

Master of Colors

Laura Harper

Thoughtfully



Piano

p

4/4

Four staves of music. The top two staves are treble clef and contain whole rests. The bottom two staves are grand staff notation. The right hand starts with a piano introduction, marked *p*, featuring chords and moving lines. The left hand has a steady eighth-note accompaniment.



5

mp My world is blue, sur- round- ed by fam- il- iar plac- es, warm em-brac- es; The

Pno.

mp

4/4

Two systems of music. The first system shows a vocal line starting at measure 5 with the lyrics "My world is blue, sur- round- ed by fam- il- iar plac- es, warm em-brac- es; The". The piano accompaniment continues with the same accompaniment as the introduction. The second system shows the piano accompaniment continuing.

8

learn - ing, try - ing, laugh - ing cre - ate a love - ly view!

Pno.

11

Mas - ter ___ of Co - lours, this fil - ter of blue of - fers plen - ty ___ of com - fort - able

Pno.

14

days. If there's more to dis - cov - er and co - lours brand new,

Detailed description: This block contains the vocal line for measures 14, 15, and 16. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). Measure 14 starts with a quarter rest followed by a quarter note G4. Measure 15 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 16 contains a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The lyrics are: "days. If there's more to dis - cov - er and co - lours brand new,".

Pno.

Detailed description: This block contains the piano accompaniment for measures 14, 15, and 16. The right hand plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), and B4-A4-G4 (quarter). The left hand plays a simple bass line: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (half). Dynamics include a crescendo from measure 15 to 16.

17

will you show me the way? —

rit.

Detailed description: This block contains the vocal line for measures 17, 18, and 19. Measure 17 starts with a quarter rest followed by a quarter note G4. Measure 18 contains a quarter note A4, a quarter note B4, and a quarter note C5. Measure 19 contains a quarter note B4, a quarter note A4, and a half note G4. The lyrics are: "will you show me the way? —". A *rit.* (ritardando) marking is placed above the staff at the beginning of measure 19.

Pno.

A path un -

rit.

Detailed description: This block contains the piano accompaniment for measures 17, 18, and 19. The right hand plays a series of chords: G4-B4-D5 (quarter), A4-B4-C5 (quarter), B4-A4-G4 (quarter), and B4-A4-G4 (quarter). The left hand plays a simple bass line: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (half). Dynamics include a *rit.* (ritardando) marking in measure 19.

a tempo

20

known; lost in a scene of yel-low. — Quest-ion - ing,

Pno.

a tempo

20

24

strug-gle - ing, feel - ing a - lone! Mas - ter of Co - lours come

Pno.

24

27

res - cue me here! Heal the ache, make the pain go a - way!

Pno.

Detailed description: This system contains measures 27, 28, and 29. The vocal line starts with a whole rest in measure 27, followed by a melodic phrase in measure 28, and another whole rest in measure 29. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

30

Put back the piec - es the same as be - fore! Will you show me the way?

Pno.

Detailed description: This system contains measures 30, 31, and 32. The vocal line begins in measure 30 with a melodic phrase, continues in measure 31, and has a whole rest in measure 32. The piano accompaniment continues with the same eighth-note chordal pattern and bass line as in the previous system.

rit.

a tempo

33

My world is blue, sur -

A path un - known;

Pno.

rit.

a tempo

36

round - ed by fam - il - iar plac - es, warm embr - ac - es. The

lost in a scene of yel - low. Quest - ion - ing,

Pno.

38 Gently

learn - ing, try - ing, laugh - ing cre - ate a love - ly view! Some -
strug - gle - ing, feel - ing a - lone! Some -

Pno.

41

times its called a par - a - dox when op - pos - ites com - bine, but slow - ly what I'm see - ing is trans -
times its called a par - a - dox when op - pos - ites com - bine, but slow - ly what I'm see - ing is trans -

Pno. *mp*

44

cend - ent and div - ine. The smiles and tears pro - vide a way in lay - ers in - ter - twined, to

cend - ent and div - ine. The smiles and tears pro - vide a way in lay - ers in - ter - twined, to

Pno.

47

rise a - bove the cir - cum - stance, its joy he had in mind!

rise a - bove the cir - cum - stance, its joy he had in mind!

Pno.

mf

50 *rit.* *a tempo*

The Mas - ter ___ of Co - lours re - joic - ___ es with me, re -

The Mas - ter ___ of Co - lours re - joic - ___ es with me, re -

Pno. *rit.* *f a tempo*

53

plac - ing ___ my tur - moil with peace! _____ In co - lored hor - i - zons of

plac - ing ___ my tur - moil with peace! _____ In co - lored hor - i - zons of

Pno.

56 *mf rit.*

yel - low or blue, I can find him in be - tween when I see green!

yel - low or blue, when I see green!

56 *mf rit.* *mpmpo*

Pno.

59

59 *rit.*

Pno.

The image displays a musical score for the piece "Master of Colors". It features two systems of music. The first system includes two vocal staves and a piano accompaniment (Pno.) with two staves. The vocal lines have lyrics: "yel - low or blue, I can find him in be - tween when I see green!" and "yel - low or blue, when I see green!". The piano accompaniment starts at measure 56 with a dynamic marking of *mf* and a *rit.* (ritardando) instruction. The second system shows the continuation of the piano accompaniment, starting at measure 59 with a *rit.* marking. The score concludes with a double bar line.

The inspiration for this piece came from an article written by Jill Thomas entitled "Seeing Green." The article can be found at www.lds.org. This music is intended to inspire and uplift but is not appropriate for sacrament meeting music. This piece was written for Colville Washington Stake Women's Conference, February 2017.

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