

# ASTRONOMER

for soprano, amplified chamber ensemble, and electronic percussion

TEXT: WALT WHITMAN

MUSIC: PATRICK LONG

Freely ♩ = 46

**Soprano**  
*p*  
 (hum) (ossia 8va)

**Clarinet**  
*freely, understated*  
*n.*  
*p*

**Percussion**  
 (give cue) (woodblock)  
 (mute string with finger) +  
*f*  
 8

depress pedal; →  
 (some sound is desirable)

**Clar.**

**Perc.**  
 Ad lib. responses to clarinet  
*mf*

**Clar.**  
*mp*  
*f*

**Perc.**  
 Perc: ad lib cadenza sparse gestures (ca. 10")

**Fl.**  
 Solo  
*f*  
 smooth, accompanying

**Clar.**  
*p*  
 3 3

**Perc.**  
 (woodblock, slowing echo)  
 ad lib. sparse interjections  
*p*  
 (mute with finger) +

**Pno.**  
*f*  
 8

Fl. *rit.*

Clar. ... murmuring ...

Perc. Ad lib sparse interjections

Fl. **a tempo** ♩ = 100 **(B)** Solo *f* *mp*

Vln. *pp* droning

'Cello (Ad lib. cadenza - sparse phrases - about 12 seconds)

Perc. W.B. echo *pp* *ff*

Pno. Gentle, chiming, ad libitum *mp* *p* (mute with finger) *f*

Fl. - evaporating *mp* *p*

Perc. ... ad lib. with gentle groove ... *pp* gradually emerge *mp*

**(C)** Percussion will create a groove. Flute and Clarinet should align with this metric "grid", and orient their parts around each other, but otherwise timings are approximate.

Fl. solo *pp*

Clar. *mp*

Perc. ad lib. groove based on written model

Pno. gentle, always audible, like gamelan gongs

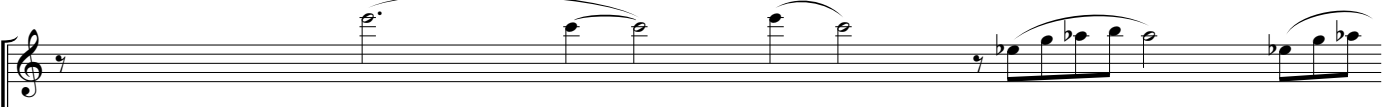
Fl. 

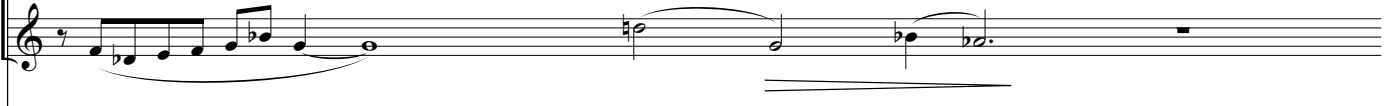
Clar. 


Perc. 

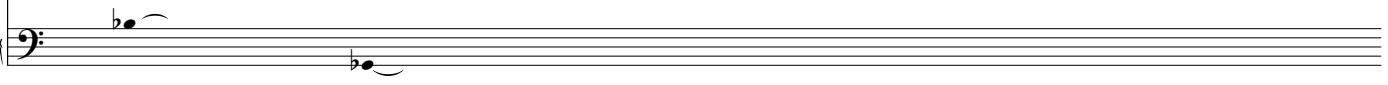
Pno. 


... keep 8th notes steady ...      ... but avoid suggesting a regular meter ...


Fl. 

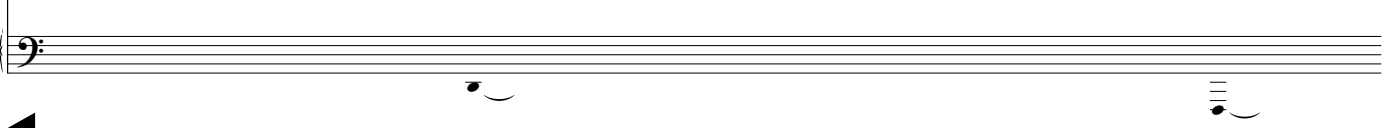
Clar. 

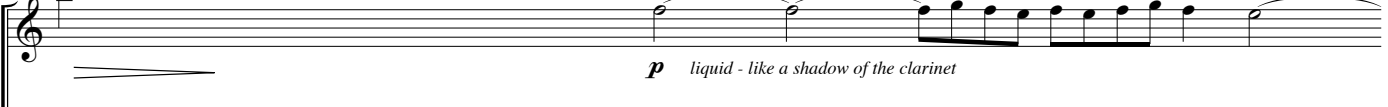
Perc. 

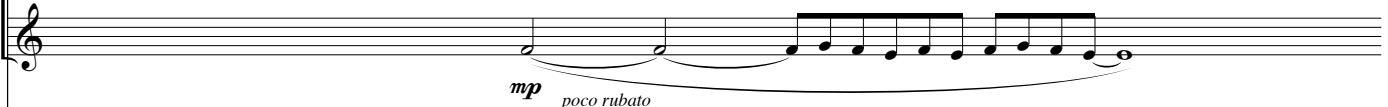
Pno. 


Fl. 

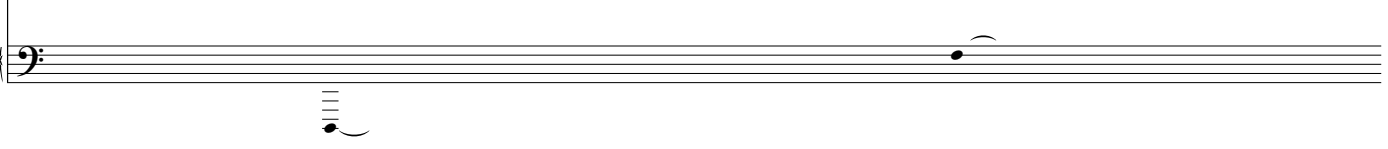
Perc. 

Pno. 

Fl. 

Clar. 

Perc. 

Pno. 

**(D)**

*p* liquid - like a shadow of the clarinet

*mp* poco rubato

Fl. Clar. Perc. Pno.

(Ad lib based on this model)

This system contains the first four staves of music. The Flute part begins with a melodic line, followed by the Clarinet. The Percussion part has a rhythmic pattern of eighth notes with 'x' marks. The Piano part has a few notes in the bass register. A rehearsal mark consisting of three slanted parallel lines is located at the beginning of the system.

Fl. Clar. Perc. Pno.

This system continues the musical score with the same four staves. The Flute part has a long melodic phrase. The Clarinet part has a rhythmic accompaniment. The Percussion part continues with its eighth-note pattern. The Piano part has a few notes. A rehearsal mark is present at the start of the system.

Fl. Clar. Perc. Pno.

This system continues the musical score with the same four staves. The Flute part has a melodic line with some rests. The Clarinet part has a rhythmic accompaniment. The Percussion part continues with its eighth-note pattern. The Piano part has a few notes. A rehearsal mark is present at the start of the system.

Fl. Clar. Perc. Pno.

This system concludes the musical score with the same four staves. The Flute part has a melodic line. The Clarinet part has a rhythmic accompaniment. The Percussion part continues with its eighth-note pattern. The Piano part has a few notes. A rehearsal mark is present at the start of the system.

Fl.

Clar.

Perc.

Pno.

... intensify ... ever more metric ...

This system contains the first four staves of the score. The Flute part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Percussion part features a complex rhythmic pattern with many 'x' marks. The Piano part has a few notes in the bass register.

Fl.

Clar.

Violin  
Cello *ppp*

Perc.

Pno.

... intensify ... listen ... react ...

This system contains the next four staves. The Flute and Clarinet parts continue their melodic lines. The Violin and Cello parts play a dense, rhythmic accompaniment. The Percussion part continues its complex pattern. The Piano part has a few notes. A double bar line is present at the beginning of the system.

Fl.

Clar.

Violin  
Cello

Perc.

Pno.

This system contains the final four staves. The Flute and Clarinet parts continue their melodic lines. The Violin and Cello parts play a dense, rhythmic accompaniment. The Percussion part continues its complex pattern. The Piano part has a few notes. A double bar line is present at the beginning of the system.

Fl. Clar. Perc. Pno.

Fl. Clar. Cello Perc. Pno.

(Accompanying - ad lib. time between gestures, but be sure to align 8th notes with percussion 8th notes)

pizz. mp

8

**E**

Sop. Cello Perc.

When I heard the learn - ed as - tron

mp

8

**F**

Quasi ad lib - retain the notated durational relationships, but do not strive for exact coordination with the other parts. This melody should float freely above the accompaniment.

Distant, legato, ethereal

Sop. Cello Perc.

o - mer When the

f mp

G

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

'Cello

Perc.

*f* *mp*

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

'Cello

Perc.

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

Vln. Violin, arco *p*

'Cello

Perc.

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

Vln.

'Cello

Perc.

*f*

H

Sop. red and sick

Vln.

'Cello

Perc. brief ad lib. A tempo

Pno. mp

**I** Vln. and Cello should align rhythmically, and should "lock in" with 8th note groove created by percussion.

Vln. arco mf

'Cello arco mf

Perc. with increased intensity f

Pno. mf

See →

Vln.

'Cello

Perc.

Pno.



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

Vln. accompanying now... ppp p ppp mf arco ppp mp

'Cello accompanying now... ppp p ppp mf arco ppp mp

Perc. p

Pno.

Sop. When I sit - ting heard the as - tron - o - mer where he lec - tured with much

Vln. ppp arco pp mp ppp

'Cello ppp arco pp mp ppp

Perc.

Pno.

Sop. ap - plause in the lec - ture room

Vln. ppp arco pp mp ppp mf arco ppp mp

'Cello ppp arco pp mp ppp mf arco ppp mp

Perc.

Pno.

J

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

Vln. *mf* *pizz.* *arco* *mp* *pp*

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

Perc. sparse improv - about 5"

Pno. *mp*

drone

Section K is an improvised percussion cadenza. Each member of the ensemble will listen for a certain percussion sound. When the sound is played, improvise briefly with the material given. Strive to make the figures seem to emanate from the percussion sound.

**K** Each time the percussionist plays the cymbal crash sound, improvise briefly on "ah" syllable with the following pitches

Sop. Each time the percussionist plays the pad chord sound, improvise briefly using the patterns shown

Fl. *mp*

Clar. Each time the percussionist plays the sinister string sound, play the bracketed figure.

Vln. *ff*

'Cello

Pno. *p*

8va

as before ♩ = 110

Perc. Woodblock echo short ad lib. leading to loud "pad" gesture Pad chord

Pno. (mute)

**L**

wait about 10 seconds,  
then emerge as the drone fades.

$\text{♩} = 56$

Pno.

niente *p*

*And.*

Fl.  
Clar.

Vln.  
Cello

Pno.

allow dynamic to increase as the patterns reach into lower octaves

*pp* *p* *pp* *p* *pp* *p*

Fl.  
Clar.

Vln.  
Cello

Pno.

swell each gesture as before

swell each gesture as before

Sop.

Fl.  
Clar.

Vln.  
Cello

Pno.

Till ris - ing

Sop. and glid - ing out I wan - dered off by my -

Fl. Clar.

Vln. Cello

Pno.

Sop. - self

Fl. Clar.

Vln. Cello

Pno.

Sop. In the mys - ti - cal moist night air,

Fl. Clar.

Vln. Cello

Pno.

Sop. And from time to time

Fl. Clar.

Vln. Cello

Pno.

Sop. Looked up looked up in perfect silence

Pno.

(Db)

Sop. at the stars

Pno.

(Db)

Fl. Clar.

Vln. Cello

Pno.

Fl.  
Clar.

Vln.  
Cello

Pno.



Fl.  
Clar.

Vln.  
Cello

Pno.

*rit.*