

Louisiana Blue

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

Text by
L. B. Morgan

Music by
Joe L. Alexander

P.O. Box 8608
Louisiana Tech University
Ruston, La 71272

e-mail: alexanda@latech.edu
JLAcomposer.com

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

© 2003 by Joe L. Alexander
All Rights Reserved

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.

© 2002 by L. B. Morgan
All Rights Reserved
Used With Permission

Louisiana Blue

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

Text by L. B. Morgan

Joe L. Alexander

♩ = 50

The musical score is written for a symphony orchestra and includes the following parts:

- Baritone:** Bass clef, 12/8 time signature, mostly rests.
- Flute:** Treble clef, 12/8 time signature, melodic line starting in the third measure with a forte (*f*) dynamic.
- Piano:** Grand staff (treble and bass clefs), 12/8 time signature, accompaniment starting in the second measure with a forte (*f*) dynamic.
- 2 Horns:** Treble clef, 12/8 time signature, accompaniment starting in the second measure with a mezzo-forte (*mf*) dynamic.
- Percussion:** Single staff, 12/8 time signature, includes instructions "to snare" and "to marimba". Dynamics range from *mf* to *f*.
- Violin I & II:** Treble clef, 12/8 time signature, Violin I has a melodic line with accents, Violin II has a supporting line.
- Viola:** Alto clef, 12/8 time signature, supporting line.
- Cello:** Bass clef, 12/8 time signature, supporting line.
- Bass:** Bass clef, 12/8 time signature, supporting line with a forte (*f*) dynamic.

rit.

A tempo

Bar.

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

11

Bar.

Fl.

mf

Pno.

mf

Hn.

p

1.

Perc.

mf

Vn I

Vn II

Va

Cello

mp

Bass

mp

15 *f*

Bar. We left all _____ we knew We left all _____

Fl. 15 *f*

Pno.

Hn. 15 *pp* a 2

Perc. to sus. cymbal *mf*

Vn I 15 *mp* *pizz.* *p*

Vn II 15 *mp* *pizz.* *p*

Va 15 *mp* *pizz.* *p*

Cello 15 simile *pp*

Bass 15 simile *pp*

19

Bar. we knew To search this life this life this life_____

Fl.

Pno.

Hn.

Perc. to snare

Vn I *arco* *mf*

Vn II *arco* *mf*

Va *arco* *mf*

Cello *p*

Bass *p*

23

Bar. *mf* Col - ored Lo - uis - i - an - a Blue *f*

Fl. *mf* *f*

Pno.

Hn. *mp* *f* 1.

Perc. *mf* to marimba

Vn I *p*

Vn II *p*

Va *p*

Cello *pp*

Bass *pp*

27

ffff

Bar.

All the miles _____

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

Flute staff with musical notation, starting at measure 27. The notation includes a series of eighth and sixteenth notes, followed by a whole rest, and then a melodic line with eighth notes.

Piano staff with musical notation, starting at measure 27. The right hand features chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *mf* is present.

Horn staff with musical notation, starting at measure 27. The notation includes a melodic line with eighth notes and a dynamic marking of *mf*. A second ending bracket labeled 'a 2' is shown.

Percussion staff with musical notation, starting at measure 27. The notation includes a rhythmic pattern of eighth notes, with dynamic markings of *f* and *mp*.

Violin I staff with musical notation, starting at measure 27. The notation includes a melodic line with a dynamic marking of *mp* and a 'V' marking above the staff.

Violin II staff with musical notation, starting at measure 27. The notation includes a melodic line with a dynamic marking of *mp* and a 'V' marking above the staff.

Viola staff with musical notation, starting at measure 27. The notation includes a melodic line with a dynamic marking of *mp* and a 'V' marking above the staff.

Cello staff with musical notation, starting at measure 27. The notation includes a melodic line with a dynamic marking of *mp*.

Bass staff with musical notation, starting at measure 27. The notation includes a melodic line with a dynamic marking of *mp*.

31

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

Fl. *f*

Pno.

Hn. 1. *mf*

Perc. to sus. cymbal

Vn I *pizz.*

Vn II *pizz.*

Va

Cello *f* *pizz.*

Bass *f* *pizz.*

35

Bar.

ies _____

Fl.

f *ff*

Pno.

Hn.

Perc.

Vn I

p

sul ponticello
arco

Vn II

p

arco
sul ponticello

Va

p

arco
sul ponticello

Cello

35 div.

p

arco
sul ponticello

Bass

p

arco
sul ponticello

39
Bar. Old stories made new.

39
Fl.

Pno.

39
Hn.

Perc.

39
Vn I

39
Vn II

39
Va

39
Cello

39
Bass

Bar.

Fl. *f*

Pno. *mf*

Hn. *mp*

Perc. *mf* to marimba

Vn I

Vn II

Va

Cello *mp* normal

Bass *mp* normal

47 *mf*

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

47 Fl.

Pno. *p*

47 Hn. *p*

Perc. *p*

47 Vn I normal *p* *pp*

47 Vn II normal *p* *pp*

47 Va normal *p* *pp*

47 Cello *pp*

47 Bass *pp*

51 Bar. 51 51

Like fam - ilies bran - ching out _____ All here _____ to

Fl. *mf* *ff*

Pno.

Hn.

Perc.

Vn I *sfz* *mp*

Vn II *sfz* *mp*

Va *sfz* *mp*

Cello *sfz* *mp*

Bass *sfz* *mp*

55 *p*

Bar. stay. _____

Fl. 55

Pno. *f*

Hn. 55

Perc.

Vn I 55

Vn II 55

Va 55

Cello 55 *f* *mf* unison

Bass 55 *f* *mf* unison

Bar.

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

Baritone staff with a bass clef and a whole rest for the first measure.

Flute staff with a treble clef, starting at measure 60. It features a melodic line with dynamic markings *f* and *mp*.

Piano staff with grand staff notation (treble and bass clefs). It includes dynamic markings *mp*, *p*, and *mf*.

Horn staff with a treble clef and a whole rest for the first measure.

Percussion staff with a treble clef and a whole rest for the first measure.

Violin I staff with a treble clef, starting at measure 60. It includes dynamic markings *pizz.* and *mp*.

Violin II staff with a treble clef, starting at measure 60. It includes dynamic markings *pizz.* and *mp*.

Viola staff with an alto clef, starting at measure 60. It includes dynamic markings *pizz.* and *mp*.

Cello staff with a bass clef, starting at measure 60. It includes the marking *simile* and dynamic markings *p* and *mp*.

Bass staff with a bass clef, starting at measure 60. It includes the marking *simile* and dynamic markings *p* and *mp*.

Bar. *mf* *f*

Fl. *mf* *f*

Pno.

Hn.

Perc.

Vn I *arco* *mp*

Vn II *arco* *mp*

Va *arco* *mp*

Cello

Bass

68
Bar. When the moon peeks a - bout Light - ing our tra - - - -

68
Fl. *f*

Pno.

68
Hn.

Perc.

68 *pizz.*
Vn I *mp*

68 *pizz.*
Vn II *mp*

68 *pizz.*
Va *mp*

68
Cello

68
Bass

72

Bar. vels. _____ And. _____ point - - - ing _____ out _____

Fl. *p* *mf*

Pno.

Hn.

Perc.

Vn I *col legno* normal

Vn II *col legno* normal

Va *col legno* normal

Cello

Bass

76

Bar. *We can see*

Fl. *f*

Pno.

Hn. 1. *mf* a 2.

Perc.

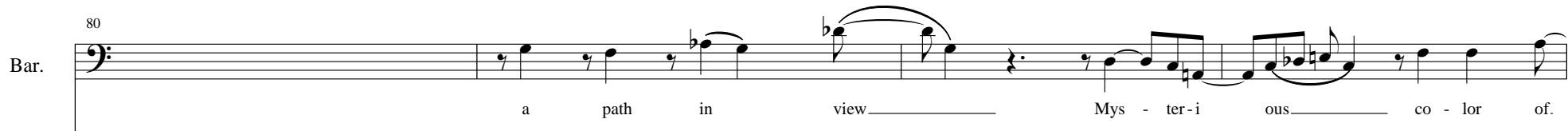
Vn I

Vn II

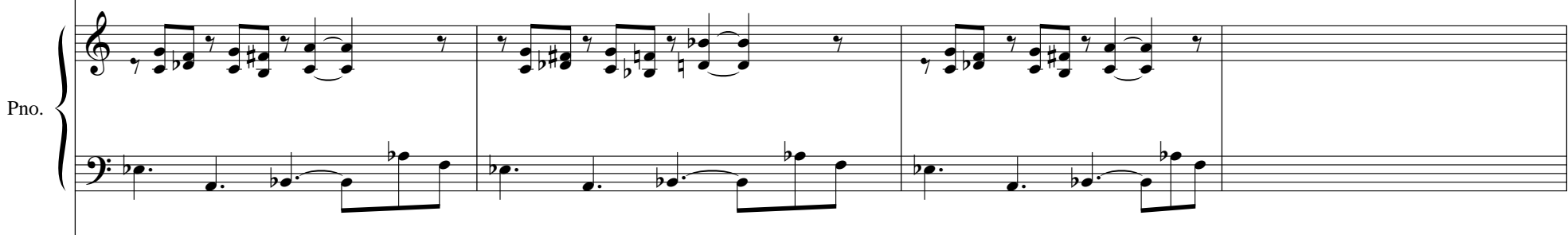
Va

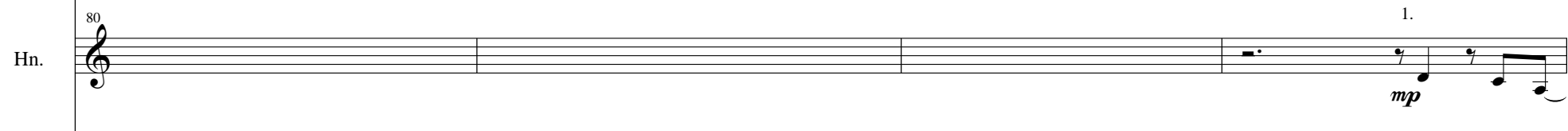
Cello

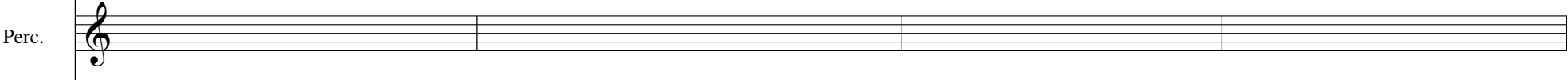
Bass

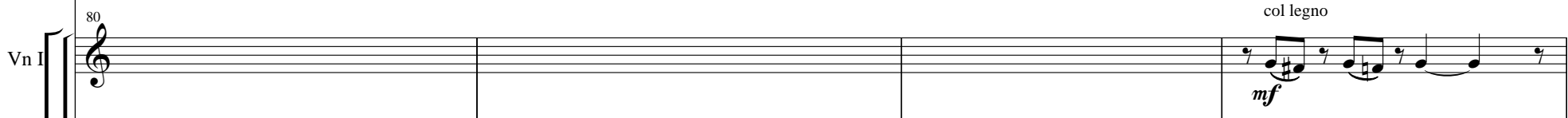
80
Bar. 

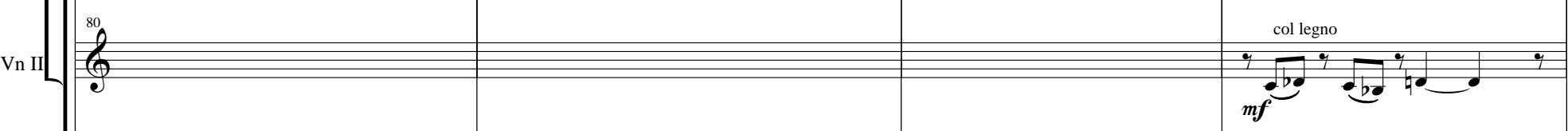
Fl. 

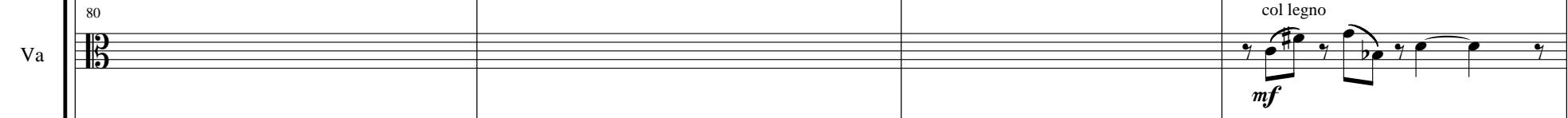
Pno. 

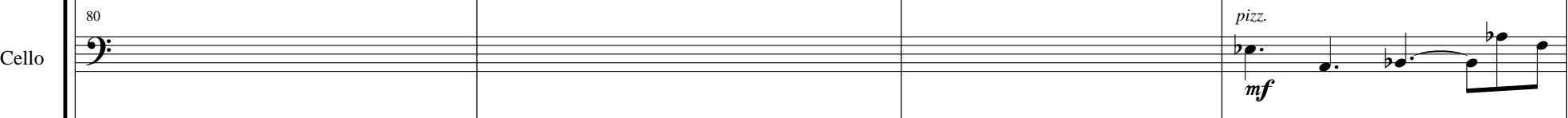
80
Hn. 

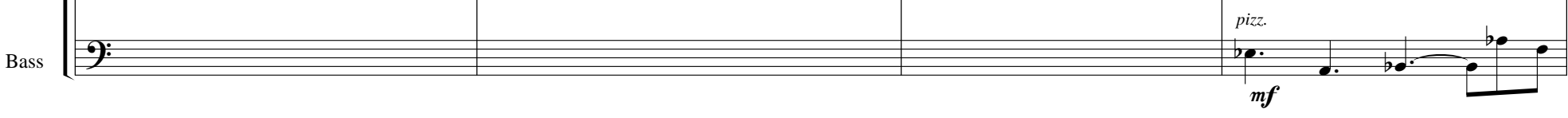
Perc. 

80
Vn I 

80
Vn II 

80
Va 

80
Cello 

80
Bass 

84
Bar. Lou - is - i - an - - - - a Blue

84
Fl. *f*

Pno. *f*

84
Hn.

Perc. to snare

84
Vn I *sfz* *mf*

84
Vn II *sfz* *mf*

84
Va *sfz* *mf*

84
Cello *sfz* *mf*

84
Bass *sfz* *mf*

Bar.

Staff for Baritone (Bar.) in bass clef. It contains a whole rest in the first measure and a half note in the second measure.

Fl.

Staff for Flute (Fl.) in treble clef. It begins with a whole rest, followed by a series of eighth notes, then a pair of eighth notes beamed together, and ends with a quarter rest.

Pno.

Staff for Piano (Pno.) in grand staff. It features a complex rhythmic pattern with eighth and sixteenth notes, including fingerings (2) and dynamics like *f*.

Hn.

Staff for Horn (Hn.) in treble clef. It contains eighth notes with fingerings (2) and dynamics like *mf* and *f*.

Perc.

Staff for Percussion (Perc.) in treble clef. It features a rhythmic pattern with eighth notes and dynamics like *f*.

Vn I

Staff for Violin I (Vn I) in treble clef. It contains eighth notes with accents and dynamics like *f*.

Vn II

Staff for Violin II (Vn II) in treble clef. It contains eighth notes with accents and dynamics like *f*.

Va

Staff for Viola (Va) in alto clef. It contains eighth notes with accents and dynamics like *f*.

Cello

Staff for Cello in bass clef. It contains eighth notes with accents and dynamics like *f*. Includes the instruction "div. unision".

Bass

Staff for Bass in bass clef. It contains eighth notes with accents and dynamics like *f*. Includes the instruction "div. unision".

Bar.

Fl.

Pno.

Hn.

Perc.

Vn I

Vn II

Va

Cello

Bass

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

Dr. Joe L. Alexander
P.O. Box 8608
Louisiana Tech University
Ruston, La 71272

e-mail: alexanda@latech.edu
JLAcomposer.com