

Louisiana Blue

Commissioned by the Monroe Symphony Orchestra
and premiered in Monroe, Louisiana on April 26, 2003

Text by
L. B. Morgan

Music by
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Louisiana Blue

for baritone voice, flute, piano
& chamber orchestra

Louisiana Blue was commissioned by the Monroe Symphony Orchestra for their annual 2003 Lagniappe Concert. It was premiered in Monroe, Louisiana at the Grace Episcopal Church on April 26, 2003.

Program Notes

During the fall of 2002, I was approached by the Monroe Symphony Orchestra and asked to compose a piece for the Louisiana Trio and the Orchestra to be performed on their 2003 Lagniappe Concert. Early in Fall of 2002, I had worked with the poet, Miss. L. B. Morgan, and composed a SATB choir piece, with guitar accompaniment, called *Blue Jay Sing a Tune*. I have always liked her poetry and in keeping with the spirit of Louisiana's Bicentennial, I asked Miss. Morgan to write a poem about the spirit of adventure and exploration in Louisiana. Her response was the poem, *Louisiana Blue*.

Many of the compositional decisions were based on the original poem and on my love of popular music. After a brief introduction, the “A” section, first introduced in the piano, is based on a reoccurring pattern, or ostinato. The middle, or “B” section, is based on contrasting material and is more virtuoso in nature and features the trio. The piece concludes with the opening “A” section returning with the ostinato. The choice of compound meter, the ostinato, and the syncopated vocal part were subjectively suggested to me while listening to two of Vanessa Carlton’s songs, *Ordinary Day* and *Paradise*. The melodic material, harmonic structure, choice of timbres, and the other rhythmic decisions are purely my own. The orchestration for the piece was based on the projected list of instruments which would be available for the Lagniappe concert.

Louisiana Blue is dedicated to four people. I would like to thank L. B. Morgan and Vanessa Carlton for their help in inspiring the creation of *Louisiana Blue*. Next, thanks to Dr. Alan Goldspiel for his friendship and constant support of my compositional endeavors since I arrived in Louisiana. And finally, to my wife Mary, for her love, support and inspiration for this piece, and all of the other works which I have created in the past last eleven years.

Duration

Louisiana Blue c. 8:00

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Louisiana Blue by L. B. Morgan

We left all we knew
To search this life
Colored Louisiana Blue
All the miles
Passing behind us
Old stories made new.

We watch our footsteps
Making waves in the clay
Like families branching out
All here to stay.

When the moon peeks about
Lighting our travels
And pointing out
We can see a path in view
Mysterious color,
of Louisiana Blue.

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$\text{♩} = 50$

Baritone Bass clef $12/8$

Flute Treble clef $12/8$

Piano Treble clef $12/8$

2 Horns Treble clef $12/8$

Percussion Bass clef $12/8$

Violin I Treble clef $12/8$

Violin II Treble clef $12/8$

Viola Bass clef $12/8$

Cello Bass clef $12/8$

Bass Bass clef $12/8$

6 *rit.* *A tempo*

Bar. Bass

Fl. 6 *f*

Pno. 6 *mf* *mp* *mp*

Hn. 6

Perc. 6 *mp*

Vn I 6

Vn II 6 *f*

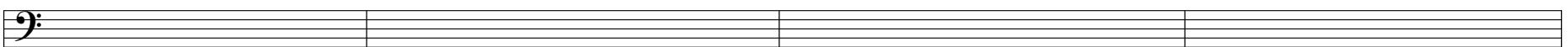
Va 6 *f*

Cello 6

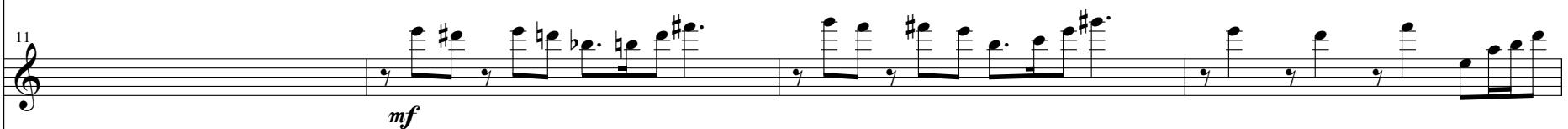
Bass 6 *f*

11

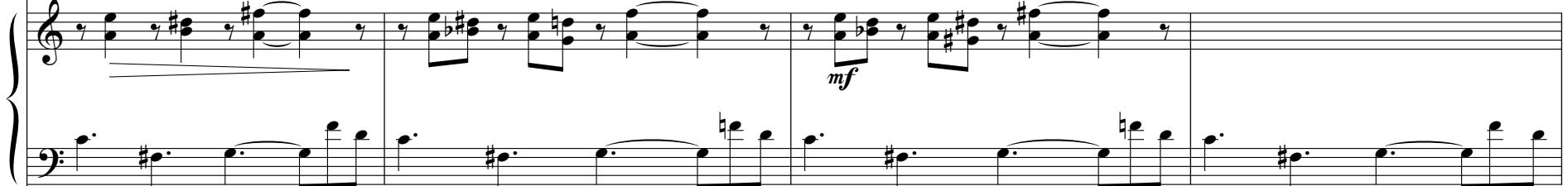
Bar.



Fl.



Pno.

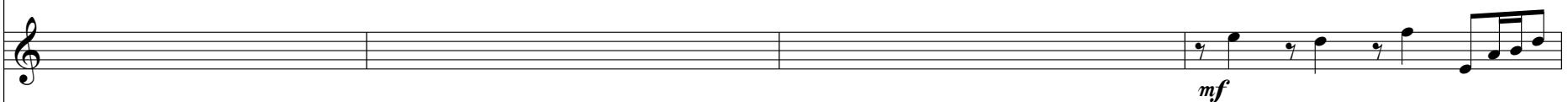


Hn.

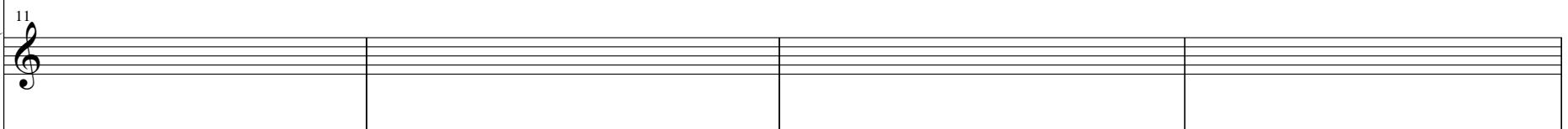


1.

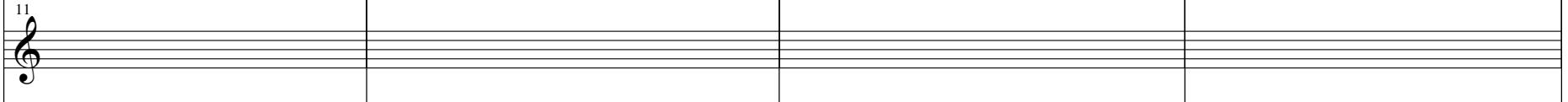
Perc.



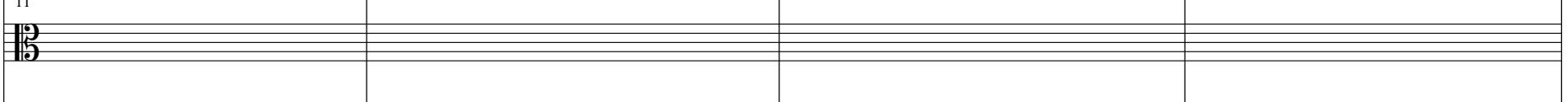
Vn I



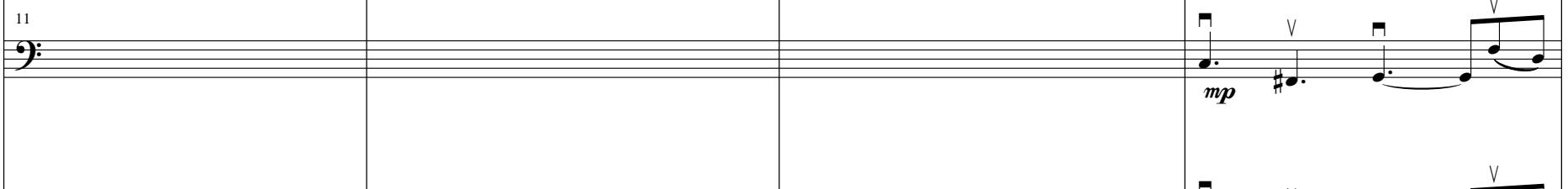
Vn II



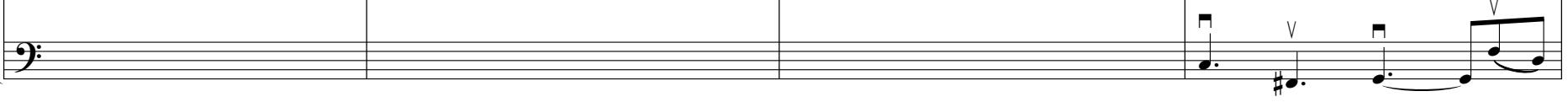
Va



Cello



Bass



f

15

Bar.



f

15

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass



to sus. cymbal

mf

pizz.

p

pizz.

p

pizz.

p

simile

pp

simile

pp



Bar. 19

we knew To search this life this life this life _____

Fl.

Pno.

Hn.

Perc. to snare

Vn I

Vn II

Va

Cello

Bass

Detailed description: This is a page from a musical score. It features multiple staves for different instruments and voices. The vocal part (Bar.) has lyrics: "we knew To search this life this life this life _____". The piano part (Pno.) provides harmonic support with sustained notes and chords. The woodwind section (Fl., Hn.) adds melodic lines. The percussion (Perc.) provides rhythmic patterns. The string section (Vn I, Vn II, Va, Cello, Bass) plays harmonic and melodic roles. Specific dynamic markings like 'mf' (mezzo-forte) and 'p' (pianissimo) are used. Performance instructions such as 'arco' (bowing) are also present.

23

Bar. Bassoon: Col - ored Lo-u - i - an - a Blue

Flute: *mf*

Piano: {

Horn: *mp*

Percussion: *mf* to marimba

Violin I: *p*

Violin II: *p*

Cello: *pp*

Bass: *pp*

27

Bar.

ffff

All the miles _____

Fl.

Pno.

This section shows the Bassoon (Bar.), Flute (Fl.), and Piano (Pno.) parts. The Flute has a continuous sixteenth-note pattern. The Piano part includes a dynamic marking *mf*. The vocal line "All the miles _____" is present above the piano staff.

Hn.

a 2

Hn.

The Horn (Hn.) part begins with a dynamic *mf* and continues with a sixteenth-note pattern. The section is labeled "a 2".

Perc.

*f**mp*

The Percussion (Perc.) part features a dynamic *f* followed by a dynamic *mp*.

Vn I

V

Vn II

V

Va

V

Cello

mp

Bass

mp

The strings (Violin I, Violin II, Viola) play sustained notes with slurs. The Cello and Bass provide harmonic support with sustained notes and slurs. Dynamic markings *mp* are placed under the bass staff.

Bar. 31

Bar. Pas - sing - be - hind us Old stor - ies made new. Old stor - - - -

Fl. 31

Pno.

Hn. 31 1. *mf*

Perc. to sus. cymbal

Vn I 31 *pizz.*

Vn II 31 *pizz.*

Va 31

Cello 31 *pizz.*

Bass 31 *f* *pizz.* *f*

This musical score page contains eight staves. From top to bottom: Bassoon (Bar. 31), Flute (Fl. 31), Piano (Pno.), Horn (Hn. 31), Percussion (Perc.), Violin I (Vn I 31), Violin II (Vn II 31), Cello (Cello 31), and Bass (Bass 31). The vocal line (Bassoon) includes lyrics: "Pas - sing - be - hind us Old stor - ies made new. Old stor - - - -". The piano part has a dynamic marking of *f*. The bassoon part has dynamic markings of *mf* and *f*. The flute part has a dynamic marking of *f*. The violin parts have dynamic markings of *pizz.*. The cello part has a dynamic marking of *f*. The bassoon part has a dynamic marking of *pizz.*

Bar. 35

ies _____

Fl. f

Pno. f

Hn.

Perc.

Vn I p

Vn II p

Va p

Cello div. p

Bass p

*sul ponticello
arco*

*arco
sul ponticello*

V

V

*arco
sul ponticello*

V

V

*arco
sul ponticello*

V

V

Bar. 39

Old sto - ries made new.

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

to marimba

mf

to snare

f

This musical score page contains six staves. The first staff (Bassoon) has a bass clef and a common time signature. The second staff (Flute) has a treble clef and a common time signature. The third staff (Piano) has a treble and bass clef and a common time signature. The fourth staff (Horn) has a treble clef and a common time signature. The fifth staff (Percussion) has a common time signature and includes dynamic markings *mf* and *f*, with performance instructions "to marimba" and "to snare". The sixth staff (String section) includes Violin I, Violin II, Viola, Cello, and Bass, all in common time. The vocal part "Old sto - ries made new." is written below the piano staff. The page number 39 is at the top left of each staff.

Bar.

Fl. *f*

Pno. *mf*

Hn. *mp*

Perc. to marimba *mf*

Vn I

Vn II

Va

Cello normal
mp

Bass normal
mp

This musical score page contains six staves. The top two staves feature the Flute and Piano. The Flute has a dynamic of *f* and is playing eighth-note patterns. The Piano has a dynamic of *mf* and is playing sixteenth-note patterns. The third staff features the Horn with a dynamic of *mp*. The fourth staff features the Percussion part, which includes a instruction to play "to marimba" with a dynamic of *mf*. The bottom two staves are grouped together by a vertical brace and feature the Violin I, Violin II, and Cello/Bass parts. The Violin I, Violin II, and Cello staves are all blank. The Bass staff shows a rhythmic pattern starting with a dotted half note followed by eighth notes, with the instruction "normal" and a dynamic of *mp*.

47

mf

Bar. | We watch our foot-steps our foot-steps Ma-king waves in the clay 2

Fl.

Pno. | *p*

Hn. | *p*

Perc. | *p*

Vn I | normal | *p* | *pp*

Vn II | normal | *p* | *pp*

Va | normal | *p* | *pp*

Cello | *pp*

Bass | *pp*

51

Bar. Bassoon: Like fam - ilies bran - ching out _____ All here _____ to

Flute: *mf* *ff*

Pno. (Piano) (empty staff)

Horn: (empty staff)

Perc. (Empty staff)

Vn I: *sfp* *mp*

Vn II: *sfp* *mp*

Va: *sfp* *mp*

Cello: *sfp* *mp*

Bass: *sfp* *mp*

55

Bar. stay. —————

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

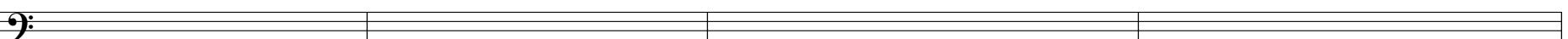
Va

Cello

Bass

This musical score page contains six systems of music. The first system features Bassoon, Flute, and Piano. The second system features Horn and Percussion. The third system features Violin I, Violin II, Viola, and Cello. The fourth system features Bass. Measure 55 begins with a dynamic of f . Various performance instructions like "stay.", "2", and "div." are present. Articulation marks include dots, dashes, and slurs. Measures 56 and 57 show the continuation of the piece with different dynamics and measures.

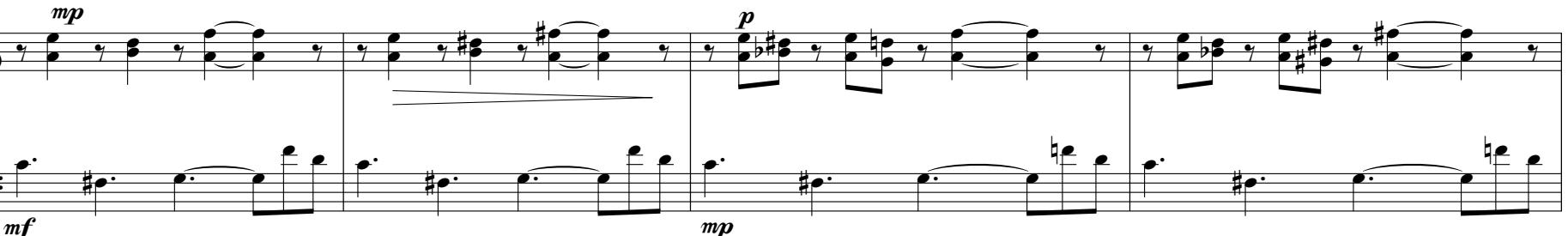
Bar.



Fl.

f

Pno.



Hn.

Perc.



64

Bar.



Fl.



Pno.



64

Hn.



Perc.



Vn I



Vn II



Va



Cello



Bass



68

Bar. When the moon____ peeka - bout Light - ing____ our tra - - - -

Fl. f

Pno.

Hn.

Perc.

Vn I pizz. mp

Vn II pizz. mp

Va pizz. mp

Cello

Bass

This musical score page contains six staves of music. The top staff is for the Baritone (Bar.), followed by the Flute (Fl.). Below them is a piano staff (Pno.) with a brace. The fourth staff from the top is for the Horn (Hn.). The fifth staff is for Percussion (Perc.). The bottom staff is for the Bassoon (Bass). The Violin I (Vn I) and Violin II (Vn II) staves are grouped together on the left, with a brace above them. The Cello (Cello) staff is below the violin staves. The vocal part (Voice) is integrated into the piano staff, with lyrics written below the notes: "When the moon____ peeka - bout Light - ing____ our tra - - - -". Measure numbers 68 are placed above each staff. Dynamic markings like "f" for forte and "mp" for mezzo-forte are included. Articulation marks such as "pizz." (pizzicato) are also present. The vocal line features melodic patterns with sustained notes and grace notes.

Bar. 72

 vels _____ And _____ point - - - ing _____ out _____

Fl. 72

Pno. {

Hn. 72

Perc.

Vn I 72 col legno

 Vn II 72 col legno

 Va 72 col legno

 Cello 72

 Bass 72

normal

normal

normal

Bar. 76

We can see

Fl. f

Pno.

Hn. 1. a 2

Perc.

Vn I

Vn II

Va

Cello

Bass

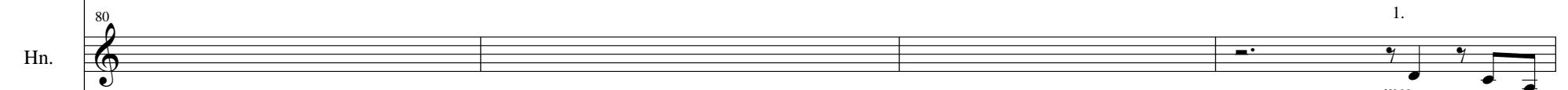
This musical score page contains six systems of music. The first system features a Baritone part (Bass clef) and a Flute part (Treble clef). The second system is for the Piano, with both treble and bass staves. The third system includes a Horn (Hn.) and a Percussion (Perc.) part. The fourth system consists of two Violin parts (Vn I and Vn II). The fifth system features a Double Bassoon (Va) and a Cello part. The sixth system is for the Bass part. The score is divided into measures 76 and 77. Measure 76 starts with a piano dynamic and ends with a vocal line. Measure 77 begins with a flute solo and ends with a piano harmonic section. The vocal line continues from measure 76 into measure 77.

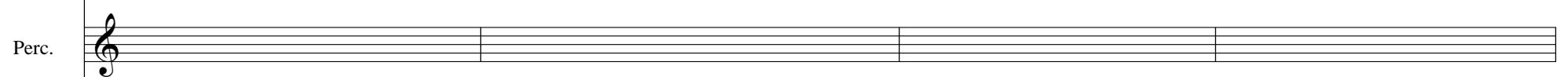
80

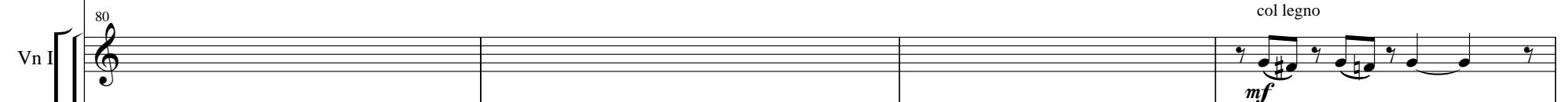
Bar. 

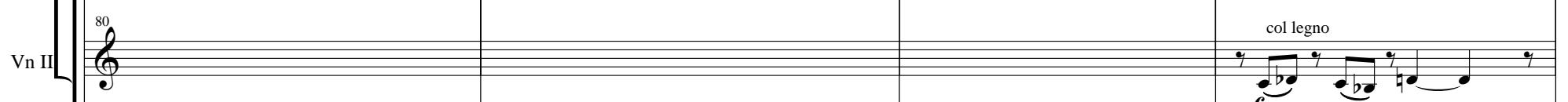
Fl. 

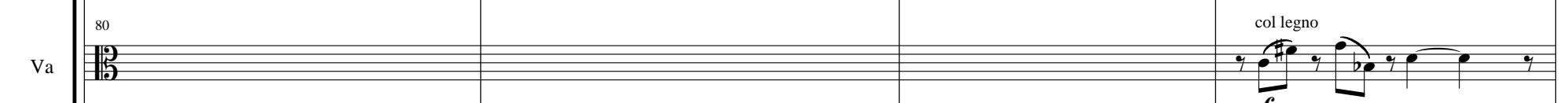
Pno. 

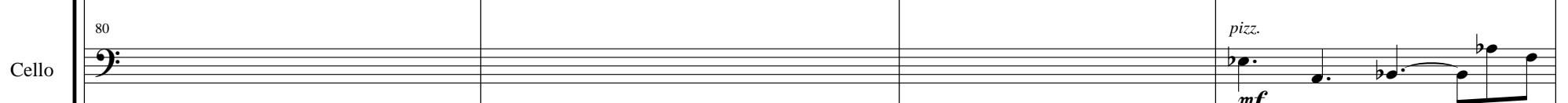
Hn. 

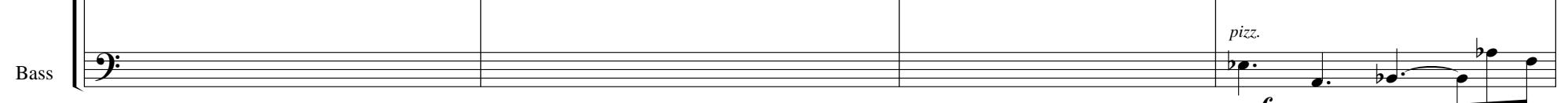
Perc. 

Vn I 

Vn II 

Va 

Cello 

Bass 

Bar. 84

Bassoon: Lou - is - i - an - a - Blue -

Flute: *f*

Piano: *f*

Horn:

Percussion: to snare

Vn I: normal
sffz
mf

Vn II: normal
sffz
mf

Va: normal
sffz
mf

Cello: normal
sffz
mf

Bass: normal
sffz
mf

88

Bar.

rit.

A tempo

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

Bar.

Fl. 93 *f* ff

Pno. *p* ff

Hn. 93 *mf* 97

Perc. *f*

Vn I 93 *p* *f*

Vn II 93 *mp* *f*

Va 93 *mp* *f*

Cello 93 *p* *f*

Bass 93 *mp* *f*

The composer welcomes any questions concerning ***Louisiana Blue*** and would greatly appreciate hearing about performances. Inquires and programs should be sent to:

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