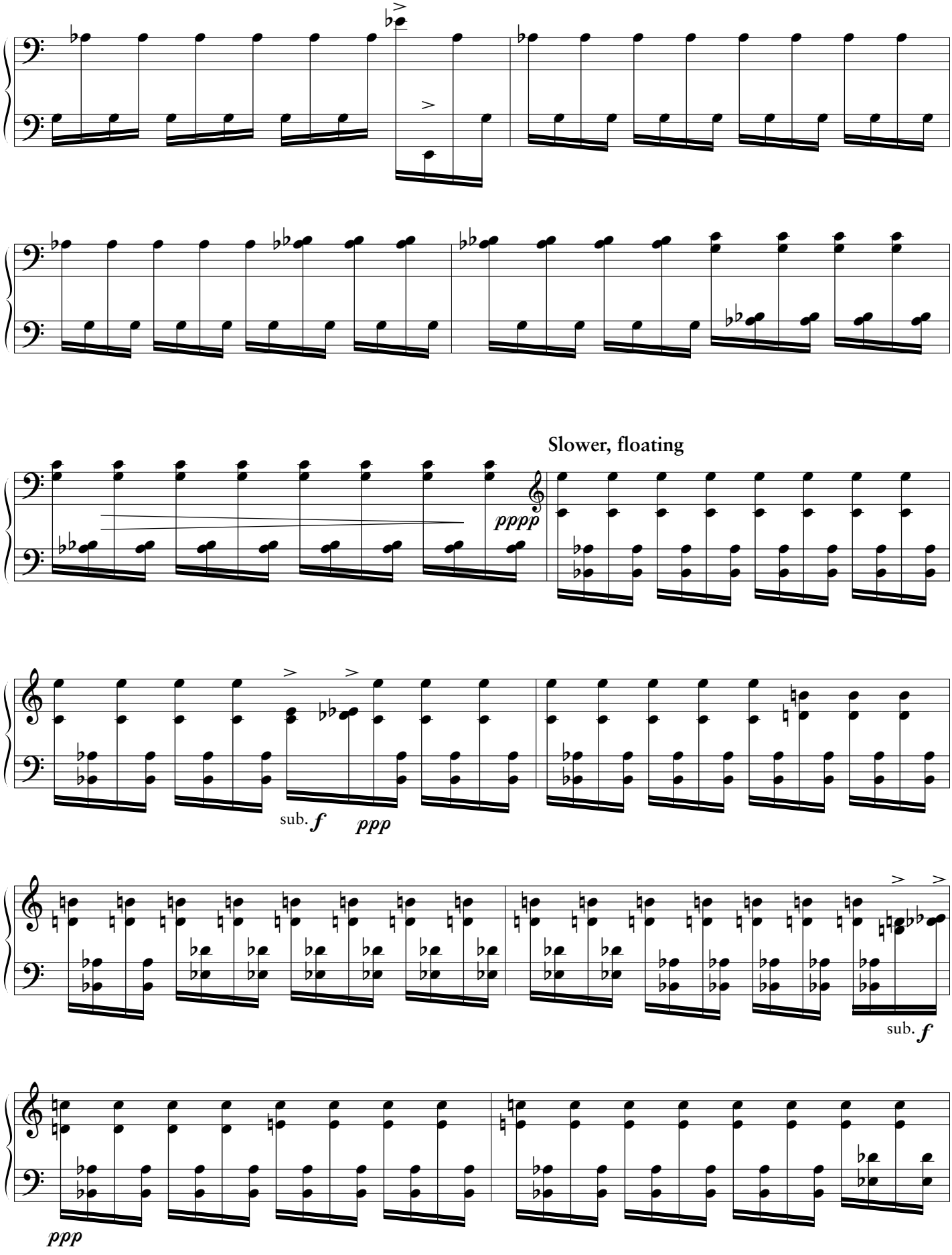

Strive for a feeling of rhthmic flow and
connectedness throughout.
pp
ff
mp
pp
p
f
pp
(8/4)
5:4
pp
ff
p
pp
ppp
p
pp
5:4
ff
p
f sub.
ff
p sub.

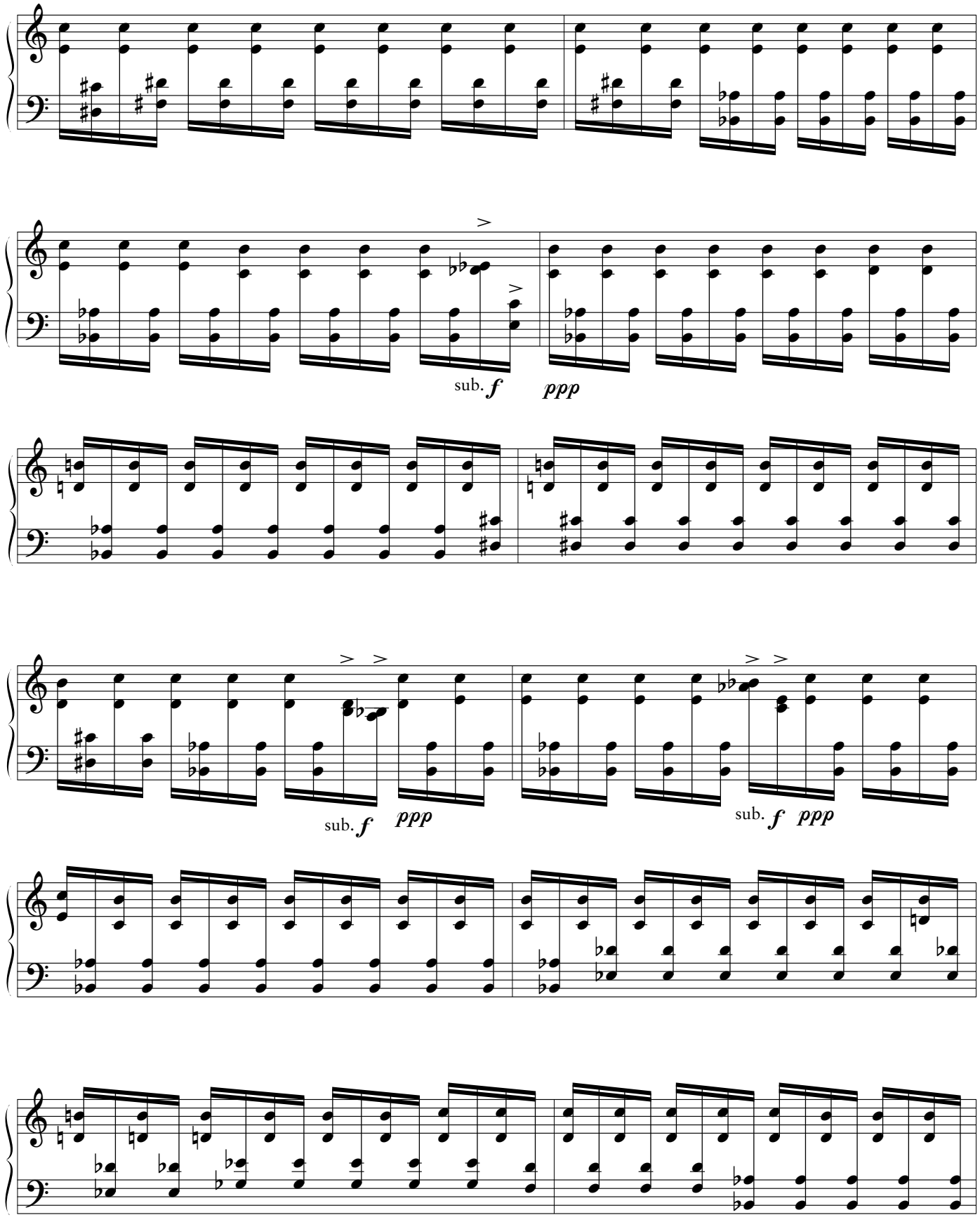

(c)
mp
mf
5/4
(a)
(e)
ff
(c)
pp
ff
mf
Muffled and spooky
ff
p
mf sub.
pp
ff sub.
p sub.

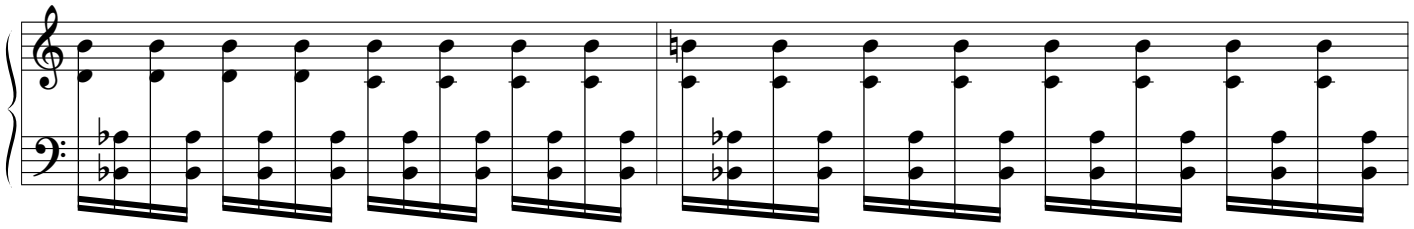

5
3
ff
p sub.
ff
5:4
3:2
6:4
3:2
pp
ff
5:4
3:2
5:4
3:2


(Db)
(c)
5:4
pp
sf
6:4
sf sf sf sf
ff
3:2
ritard slightly
mp
p
pp



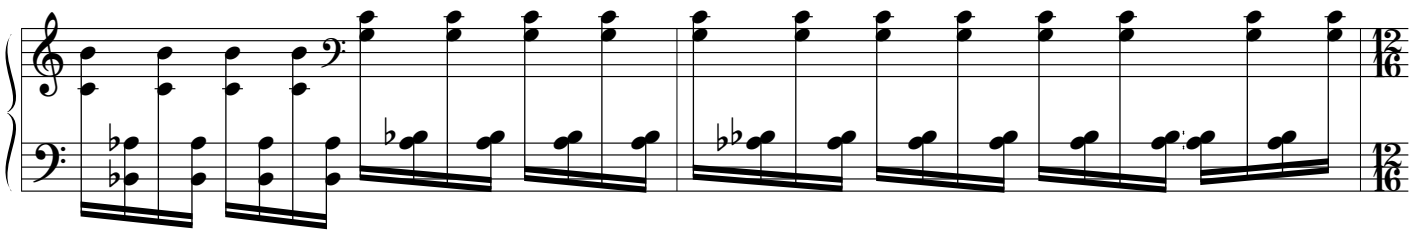

Slower, floating
pppp
sub. f
ppp
sub. f
ppp


sub. f
ppp
sub. f
ppp
sub. f
ppp



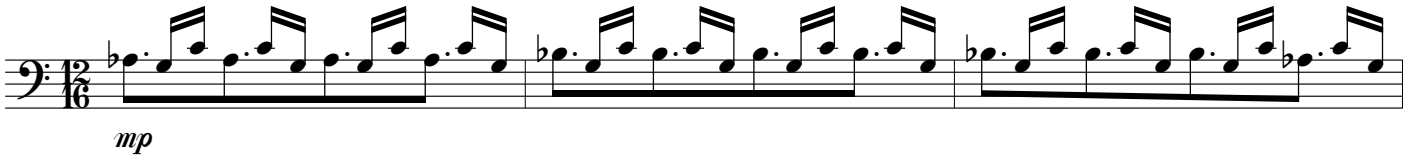
moving ahead . . .

accel. . .

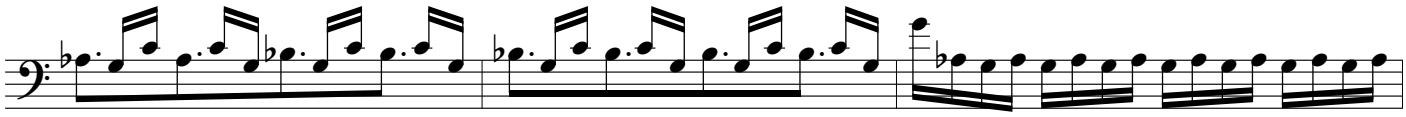


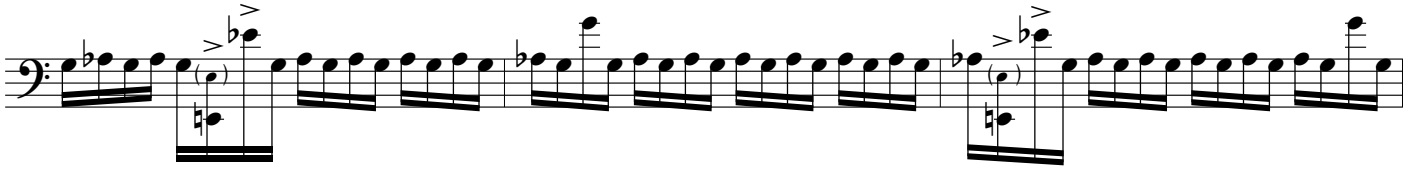
♩ = 144

Tempo primo

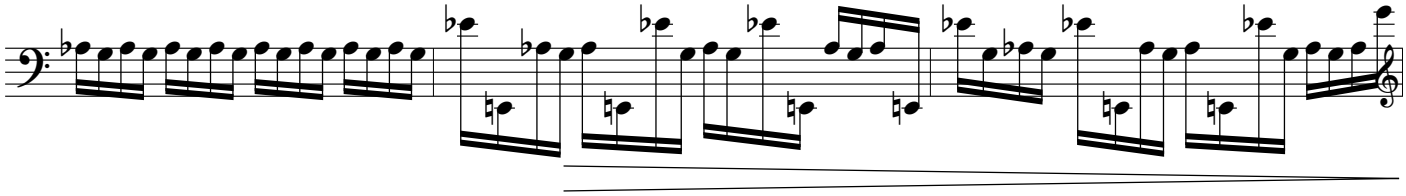


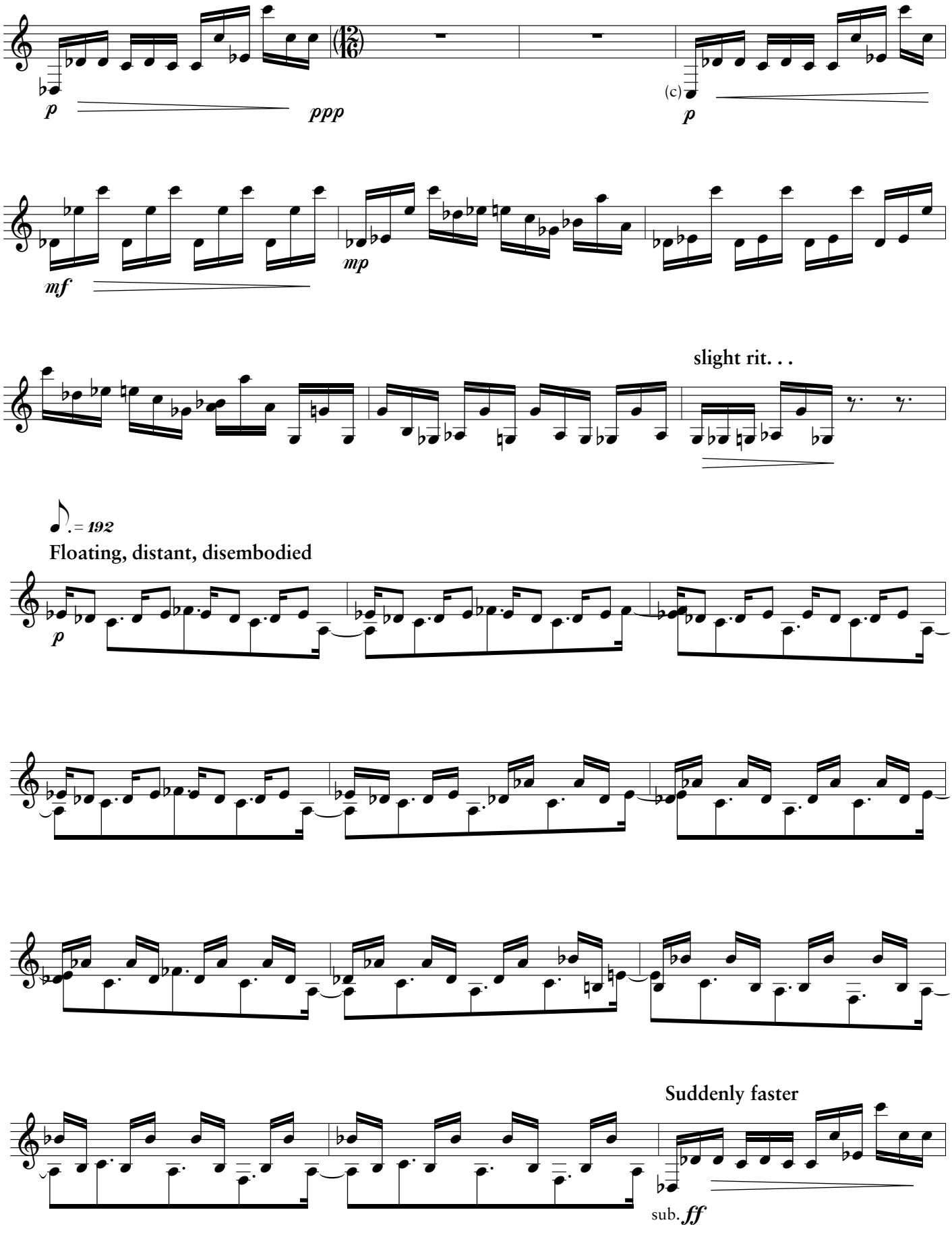
mp

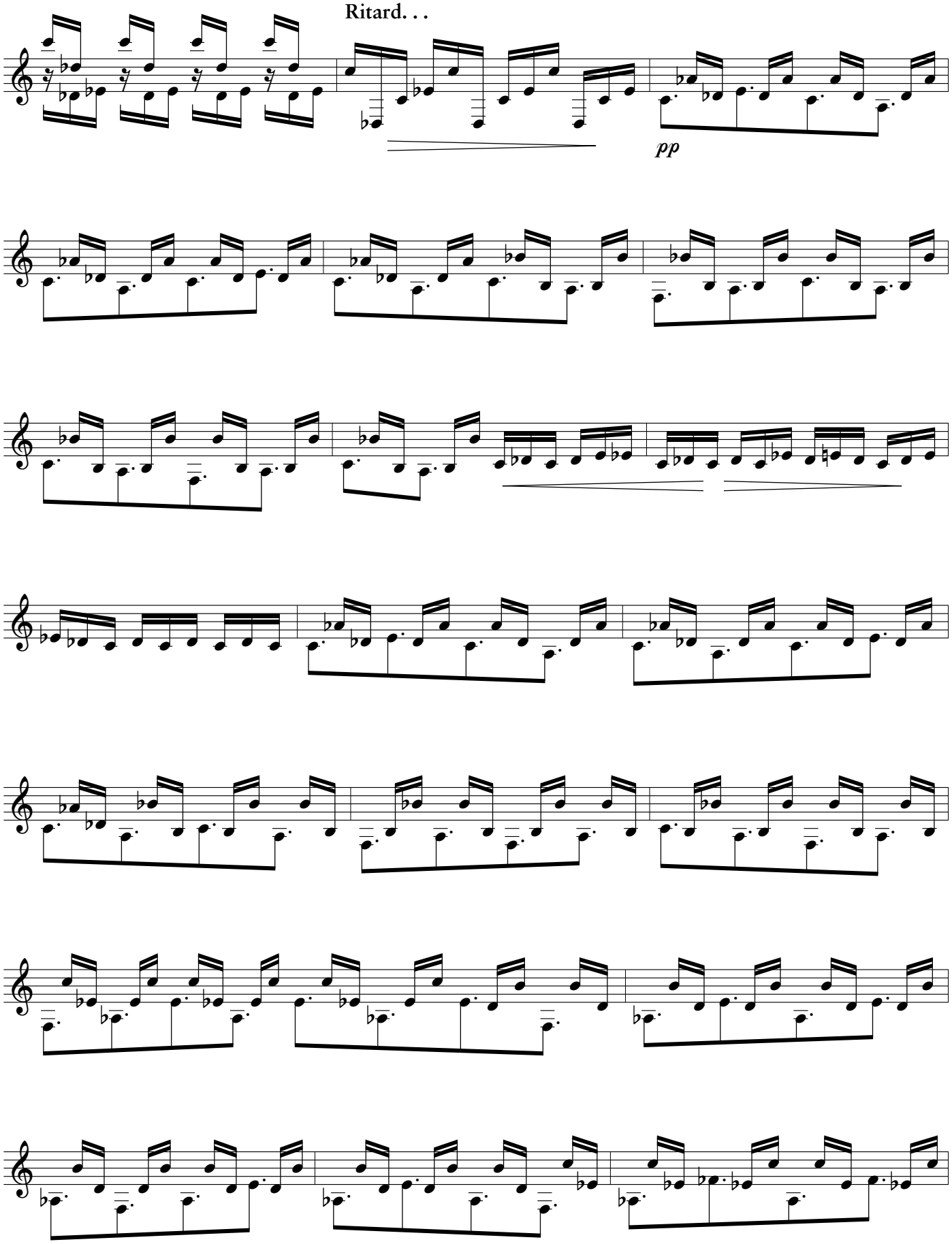


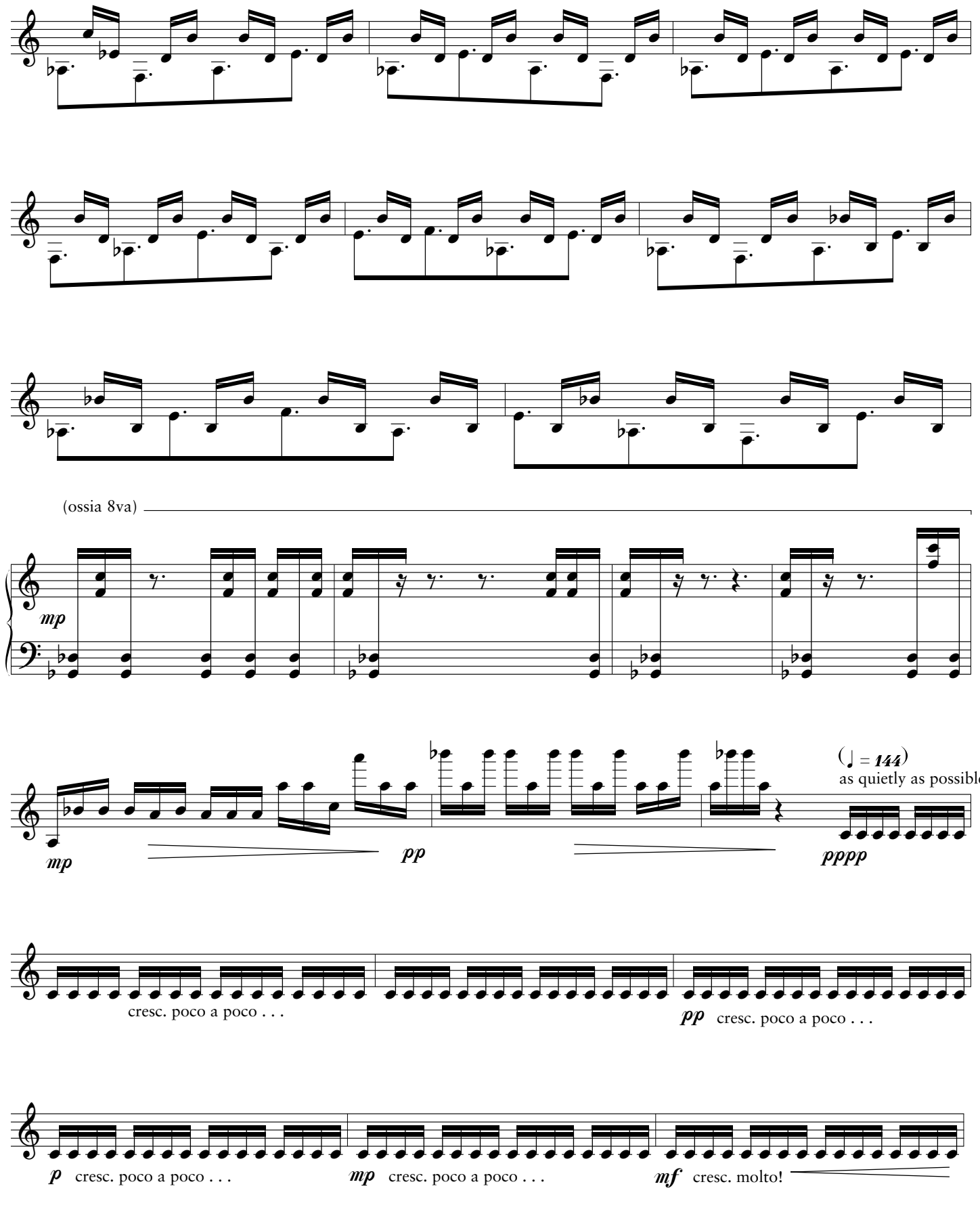


Slight ritard . . .

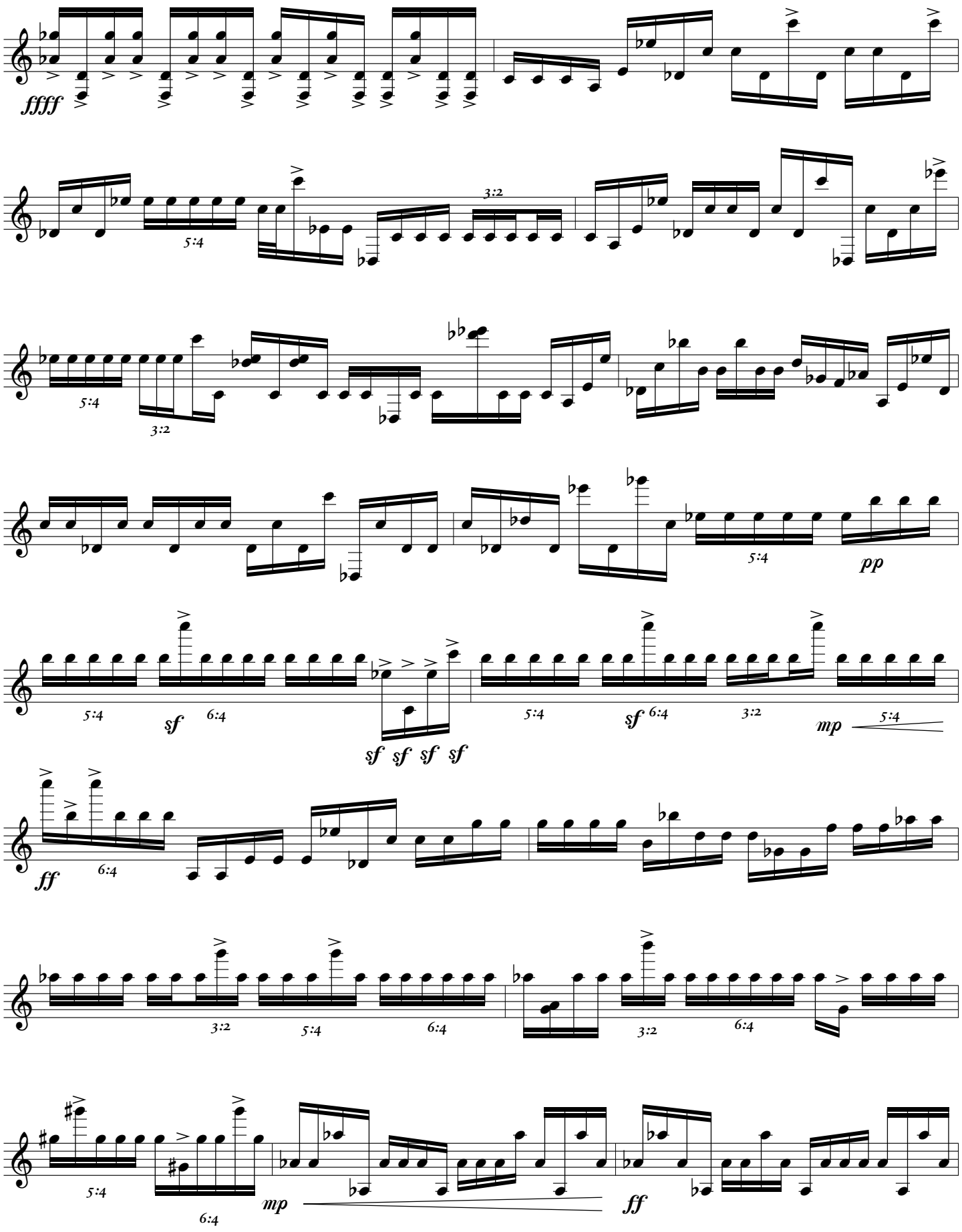


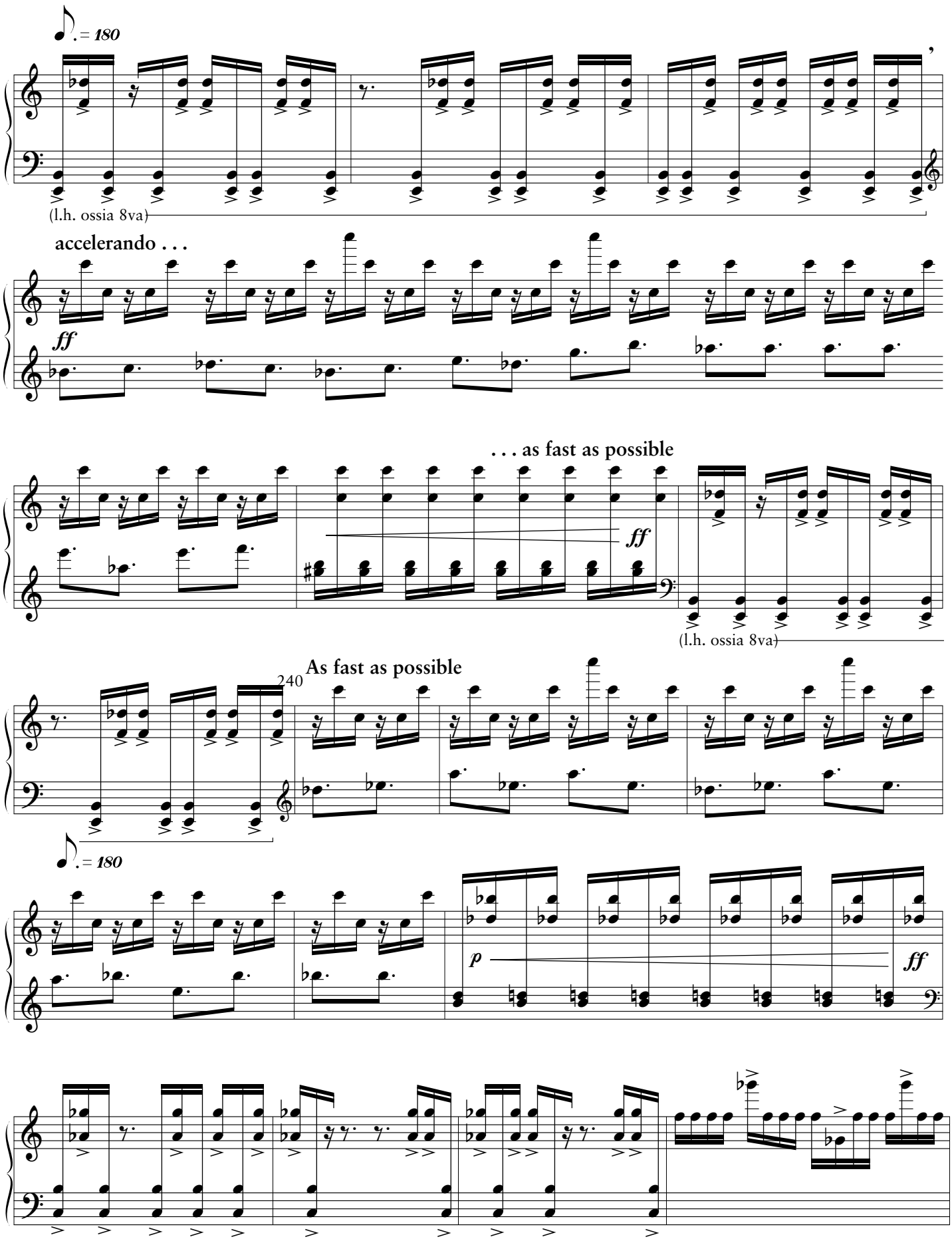

p
ppp
(c)
p
mf
mp
slight rit. . .
♪. = 192
Floating, distant, disembodied
p
Suddenly faster
sub. ff

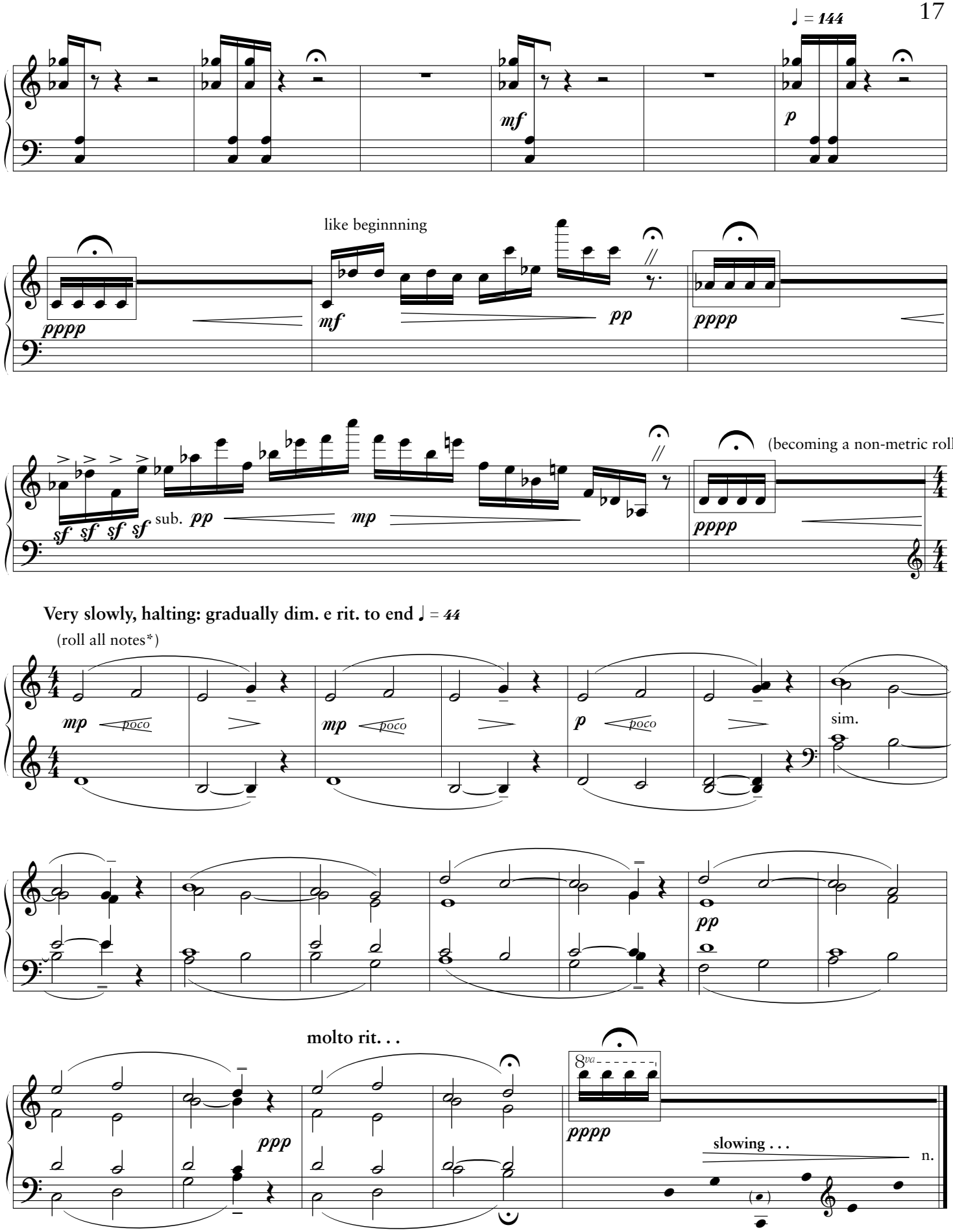

Ritard. . .
pp


(ossia 8va)
mp
mp
pp
(♩ = 144)
as quietly as possible
pppp
cresc. poco a poco . . .
pp cresc. poco a poco . . .
p cresc. poco a poco . . .
mp cresc. poco a poco . . .
mf cresc. molto!

Frantic


fffff
5:4
3:2
5:4
3:2
5:4
pp
5:4
sf
6:4
sf sf sf sf
5:4
sf
6:4
3:2
mp
5:4
ff
6:4
3:2
5:4
6:4
3:2
6:4
5:4
6:4
mp
ff


♩. = 180
(l.h. ossia 8va)
accelerando . . .
ff
. . . as fast as possible
ff
(l.h. ossia 8va)
As fast as possible
240
♩. = 180
p
ff



Alter speed of roll with dynamic changes: quieter dynamic = slower roll, louder dynamic = faster roll.