

RWS DEVELOPING BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1705-01

# Red

## From Krisanna's Colors

Robert W. Smith

**RWS**  
**DEVELOPING BAND SERIES**

**RWS** MUSIC  
COMPANY  
Distributed Exclusively by C.L. Barnhouse Company

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## Red From Krisanna's Colors

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### INSTRUMENTATION

Conductor Score.....	1	2nd B $\flat$ Trumpet .....	5
Flute .....	10	F Horn.....	4
Oboe .....	2	1st & 2nd Trombone .....	6
1st B $\flat$ Clarinet.....	6	Baritone B.C. ....	2
2nd B $\flat$ Clarinet .....	6	Baritone T.C.....	2
B $\flat$ Bass Clarinet.....	2	Tuba .....	4
Bassoon .....	2	Keyboard Percussion: Chimes, Marimba .....	3
E $\flat$ Alto Saxophone.....	6	Timpani.....	1
B $\flat$ Tenor Saxophone.....	2	Percussion 1: Mark Tree, Snare Drum, Bass Drum, Shaker .....	4
E $\flat$ Baritone Saxophone.....	2	Percussion 2: Suspended Cymbal, Crash Cymbals .....	2
1st B $\flat$ Trumpet.....	5		

### PROGRAM NOTE

Red was originally composed as a movement of Krisanna's Colors, a suite for concert band. The suite was written to honor Krisanna Roberts, an amazing young lady who shared her joy and love for life with all.

She described her days and emotions in colors. Pier Hardin, her art teacher, shared her love for color as follows:

"Krisanna Roberts' love of color was evident from the first moment one met her. She herself would likely be decked out in cheerful, brilliant pinks or lavenders or spring greens, any hue associated with the world in full bloom. She would compliment whomever she met with some observant comment about the colors that person had selected to wear that day. She would say how much she admired a particular stone in a piece of jewelry for its clarity of color, a stripe in one's shirt because it reminded her of the color of a favorite flower, a painting because of a dot of chartreuse or lemon yellow. No detail was too small for her to notice."

A red day for Krisanna was extremely energized and fierce. In the face adversity, her enduring spirit conveyed beauty and optimism to all. Determined, loving, generous, funny – Krisanna truly lived in the light.

Red was commissioned by and dedicated to Krisanna Roberts and the UMS-Wright Band of Mobile, Alabama. The original version of the suite was premiered on May 25, 2010, under the baton of UMS-Wright Director of Bands Richard DeLaFuente.

### NOTES TO CONDUCTOR

The opening clarinet solo (Krisanna's instrument) and the clarinet choir should be quiet and mysterious. The full band entrance beginning at measure 9 should be dramatic and fierce in contrast. Please note the dissonant harmonies beginning at measure 9. The balance and tuning of the dissonant intervals (2nds) should be prioritized for optimum musical effect.

The clarinet section begins with a fragmented melody at measure 21. The other sections join in layers creating a melodic echo and rhythmic interaction. Please insure the balance between the interacting lines.

The energy level should be consistent throughout with a heightened emphasis in the "raging" section at measure 70. The intensity to the end should be maintained with focus on the dynamic shaping leading to the final two notes.

I hope that you and the band find Red to be a rewarding musical experience. It is also my hope you will consider programming the entire suite including Yellow and Blue as published by the RWS Music Company. Best wishes to all for a wonderful performance!

### ABOUT THE COMPOSER



**Robert W. Smith** (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

# RED

from Krisanna's Colors

Robert W. Smith (ASCAP)

## Conductor Score

RWS-1705-00

Mysterious ♩ = 60

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet (Solo mp, Tutti mp, div.)
- 2nd B♭ Clarinet (Tutti mp, div.)
- B♭ Bass Clarinet (mp, div.)
- Bassoon
- E♭ Alto Saxophone (p, div.)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- 1st & 2nd Trombone
- Baritone B.C.
- Tuba
- Keyboard Percussion (Chimes, Marimba)
- Timpani (G-B-D-E)
- Percussion 1 (Mark Tree/Wind Chimes, Snare Drum, Bass Drum, Shaker)
- Percussion 2 (Suspended Cymbal, Crash Cymbals)

The score is in 4/4 time and begins with a tempo marking of "Mysterious ♩ = 60". The key signature has two flats (B♭ and E♭). The score is marked with dynamics such as *mp* (mezzo-piano), *p* (piano), and *f* (forte). Performance instructions include "Solo", "Tutti", and "div." (divisi). A large watermark "For reference only. Not valid for performance." is overlaid diagonally across the score.

9 Dramatic ♩ = 80

Fl. *f* *tr*

Ob. *f* *tr*

1st Cl. *f* *tr*

2nd Cl. *f* *tr*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

9 Dramatic ♩ = 80

1st Tpt. *f*

2nd Tpt. *div.* *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f* *div.*

K.B. Perc. *f* Chimes

Timp. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

9 *f* Cr. Cyms. 10 *p* 11 *f* 12 *p* 13 *f* 14 15 16 *p*

17 Intense ♩ = 160  
opt. 8va

21

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

17 Intense ♩ = 160

21

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

K.B. Perc.

Timp.

Perc. 1

Perc. 2

17 18 19 20 21 22 23 24

Fl. *loco*  
*mf*

Ob.  
*mf*

1st Cl.  
*mf*

2nd Cl.  
*mf*

B. Cl.

Bsn.

A. Sax.  
*mf*

T. Sax.

Bar. Sax.

1st Tpt.  
*mf*

2nd Tpt.

Hn.  
*mf*

Tbn.

Bar.

Tuba

K.B. Perc.  
Marimba  
*mf*

Timp.

Perc. 1  
Shaker  
*mf*

Perc. 2

25 26 27 28 29 30 31 32

Fl. *p cresc.* *f sfz* *sfz*

Ob. *p cresc.* *f sfz* *sfz*

1st Cl. *p cresc.* *f sfz* *sfz*

2nd Cl. *p cresc.* *f sfz* *sfz*

B. Cl. *mf* *p cresc.* *f*

Bsn. *mf* *p cresc.* *f*

A. Sax. *p cresc.* *sfz sfz sfz sfz*

T. Sax. *mf* *p cresc.* *f*

Bar. Sax. *mf* *p cresc.* *f*

1st Tpt. *p cresc.* *f sfz* *sfz*

2nd Tpt. *mf* *p cresc.* *f sfz* *sfz*

Hn. *p cresc.* *div.* *sfz sfz sfz sfz*

Tbn. *mf* *p cresc.* *f*

Bar. *mf* *p cresc.* *f*

Tuba *mf* *p cresc.* *f*

K.B. Perc. Chimes *f*

Timp. *p* *f*

Perc. 1 Sn. Dr. *f*

Perc. 2 *p* *f*

46

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

K.B. Perc.

Timp.

Perc. 1

Perc. 2

41 *p* 42 *f* 43 44 45 *p* 46 *f* 47 48 49



50

Fl. *mf* *mp* *div.*

Ob. *mf* *mp*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp* *cresc. poco a poco*

T. Sax. *mp* *cresc. poco a poco*

Bar. Sax. *mp*

50

1st Tpt. *mp*

2nd Tpt. *mp*

Hn. *mp* *cresc. poco a poco*

Tbn. *mp* *div.*

Bar. *mp* *cresc. poco a poco*

Tuba *mp*

K.B. Perc. *mp*

Timp. *mp*

Perc. 1 *mf* *p*

Perc. 2 *p*

50 51 52 53 54 55 56 57 *p*

58

66

Fl. *mf* *f sfp*

Ob. *mf* *f sfp* *div.*

1st Cl. *mf* *f sfp*

2nd Cl. *mf* *f sfp* *div.*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mf*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

58

66

1st Tpt. *mf* *f sfp*

2nd Tpt. *mf* *f sfp* *div.*

Hn. *mf*

Tbn. *mf* *f* *a2* *div.*

Bar. *mf* *f*

Tuba *mf* *f*

K.B. Perc. *mf* *f* *Marimba* *Chimes*

Timp. *mf* *f*

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

Perc. 2 *mf* *p* *f*

58 *mf* 59 60 61 62 63 64 65 *p* 66 *f*



78 Building

Fl. *f* *f* *sfz* *ff* opt. 8va

Ob. *f* *mf* *f* *sfz* *ff*

1st Cl. *f* *mp* *mf* *f* *sfz* *ff*

2nd Cl. *f* *mp* *mf* *f* *sfz* *ff*

B. Cl. *f* *mp* *mf* *f* *sfz* *ff*

Bsn. *p* *f* *ff*

A. Sax. *p* *mp* *mf* *f* *sfz* *ff* *div.*

T. Sax. *p* *mp* *mf* *f* *sfz* *ff*

Bar. Sax. *p* *mp* *mf* *f* *sfz* *ff*

78 Building

1st Tpt. *f* *f* *ff* *div.*

2nd Tpt. *f* *f* *ff* *div.*

Hn. *mf* *f* *ff* *div.*

Tbn. *mp* *f* *ff* *div.*

Bar. *mp* *f* *ff*

Tuba *p* *f* *ff*

K.B. Perc. *mp* *f* *ff* dampen

Timp. *p* *f* *ff*

Perc. 1 *p* *f* *p* *f* *p* *ff*

Perc. 2 *p* *f* *p* *f* *p* *ff*