

Red

Primary Colors: Movement 3

(2019)

for concert band

Drew Morris

"Red" was originally written back in 2008 as the final movement of "Primary Colors".

Between 2008 and 2019 it has gone through significant changes.

In fact, a snare drum lick and the motive in measure 57 are the only thing left from the original draft. In the 2008 version of "Red", the motive in 57 was supposed to be a musical portrayal of the frequency or wavelength of the color red. Unfortunately in the intervening years I have been unable to find the original figures which led to that snippet of music, which is why I can't remember its exact source.

*But to me it sounds **red** to me, so I chose to leave it in, even if the original inspiration has been lost to time and the internet.*

Much like "Yellow" and "Blue", "Red" is meant evoke the feelings I associate with the color red. My original inspirations were anger, passion, hatred, smouldering coals, heartbeat, unrequited love, and simmering rage. I felt that the piece needed to be full of unexpected changes in texture and use of a lot of percussion. In my mind, "Red" is the conclusion of the entire suite of "Primary Colors", even considering the "down ending". I tried to conceive of a more dramatic conclusion, but it never felt right. So the ending of "Red" is a slow burn with the heartbeat motive taking us to the end.

There are motives of "Red" sprinkled into "Blue" (such as the very ending). There are also bits of "Yellow" used in "Blue" and "Red", so keep an ear out for them.

When Daniel Hodge asked me to write him a piece back in 2008, I never imagined that it would take me over a decade to finish it. But I am glad that I waited to finish "Red". There are moments that make me tear up as I listen and moments that make me snarl. But most of all I feel like the piece came out just like I wanted it to, even if it took me 11 years to make it to the final bar.

*-Drew Morris
January 23, 2019*

Instrumentation

Piccolo

Flute (2)

Oboe

Bassoon

Clarinet in B-flat (3)

Bass Clarinet in B-flat

Alto Saxophone (2)

Tenor Saxophone

Baritone Saxophone

Trumpet in B-flat (4)

Horn in F (4)

Tenor Trombone (2)

Bass Trombone (1)

Euphonium

Tuba

Timpani (4)

Snare Drum, Concert Toms (4), Bass Drum,
Suspended Cymbal, Splash Cymbal, China Cymbal, Hi-hat, Crash Cymbals
Glockenspiel, Chimes, Xylophone, Vibraphone, Marimba, Tam-tam

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Toms

Cym.

B. D.

Mal. 1

Mal. 2

Mal. 3

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f *p* *mp* *mf*

Hi-hat

T-t

mf

21 Instantly Slower $\text{♩} = 74$

rit.

$\text{♩} = 70$

29

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bari. Sax.

Tpt. 1, 2

Tpt. 3, 4

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Toms

Cym.

B. D.

Chimes

Mal. 1

Mal. 2

Mal. 3

f, *pp*, *f*, *mf*, *mp*, *p*, *rit.*, *mf*, *mp*

let ring, T-t, Glock, Vibes

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Picc.

Fl. 1. 2

Ob.

Bsn.

Cl. 1

Cl. 2. 3

B. Cl.

A. Sax. 1. 2

T. Sax.

Bari. Sax.

Tpt. 1. 2

Tpt. 3. 4

Hn. 1. 2

Hn. 3. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Toms

Cym.

B. D.

Mal. 1

Mal. 2

Mal. 3

Glock

Xylo

f

f

f

f

mf

mp

1st Ledger
Like a Crash Cym.

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Picc. *ff* *ff* *f*

Fl. 1, 2 *ff* *f*

Ob. *ff* *f*

Bsn. *ff* *ff*

Cl. 1

Cl. 2, 3

B. Cl. *ff*

A. Sax. 1, 2 *f* *ff*

T. Sax. *ff* *ff*

Bari. Sax. *ff* *ff*

Tpt. 1, 2 *ff*

Tpt. 3, 4 *ff*

Hn. 1, 2 *mf* *ff* *f*

Hn. 3, 4 *mf* *ff* *f*

Tbn. 1 *f* *ff* *fff* *ff*

Tbn. 2 *f* *ff* *fff* *ff*

B. Tbn. *f* *ff* *fff* *ff*

Euph. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *mf* *ff* *f*

S. D. *ff* *f* *pp* *ff* *stick click*

Toms *ff* *f* *mf* *ff*

Cym. *ff* *let ring*

B. D. *ff*

Mal. 1 *ff* *f* *ff* *f*

Mal. 2 *ff* *f* *ff* *f* *ff*

Mal. 3

(Fake gliss the best you can)

Picc. *ff* *f* *ff* *f*

Fl. 1. 2 *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Bsn. *mf* *f*

Cl. 1 *ff* *mf* *f*

Cl. 2. 3 *ff* *mf* *f*

B. Cl. *ff* *mf* *f*

A. Sax. 1. 2 *mf* *f*

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1. 2 *f* *mp* *f*

Tpt. 3. 4 *f* *mp* *ff* *f*

Hn. 1. 2 *ff* *f* *ff*

Hn. 3. 4 *ff* *f* *ff*

Tbn. 1 *f* *mf* *ff*

Tbn. 2 *f* *mf* *ff*

B. Tbn. *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

Timp.

S. D. *mf* *f* *ff* *f*

Toms *f* *ff* *f*

Cym. *f*

B. D. *f* *ff* *f*

Mal. 1 *ff*

Mal. 2 *ff*

Mal. 3 *ff*

Chimes

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Picc. *ff* *mp* *ff* *subito mf* *ff*

Fl. 1, 2 *ff* *mp* *ff* *subito mf* *ff*

Ob. *ff* *mp* *ff* *subito mf* *ff*

Bsn. *ff* *ff* *subito mf* *ff*

Cl. 1 *ff* *subito mf* *ff*

Cl. 2, 3 *ff* *subito mf* *ff*

B. Cl. *ff* *subito mf* *ff*

A. Sax. 1, 2 *ff* *subito mf* *ff*

T. Sax. *ff* *subito mf* *ff*

Bari. Sax. *ff* *subito mf* *ff*

Tpt. 1, 2 *ff* *mp* *ff* *subito mf* *ff*

Tpt. 3, 4 *ff* *mp* *ff* *subito mf* *ff*

Hn. 1, 2 *ff* *mp* *ff* *subito mf* *ff*

Hn. 3, 4 *ff* *mp* *ff* *subito mf* *ff*

Tbn. 1 *subito mf* *ff*

Tbn. 2 *subito mf* *ff*

B. Tbn. *subito mf* *ff*

Euph. *subito mf* *ff*

Tba. *subito mf* *ff*

Timp. *ff* *subito mf* *ff*

S. D. *mp* *f* *buzz press* *buzz press* *subito mf* *ff*

Toms *mp* *f* *subito mf* *ff*

Cym. *mp* *f* *subito mf* *ff* *let ring*

B. D. *mp* *f* *subito mf* *ff*

Mal. 1 *mp* *ff* *subito mf* *ff*

Mal. 2 *mp* *ff* *subito mf* *ff*

Mal. 3 *ff* *subito mf* *ff*

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Picc.

Fl. 1. 2

Ob.

Bsn.

Cl. 1

Cl. 2. 3

B. Cl.

A. Sax. 1. 2

T. Sax.

Bari. Sax.

Tpt. 1. 2

Tpt. 3. 4

Hn. 1. 2

Hn. 3. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Toms

Cym.

B. D.

Mal. 1

Mal. 2

Mal. 3

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mp

f

ppp

fff

Huge crescendo with sudden release

ppp

fff

Huge crescendo with sudden release

ppp

fff

mf

f

mf

f

mf

f

mf

f

pp

f

pp

f

pp

f

Tam-tam

pp

f

Picc.
 Fl. 1, 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2, 3
 B. Cl.
 A. Sax. 1, 2
 T. Sax.
 Bari. Sax.
 Tpt. 1, 2
 Tpt. 3, 4
 Hn. 1, 2
 Hn. 3, 4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tba.
 Timp.
 S. D.
 Toms
 Cym.
 B. D.
 Mal. 3

ff *pp* *ppp* *p* *mp*
f *pp* *ppp* *p* *mp*
ppp *p* *mp*
 let ring
 Continue rolling through cesura
n
 Tam-tam let ring
 Vibes
ppp *p* *mp* *ced.*

