

## SAMUEL R. HAZO

*Commissioned by the Patrick Marsh Band of Sun Prairie, WI; Christopher Gleason, director*

# BLUE AND GREEN MUSIC

Based on the Georgia O'Keeffe painting "Blue and Green Music"

### INSTRUMENTATION

1	Full Score	2	F Horn 1
4	Flute 1	2	F Horn 2
4	Flute 2	2	Trombone 1
2	Oboe	2	Trombone 2
2	Bassoon	2	Trombone 3
4	B♭ Clarinet 1	2	Baritone B.C.
4	B♭ Clarinet 2	2	Baritone T.C.
4	B♭ Clarinet 3	4	Tuba
2	B♭ Bass Clarinet	1	String Bass
1	E♭ Contra Alto Clarinet	2	Percussion 1 Sus. Cym., Bass Drum
2	E♭ Alto Saxophone 1	2	Percussion 2 Wind Chimes
2	E♭ Alto Saxophone 2	2	Mallet Percussion 1 Bells, Vibes
2	B♭ Tenor Saxophone	2	Mallet Percussion 2 Chimes
1	E♭ Baritone Saxophone	2	Mallet Percussion 3 Glockenspiel
3	B♭ Trumpet 1	1	Timpani
3	B♭ Trumpet 2	1	Synthesizer
3	B♭ Trumpet 3		

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# PROGRAM NOTES

"Blue and Green Music" is based on artist Georgia O'Keeffe's 1921 painting of the same name. The idea for this composition came from one of Conductor Chris Gleason's students, while planning a Comprehensive Musicianship Project. O'Keeffe is a celebrated native of Sun Prairie, Wisconsin, the same town in which you will find the Patrick Marsh Band that commissioned me to write for them. I was intrigued by the idea of basing a piece on Georgia O'Keeffe so I began to research her life and works. That's when I found "Blue and Green Music." As O'Keeffe explained, it is painted upon "the idea that music could be translated into something for the eye." My job would be to translate it back into something for the ear.

The entire piece is based on one theme that is varied into numerous alternate treatments. Although I tried to make certain parts of the music tie to specific aspects in the painting, I do not want the "observer/listener" to be influenced by my decisions. In fact, the more I go over the composition, the more I can see many different match-ups of musical and visual textures.

Strangely, I always felt a special connection to the idea of music based on her work, even before I knew the details of O'Keeffe's life and work. Perhaps that is only augmented by a fact I discovered early into my research. Georgia O'Keeffe and I share the same birthday.

The original Georgia O'Keeffe painting "Blue and Green Music" is currently on display at the Art Institute of Chicago, where it has been since she gave it to them in 1969.



"Blue and Green Music" Georgia O'Keeffe (1887-1986)

## PERFORMANCE NOTES

- As in all slow music, the greater challenge will be to keep the music connected, balanced and flowing; maintaining that perfect flow and tempo that balance textures and themes equally.
- If you see that some players have slurs while others have tenutos, but both are playing the same theme, that was deliberately done to help with the precision of accurately playing notes that are wide intervals apart.
- The synthesizer “strings” patch should be one that is a lush layered string-section sound with semi-fast entrance on the notes, not a slow fade in.

## ABOUT THE COMPOSER

(b. 1966) Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. (William D. Revelli in 2003 and Merrill Jones in 2001) He is a full member of ASCAP and has been honored with multiple ASCAP-Plus Awards. Mr. Hazo has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded world-wide, including performances by the United States Military Bands, the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. His works have been played at every major music convention in the world and also aired in full-length programs on National Public Radio. Premiering performance ensembles include a variety of professional, university, all-state and honors ensembles. His commissions include pieces ordered by the Wenger Corporation, National Honor Band of America, the Midwest Clinic Board of Directors and The University of Notre Dame for a 2010 World Premiere in Carnegie Hall. Mr. Hazo's titles have consistently appeared in the GIA series "Teaching Music Through Performance in Band." He is also a contributing author to the 3rd volume of Mark Camphouse's and GIA's "Composers on Composing for Band" and Meredith Publications' "The Music Director's Cookbook." Mr. Hazo served as composer-in-residence at Craig Kirchoff's University of Minnesota's 2003 conducting symposium, and in March of 2005, his picture appeared in the cover of The Instrumentalist magazine in conjunction with that issue's feature story on Mr. Hazo's career.

Samuel R. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Teachers' Excellence Foundation. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. His original compositions and arrangements are published by Hal Leonard, Boosey & Hawkes, FJH Music and Wingert-Jones Publications. Recordings of Mr. Hazo's compositions appear on Klavier Records and Mark Records.

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# BLUE AND GREEN MUSIC

Based on the Georgia O'Keeffe painting "Blue and Green Music"

SAMUEL R. HAZO (ASCAP)

Beautifully (♩ = 56)

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The score is divided into two main sections, both marked "Beautifully (♩ = 56)". The first section spans measures 1 through 7, and the second section spans measures 8 through 9. The instruments listed on the left include Flute 1 & 2, Oboe, Bassoon, B♭ Clarinet 1-3, E♭ Bass Clarinet, E♭ Contra Alto Clarinet, E♭ Alto Sax 1 & 2, B♭ Tenor Sax, E♭ Bari. Sax, B♭ Trumpet 1-3, F Horn 1, 2, Trombone 1, 2 & 3, Baritone, Tuba (String Bass), Percussion 1 & 2, Mallet Perc. 1 (Vibraphone), Mallet Perc. 2 (Chimes), Mallet Perc. 3 (Glockenspiel), and Synthesizer. The score includes various musical notations such as rests, notes, and dynamic markings like *mf*, *pp*, and *p*. A large "PREVIEW" watermark is overlaid diagonally across the page.



19

FL 1 *mf*

FL 2 *mf*

Ob. *mf*

Bsn. *mf*

CL 1 *mf*

CL 2 *mf* *div.*

CL 3 *mf*

Bs. Cl. *mf*

C. A. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

19

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Horn 1, 2 *mf* *a2*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Bar. *mf*

Tuba *mf*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Mlt. 1 *mf*

Mlt. 2 *mf*

Mlt. 3 *mf*

Timp. *mf*

Synth. *mf*

19 20 21 22 23 24 25 26 27

*pp* *f*

Two players

*div.* *Slight Rit.* [33] *A Tempo* *tr* All

FL 1 *p* *f* *pp* *f (but gentle)* *mf*

FL 2 *p* *f* *pp* *f (but gentle)* *mf*

Ob. *p* *f* *pp*

Bsn. *p* *f* *pp*

CL 1 *p* *f* *pp* One player *tr* *f (but gentle)*

CL 2 *p* *f* *pp* *div.* *mp*

CL 3 *p* *f* *pp* *mp*

Bs. Cl. *p* *f* *pp* *mp*

C. A. Cl. *p* *f* *pp* *mp*

A. Sx. 1 *p* *f* *pp* One player *tr* *f (but gentle)*

A. Sx. 2 *p* *f* *pp* *mp*

T. Sx. *p* *f* *pp*

B. Sx. *p* *f* *pp*

Tpt. 1 *p* *f* *pp* *Slight Rit.* [33] *A Tempo*

Tpt. 2 *p* *f* *pp*

Tpt. 3 *p* *f* *pp*

Horn 1, 2 *p* *f* *pp* *a2*

Tbn. 1, 2 *p* *f* *pp*

Tbn. 3 *p* *f* *pp*

Bar. *p* *f* *pp*

Tuba *p* *f* *pp*

Perc. 1 *p* *f* *pp* *p* *mf*

Perc. 2 *f* *mf*

Milt. 1 *mf*

Milt. 2 *f* *mf*

Milt. 3 *mf*

Timp. *mf* (Medium Mallets) *f (but gentle)*

Synth. *p* *f* *mf*

04003046 28 *p* 29 *f* 30 31 *mf* 32 33 34 35 36

Blue and Green Music - 7

FL 1 *mf* *div.* niente *mf*

FL 2 *mf* niente *mf*

Ob. *mf* niente *mf*

Bsn. *mf* niente *mf*

CL 1 *All* *mf* *mf* *div.* *f* *mp* *mf*

CL 2 *mf* *mf* *div.* *pp* *mf*

CL 3 *mf* *mf* *div.* *pp* *mf*

Bs. Cl. *mf* *f* *mp* *mf*

C. A. Cl. *mf* *f* *mp* *mf*

A. Sx. 1 *All* *mf* *f* *mp* *mf*

A. Sx. 2 *mf* *f* *mp* *mf*

T. Sx. *mf* *mf* *f* *mp* *mf*

B. Sx. *mf* *f* *mp* *mf*

Tpt. 1 *mf* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

Horn 1, 2 *mf* *1.* *mf* *a2* *mf*

Tbn. 1, 2 *mf* *mf*

Tbn. 3 *mf* *mf*

Bar. *mf* *f* *mp* *mf*

Tuba *mf* *f* *mp* *mf*

Perc. 1 *p* *mf*

Perc. 2 *f*

Milt. 1 *f* *mf*

Milt. 2 *f* *mf*

Milt. 3 *mf*

Timp. *mf*

Synth. *pp*



*Slight Rit.* *A Tempo* *tr* **51**

FL 1 *f* *div.* *tr* *tr* *mp* *f*

FL 2 *f* *tr* *tr* *mp* *f*

Ob. *f* *tr* *tr* *mp* *f*

Bsn. *mp* *f* *tr* *mp* *f*

CL 1 *f* *tr* *tr* *mp* *f*

CL 2 *f* *tr* *tr* *mp* *f*

CL 3 *f* *tr* *tr* *mp* *f*

Bs. CL *mp* *f* *tr* *mp* *f*

C. A. CL *mp* *f* *tr* *mp* *f*

A. Sx. 1 *mp* *f* *tr* *mp* *f*

A. Sx. 2 *mp* *f* *tr* *mp* *f*

T. Sx. *mp* *f* *tr* *mp* *f*

B. Sx. *mp* *f* *tr* *mp* *f*

Tpt. 1 *mp* *f* *tr* *mp* *f*

Tpt. 2 *mp* *f* *tr* *mp* *f*

Tpt. 3 *mp* *f* *tr* *mp* *f*

Horn 1, 2 *mp* *f* *tr* *mp* *f*

Tbn. 1, 2 *mp* *f* *tr* *mp* *f*

Tbn. 3 *mp* *f* *tr* *mp* *f*

Bar. *mp* *f* *tr* *mp* *f*

Tuba *mp* *f* *tr* *mp* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Milt. 1 *f*

Milt. 2 *f*

Milt. 3 *f*

Timp. *mf* *f*

Synth. *f*

46 *f* 47 48 49 *mp* 50 51 *f* 52 53





*A Tempo* 74 *Rit. To End* *div.* *stagger breathing*

FL 1 *mp* *mp stagger breathing* *pp*

FL 2 *mp* *p*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp* *pp* *stagger breathing*

Cl. 2 *mp* *mp* *stagger breathing*

Cl. 3 *mp* *mp* *pp*

Bs. Cl. *mp* *p*

C. A. Cl. *mp*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx.

B. Sx. *mp*

Tpt. 1 *A Tempo* *mp* 74 *Rit. To End*

Tpt. 2 *mp*

Tpt. 3 *mp*

Horn 1, 2 *mp* *a2*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Bar. *mp*

Tuba *mp* *(mp)*

Perc. 1 *ff*

Perc. 2 *mf*

Milt. 1 *mf*

Milt. 2 *mf*

Milt. 3 *mf*

Timp. *mf*

Synth.

70 *mp* 71 72 (*mp*) 73 74 75 76 77 78 79