

Solo Violin

COLOR CONCERTO

for electric violin and orchestra, with interactive computer graphics

PATRICK LONG
(2003)

• = 132

3

f

7

15

13

18

23

7

31

f

33

36

42

43

47

53

55

59

65

67

ff

73

Musical staff 70-73. Treble clef, 2/4 time signature. Staff 70 contains a complex melodic line with many slurs and ties. Staff 71 has a whole note chord marked (C#) and a fermata. Staff 72 continues the melodic line. Staff 73 ends with a fermata.

Musical staff 74-77. Treble clef, 2/4 time signature. Staff 74 has a whole note chord marked (C#) and a fermata. Staff 75-77 continue the melodic line with slurs and ties.

Musical staff 79-81. Treble clef, 2/4 time signature. Staff 79 has an 8va marking. Staff 80-81 continue the melodic line.

Musical staff 82-85. Treble clef, 2/4 time signature. Staff 82-84 continue the melodic line. Staff 85 has a 2/4 time signature change and a fermata.

Musical staff 86-89. Treble clef, 4/4 time signature. Staff 86-89 contain a series of chords and melodic fragments.

Musical staff 92-97. Treble clef, 4/4 time signature. Staff 92-97 contain a series of chords and melodic fragments.

Musical staff 98-104. Treble clef, 2/4 time signature. Staff 98 has a box labeled 98. Staff 99 has a box labeled 105. Staff 99-104 contain rests and fingerings: 5, 3, 2.

Musical staff 111-113. Treble clef, 2/4 time signature. Staff 111 has a box labeled 111. Staff 111-113 contain a complex melodic line with slurs and ties.

Musical staff 114-116. Treble clef, 2/4 time signature. Staff 114 has an 8va marking. Staff 114-116 contain a complex melodic line with slurs and ties.

Musical staff 117-122. Treble clef, 2/4 time signature. Staff 117-122 contain a complex melodic line with slurs and ties.

Musical staff 121-123. Treble clef, 2/4 time signature. Staff 121 has a box labeled 123. Staff 121-123 contain a complex melodic line with slurs and ties. Staff 123 has a sim. marking and a mf dynamic.

Musical staff 126-129. Treble clef, 3/4 time signature. Staff 126-129 contain a series of chords and melodic fragments.

131 *mp*

146

153 *p*

160 *cresc. e accel. poco a poco . . .*

174 *mp* (8th notes)

180

184

189

195 *ff*

201

204

132 9 141

152 2

159

2

3

6

6

6

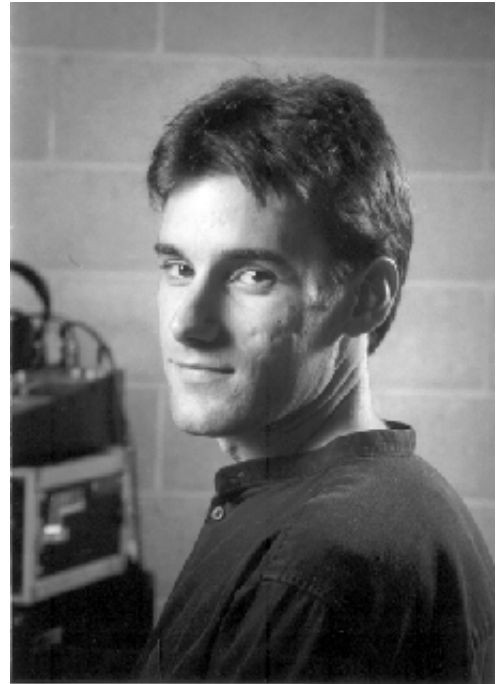
6

Detailed description: This is a page of a musical score for a solo violin, page 3. The score is written in treble clef and 3/4 time. It consists of ten staves of music. The first staff (measures 131-145) begins with a whole rest, followed by a 9-measure phrase starting with a half note, marked *mp*. The second staff (measures 146-152) continues with eighth notes and a 2-measure phrase. The third staff (measures 153-159) features a 6-measure phrase with a slur and a 3-measure phrase, marked *p*. The fourth staff (measures 160-166) is a continuous eighth-note pattern, marked *cresc. e accel. poco a poco . . .*. The fifth staff (measures 167-173) continues the eighth-note pattern. The sixth staff (measures 174-179) is marked *mp* and labeled "(8th notes)". The seventh staff (measures 180-183) continues the eighth-note pattern. The eighth staff (measures 184-188) continues the eighth-note pattern. The ninth staff (measures 189-194) begins with a 2-measure phrase, followed by a 3-measure phrase, marked *ff*. The tenth staff (measures 195-200) continues with a 6-measure phrase. The eleventh staff (measures 201-203) continues with a 6-measure phrase. The twelfth staff (measures 204-208) continues with a 6-measure phrase. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

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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