

# SUMMER NOCTURNE

FOR ELECTRONIC TAPE AND ALTO SAXOPHONE

PATRICK LONG  
(1990)

**Tape Introduction** (Sax TACET) [1:54] [2:05] *mp* 3 (5 seconds) [2:27] *mp* (4 seconds) *mf*

Begin after one bass progression  $\bullet = 92$  expressive and mysterious

[2:48] *mf* 3 *p* 3 *mf* [3:12] *mf* 3 *p* (8 seconds)

[3:42] 3 *mf* 3 *mp* *p*

(tape buildup and break) *p* *pp* [4:25] [4:52] *mf* accel. for 5 seconds . . . . . (3 seconds) *p* (thunder sound) [5:15] *mp* *p*

ritard. . . . . *ff* Pesante emphatic accel. . . . . deaccel. . . . . wait for G natural on tape, and then fade out [5:50]

$\bullet = 144$  SAX - with urgency and adrenaline repeat until next synth run - -

tape "running" rhythm SYNTH RUN ON TAPE *f*

(texture opens up) **Tempo primo**  $\bullet = 72$  (begin with bass) 3 [6:40] *mf*

*f* *ff* *f* *ff* (7 seconds) (4 seconds) [7:17] *p* 3 (2 seconds) *mf*

(10 seconds) ritard. . . . . Play at random, lengthening rests in between motives [7:50] (laughs) *p* *mf* *p* *p* *ppp*

## Program Notes

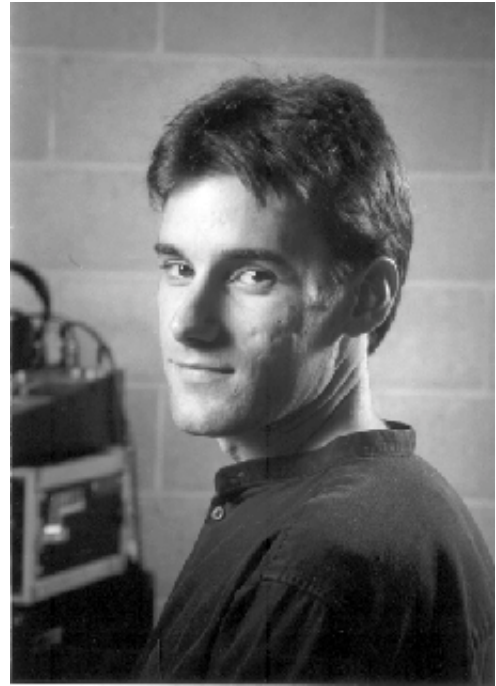
"Summer Nocturne" for saxophone and quadraphonic tape was composed during the summer of 1990 while I was living in Syracuse, studying electronic music with Mark Drews. The inspiration for the piece came from two distinct sources— one musical, and one autobiographical. My musical inspiration came for "Nacht Musik", a short piano piece from the "Out of Doors Suite" of Béla Bartók. In this aural landscape of a night on the Hungarian plain, Bartók employed tone clusters and other pianistic effects to paint a vivid picture. The four note "bug motive" which occurs throughout "Nocturne" was inspired by these tone clusters.

My extra-musical inspiration for the piece stemmed from the suburban summer nights of my childhood. Back then, when the sun went down, it was as though the world of mugginess and boredom was instantly transformed into something slightly surreal— a dark, somewhat spooky place that beckoned the bold adventurer. Invariably, we all had an urge to do risky, sneaky things. We played games such as "kick the can" or "capture the flag". When lacking organization, we would simply throw rocks at passing cars and run. Those summer evenings never failed to provide entertainment along with a certain benign terror— a kind of exhilaration that is reserved for the young.

**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.

Patrick Long, DMA  
Assistant Professor of Composition, Theory and Music Technology  
Susquehanna University  
514 University Avenue  
Selinsgrove, Pennsylvania 17870  
(570) 372-4289  
longp@susqu.edu  
<http://www.longsound.com/>