

Red

Primary Colors: Movement 3

for concert band

(2019)

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 things 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**, 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 to evoke the feelings I associate with the color red.
My original inspirations were anger, passion, hatred, smoldering coals, heartbeat, unrequited love,
and simmering rage. I felt that the piece needed to be full of unexpected changes in texture and
also 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".
Some moments make me tear up as I listen while other moments make me snarl.
But after everything, 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

Red

Primary Colors: Movement 3

Drew Morris (ASCAP)

$\text{♩} = 180$

Piccolo
 Flute 1, 2
 Oboe
 Bassoon
 Clarinet in B \flat 1
 Clarinet in B \flat 2, 3
 Bass Clarinet in B \flat
 Alto Saxophone 1, 2
 Tenor Saxophone
 Baritone Saxophone
 Trumpet in B \flat 1, 2
 Trumpet in B \flat 3, 4
 Horn in F 1, 2
 Horn in F 3, 4
 Trombone 1
 Trombone 2
 Bass Trombone
 Euphonium
 Tuba
 Timpani
 Snare Drum
 Concert Toms (4)
 Cymbals
 Suspended Cymbal
 Splash Cymbal
 Hi-hat
 Crash Cymbals
 Bass Drum
 Mallet 1
 Glockenspiel (Shared)
 Chimes (Shared)
 Mallet 2
 Xylophone
 Tam-tam (shared)
 Glock (Shared)
 Chimes (Shared)
 Mallet 3
 Marimba
 Vibraphone
 Chimes (Shared)
 Tam-tam (Shared)

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

f *p* *mp* *mf*
mf *mp* *mf*
 Hi-hat
mf *mp* *mf*
 Tam-tam
 T-t
mf

For Sample Score Purposes Only

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

Chimes

T-t

Glock.

Vibes

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

For perusal purposes only

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 -

mf *mp* *p*
f *p* *f* *mf* *mp*
f *p* *f* *p*
f *p* *f* *p*
f *p* *f* *p*
f *mf* *f* *mp* *p*
f *p* *f* *mp* *p*
f *p* *f* *mp* *p*
f *p* *f* *mp* *p*
f *p* *f* *mp* *p*
f *p* *f* *mp* *p*

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

47 48 49 50 51 52

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* *ff*

Bari. Sax. *ff* *f* *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* (Fake gliss the best you can)

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

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

Euph. *ff* *f*

Tba. *f* *ff* *f*

Timp. *mf* *ff* *ff* *f*

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

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

Cym. *ff* *f* *ff* let ring

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

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

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

Mal. 3 *ff* *f* *ff* *ff*

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* *ff* *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* *f* *ff* *f*

Mal. 2 *Chimes*

Mal. 3 *ff*

For perusal purposes only

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* *mp* *ff* *subito mf* *ff*

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

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

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

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

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

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

Tbn. 2 *ff* *mp* *ff* *subito mf* *ff*

B. Tbn. *ff* *mp* *ff* *subito mf* *ff*

Euph. *ff* *mp* *ff* *subito mf* *ff*

Tba. *ff* *mp* *ff* *subito mf* *ff*

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

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

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

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

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*

buzz press *buzz press* *let ring*

FOI perusal purposes only

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

Huge crescendo with sudden release

ppp — fff

ppp — fff

mf — f

mf — f

mf — f

mf — f

mf — f

pp < f

pp < f

pp < f

pp < f

Tam-tam

pp < f

Quarter stays constant

Picc. // //

Fl. 1, 2 *p*

Ob. *p*

Bsn. *p* *ppp*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p* *ppp*

A. Sax. 1, 2 // //

T. Sax. *p* *ppp*

Bari. Sax. *p* *ppp*

Tpt. 1, 2 *p* *p*

Tpt. 3, 4 *p*

Hn. 1, 2 *ff* *pp* *ppp*

Hn. 3, 4 *ff* *pp* *ppp*

Tbn. 1 *f > pp* *ppp*

Tbn. 2 *f > pp* *ppp*

B. Tbn. *p* *ppp*

Euph. *p* *ppp*

Tba. *p* *ppp*

Timp. *ppp* let ring Continue rolling through cesura *n*

S. D. // //

Toms // //

Cym. // //

B. D. // // let ring

Mal. 3 *p* Tam-tam *ppp < p* let ring *n* Vibes *mp* *p*

Picc. *p mp pp n*

Fl. 1. 2 *ff p mp pp n*

Ob. *ff p mp pp n*

Bsn. *p mp pp n*

Cl. 1 *ff p mp pp n*

Cl. 2. 3 *ff*

B. Cl. *ff*

A. Sax. 1. 2

T. Sax.

Bari. Sax.

Tpt. 1. 2 *ff*

Tpt. 3. 4 *ff*

Hn. 1. 2 *p mp p mp pp mp pp*

Hn. 3. 4 *p mp p mp pp mp pp*

Tbn. 1 *p mp p mp pp mp pp*

Tbn. 2 *p mp p mp pp mp p*

B. Tbn. *p mp p mp pp mp pp*

Euph. *p mp p mp pp mp*

Tba. *p mp p mp pp mp*

Timp. *mf pp mp pp*

S. D.

Toms

Cym.

B. D. *let ring mp mf*

Mal. 1 *Glock. mf f let ring*

Mal. 2 *Chimes f let ring*

Mal. 3 *mf f let ring*

94 95 96 97 98 99 100 101 102 103 104 105 106

For perusal purposes only

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start from nothing/inaudible

Lower octave Optional

Crash Cymbals

Glock.

Chimes (if high G is not available, just play bottom octave)

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 _____

rit.

The musical score is arranged in a standard orchestral layout with staves for each instrument. The woodwind section (Clarinets, Bass Clarinet, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are the primary melodic and harmonic drivers. The percussion section includes Snare Drum, Tom-toms, Cymbals, Bass Drum, Glockenspiel, and Maracas/Vibes. The score features various dynamics such as *mp*, *f*, and *ppp*, along with performance instructions like *rit.* and *let ring*. A large red watermark is present across the score.