

BRANDON JOHNSON
(ASCAP)

FRAMEWORK

OP. 8

PERUSAHL SCORE

.....

FOR CONCERT BAND

GRADE 2.5

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FRAMEWORK

INSTRUMENTATION:

FLUTE (2)

OBOE

CLARINET (3)

ALTO CLARINET

BASS CLARINET

BASSOON

ALTO SAX (2)

TENOR SAX

BARI SAX

TRUMPET (3)

FRENCH HORN

TROMBONE

EUPHONIUM (B.C. & T.C.)

TUBA

STRING BASS

PERCUSSION 1 - TRIANGLE, GLOCKENSPIEL,
(MARK TREE) - [1-2 PLAYERS]

PERCUSSION 2 - TIMPANI, TAMBOURINE -
[1-2 PLAYERS]

PERCUSSION 3 - SUSPENDED CYMBAL,
CRASH CYMBALS, CABASA (OR EGG SHAKER),
GONG, MARK TREE [2 PLAYERS]

PERCUSSION 4 - SNARE DRUM, BASS DRUM,
RIDE CYMBAL [2 PLAYERS]

~~PERCUSSION SCORE~~

ABOUT "FRAMEWORK"

This piece is a reorchestration of an earlier orchestra piece of mine called "Tinge". Tinge's second movement is called "The Framework" and originally in a different key. Framework is the easiest movement from that piece and I deemed it would translate well for a middle school intermediate/advanced band or high school band. "Framework" is loosely structured like an overture, with its brief, slow middle section. Ambitious harmonies and intervals are prominent throughout, especially at transitions. These harmonies add character and uniqueness to the music.

REHEARSAL NOTES

The clarinets in the beginning set the delicate tone of this section and the saxes layer in. The percussion should effortlessly color the sound as this layering happens. Make sure the performers are aware of the composite rhythm of everyone playing at that point where the layering settles. From rehearsal mark 10-14, the flute/oboe/glock. melody soars over a different version of the hocketed 8th note rhythms.

The figure below is the flute part at bars 12 and 13. Make sure that (for all wind instruments throughout) the notes without visible articulations are executed with a clear "doo" tongue. There are a few times where staccato articulations are in the midst of regular doo's, hence the figure below.



At bar 14, a change of style occurs in the background figures played by the 2nd, 3rd clarinets and the low brass at the end of the phrase. It's imperative that these notes are full value to contrast with the style that came before.



There are three times in this piece that the "Majestic" section is heard. The first two times, (rehearsal mark 22 and 42) the transition into them is similar; they are what I like to call double transitions. These double transitions are thought of as two separate ideas, for the purposes of being developed into their own mini-sections later in the piece. The first double transition starts at bar 18. Bar 20 is the second part of the transition. The third majestic has a single transition into it, which is the fully developed first part of the former, double transition.

At 22, we have the first majestic which has the main melody in the trumpets and upper woodwinds. The alto voices coming in at bar 24 can be thought of as the answer to the melody. This answer also introduces triplet figures that play a prominent role later. Bar 32 isn't the first time we see tenuto markings but here it's performed by more players.

PERIOD SCORE

As a suggestion, the performers can use "loo" here as well but with less tongue and of course, making these notes as long and seamless as possible. The second double transition at 37 utilizes moving notes this time, as well as triplets at the end of the phrase to set up more development to its second part. Count 4 of bar 40 is a very important moment because this is the first time clear staccato triplets are played. This foreshadows the fully developed version later on.

The figure below is an excerpt from the second majestic. This time is different because of the alto/bass counter-melody (shown in the second stave).

PERIOD SCORE

Once the high and low instruments peel off, the timpani can be in the foreground at 47. Bar 49 initiates the fully developed version of the second part of the double transition. "Rolling Forward" indicates the feeling of the triplet figures, they are slurred, not staccato like before. This leads a colorful impact which is an Fm7 sus4 chord.

The hocketed material from the beginning is used a transition into the slow section. This section is straightforward but paying very close attention to the dynamics here is paramount. Bar 86-90 is the fully developed version of the first part of the double transitions. 104 to the end has moments that you can really take your time with. The combination of cues, solos and one on a part creates color and new textures that gives the end of the piece a fresh perspective. The cues can also help you customize the sound to your tastes.

THE PERCUSSION

The percussion is written in four parts (6 players minimum) but you can have up to 8 players max. Perc. 1 : 1 - 2 players, perc. 2 : 1 - 2 players, perc. 3 : 2 players and perc. 4 : 2 players. The timpani player should have two sets of mallets for this piece: softs and medium hard mallets. A cabasa is preferred for perc. 3, but there isn't one available, egg shakers will do. The mark tree (sometimes mistakenly called "wind chimes") is played by perc. 3 but can alternatively be played by perc. 1, hence the cue. In the score you will see dynamics above the snare drum part and below the bass drum part because they are on the same stave and the dynamics are very different at times. This remains consistent in the score but is normal in the parts. The perc. 4 parts are labeled A for snare and B for bass.



The snare drum part incorporates some simultaneous ride cymbal playing, which needs some coordination. This can be thought of as a "drumset" approach, meaning that the cymbal can be placed to the percussionist's left or right side depending on what's more comfortable. The tenutos in the cabasa part at bar 32-33 are different than the bead spin at bar 90. Bar 32-33 should be a slight quarter note sustain while keeping the fingers on the beads. The bead spin is a special technique that needs some practice. Here is a great explanation

bead spin <https://www.youtube.com/watch?v=GjloLKypkv8>

-Brandon Johnson

Framework

Brandon Johnson (ASCAP)

Delicately $\text{♩} = 120$

Flute 1 & 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2 & 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone

Baritone Saxophone

Delicately $\text{♩} = 120$

B♭ Trumpet 1

B♭ Trumpet 2 & 3

F Horn

Trombone 1 & 2

Euphonium T.C.

Euphonium B.C.

Tuba

String Bass

Percussion 1 : Triangle, Glockenspiel (mark tree)

Percussion 2 : Timpani D, F, B♭, E♭, Tambourine

Percussion 3 : Suspended Cymbal, Crash Cymbals, Cabasa (or egg shaker), Gong, Mark Tree

Percussion 4 : Snare Drum, Bass Drum, Ride Cymbal

PERCUSSION SCORE

triangle

p

timp. w/soft mallets

p sus. cym. roll w/yarn or cord mall.

pp < mp

PERUSALESCOPE

Fl. Ob. Cl. 1 Cl. 2 & 3 Alto Cl. B. Cl. Bsn. A. Sax. T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 & 3 Hn. Tbn. Euph. T.C. Euph. B.C. Tba. Sb. Perc. 1 Perc. 2 Perc. 2 Perc. 4

bari sax cue

p *p* *p*

mf *mf* *mf* *mf*

glock.

timp. w/med. hard mallets

cabasa (or egg)

p

mf

snare drum snares off

mf

Framework
For Concert Band

3

10 14

Fl. *mf*

Ob. *mf*

Cl. 1 *mp*

Cl. 2 & 3 *mp*

Alto Cl. *mp*

B. Cl. *mp*

Bsn.

A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

PERUSA SCORE

play

p

10 14

Tpt. 1

Tpt. 2 & 3

Hn. *mp*

Tbn. *mf*

Euph. T.C.

Euph. B.C.

Tba.

Ssl.

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *mp*

Perc. 4 *p*

PERUSA SCORE

p

p

pp

p

Framework
For Concert Band

PERUSA SCORE

PERUSA SCORE

22 Majestic

20

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

B.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

22 Majestic

PERMISSION SCORE

PERUSA'S SCORE

31

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Sb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

41

42

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

S.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSA SCORE

52 Rolling Forward

Framework
For Concert Band

11

Sheet music for woodwind instruments (Flute, Oboe, Clarinets 1 & 2, Bassoon, Alto Clarinet, Bassoon, Saxophones) in 52 Rolling Forward. The score includes measures 52-53. Instruments play eighth-note patterns with dynamic markings like *f*, *mf*, and *mf*. Measures 53 begin with *mf* dynamics.

52 Rolling Forward

Sheet music for brass and percussion instruments in 52 Rolling Forward. The score includes measures 52-53. Instruments include Tpt. 1, Tpt. 2 & 3, Hn., Tbn., Euph. T.C., Euph. B.C., Tha., Perc., Perc. 2, Perc. 3, and Perc. 4. Percussion parts feature crash cymbals and various rhythmic patterns. Measures 53 begin with *mf* dynamics.

PERUSA SCORE

61 Calm and Smooth ↘ = 90

Smooth ♩ = 90

Fl.

Ob.

Cl. 1 *mp*

Cl. 2 & 3 *mp*

Alto Cl. *mp*

B. Cl. bari sax cue *mp*

Bsn.

A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

rit.

play *mf*

mf

pp

pp

pp

Score

57 (♩ = 120)

61 Calm and Smooth ♩ = 90

PERUSAHL

Tpt. 1
Tpt. 2 & 3
Hn.
Tbn.
Euph. T.C.
Euph. B.C.
Tba.
Sl.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

bass cl/bsn cue
mf ——————
bass cl/bsn cue
mf ——————
mp

mf ——————
mp

mf —————— *mp*

p

p

62

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Ssl.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

PERUSA SCORE

mf — p

mp — mf

mp — mf

mp — mf

play

mp — mf

play

mp — mf

mp

mp — mf

mp

mf

mf

sus. + gong

pp — mp

68

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Sb.

Perc.

Perc. 2

Perc. 3

Perc. 4

PERUSA SCORE

Framework For Concert Band

15

83

♩ = 120

Fl.

Ob.

Ci. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

83

Flute, Oboe, Clarinet 1, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone. Measure 83 at 120 BPM.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Sbs.

Perc.

Perc. 2

Perc. 3

Perc. 4

83

Trombone 1, Trombones 2 & 3, Horn, Bass Trombone, Euphonium (T.C.), Euphonium (B.C.), Bass Trombone, Bassoon, Percussion, Timpani, Sus. Roll/Gong Hit, Snare Drum, Percussion 3, Percussion 4. Measure 83 at 120 BPM.

Framework For Concert Band

17

For Concert Band

17

PERUSA'S SCORE

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 & 3 *mf*

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Sb. *arco*

Cperc.

Perc. 2 *mp* *mf*

Perc. 3 *cabasa* *mf* bead spin or roll *mf*

Perc. 4 *mf* *p* *f* *p*

sus. (perc. 3) *mp*

Framework For Concert Band

91

For Concert Band

91

Fl. Ob. Cl. 1 Cl. 2 & 3 Alto Cl. B. Cl. Bsn. A. Sax. T. Sax. Bari. Sax.

Tpt. 1 Tpt. 2 & 3 Hn. Tbn. Euph. T.C. Euph. B.C. Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4

PERUSA SCORE

gong sus l.v. pp fp f mf

Framework For Concert Band

19

Framework
For Concert Band

19

Fl. Ob. Cl. 1 Cl. 2 & 3 Alto Cl. B. Cl. Bsn. A. Sax. T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 & 3 Hn. Tbn. Euph. T.C. Euph. B.C. Tba. Sn. Perc. Perc. 2 Perc. 3 Perc. 4

PERUSA SCORE

96 97

Fl. Ob. Cl. 1 Cl. 2 & 3 Alto Cl. B. Cl. Bsn. A. Sax. T. Sax. Bari. Sax. Tpt. 1 Tpt. 2 & 3 Hn. Tbn. Euph. T.C. Euph. B.C. Tba. Sn. Perc. Perc. 2 Perc. 3 Perc. 4

97 tamb. fp

100

Fl.

Ob.

Ci. 1

Ci. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Sbs.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Framework
For Concert Band

104

PERUSA SCORE

mp f. horn cue (t.bone 1) 1 player 1 player mp

tempo: 100

Dynamic markings: f, p, mf, mp, s, v, z, =, ~, 3/4, -

Measure 104: Flute, Oboe, Clarinet 1, Clarinets 2 & 3, Alto Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2 & 3, Horn, Trombone, Euphonium (T.C.), Euphonium (B.C.), Bass Trombone, Percussion 1, Percussion 2, Percussion 3, Percussion 4. Measures 105-106: Various instruments play sustained notes or rhythmic patterns. Measure 107: Solo Trumpet 1 (mf) plays a melodic line. Measures 108-109: Various instruments play sustained notes or rhythmic patterns. Measure 110: Timpani (tempo), Gong. Measures 111-112: Various instruments play sustained notes or rhythmic patterns. Measure 113: Percussion 4 (mf) plays a dynamic. Measures 114-115: Various instruments play sustained notes or rhythmic patterns. Measure 116: Percussion 4 (mf) plays a dynamic. Measures 117-118: Various instruments play sustained notes or rhythmic patterns. Measure 119: Percussion 4 (mf) plays a dynamic. Measures 120-121: Various instruments play sustained notes or rhythmic patterns. Measure 122: Percussion 4 (mf) plays a dynamic. Measures 123-124: Various instruments play sustained notes or rhythmic patterns. Measure 125: Percussion 4 (mf) plays a dynamic. Measures 126-127: Various instruments play sustained notes or rhythmic patterns. Measure 128: Percussion 4 (mf) plays a dynamic. Measures 129-130: Various instruments play sustained notes or rhythmic patterns. Measure 131: Percussion 4 (mf) plays a dynamic. Measures 132-133: Various instruments play sustained notes or rhythmic patterns. Measure 134: Percussion 4 (mf) plays a dynamic. Measures 135-136: Various instruments play sustained notes or rhythmic patterns. Measure 137: Percussion 4 (mf) plays a dynamic. Measures 138-139: Various instruments play sustained notes or rhythmic patterns. Measure 140: Percussion 4 (mf) plays a dynamic. Measures 141-142: Various instruments play sustained notes or rhythmic patterns. Measure 143: Percussion 4 (mf) plays a dynamic. Measures 144-145: Various instruments play sustained notes or rhythmic patterns. Measure 146: Percussion 4 (mf) plays a dynamic. Measures 147-148: Various instruments play sustained notes or rhythmic patterns. Measure 149: Percussion 4 (mf) plays a dynamic. Measures 150-151: Various instruments play sustained notes or rhythmic patterns. Measure 152: Percussion 4 (mf) plays a dynamic. Measures 153-154: Various instruments play sustained notes or rhythmic patterns. Measure 155: Percussion 4 (mf) plays a dynamic. Measures 156-157: Various instruments play sustained notes or rhythmic patterns. Measure 158: Percussion 4 (mf) plays a dynamic. Measures 159-160: Various instruments play sustained notes or rhythmic patterns. Measure 161: Percussion 4 (mf) plays a dynamic. Measures 162-163: Various instruments play sustained notes or rhythmic patterns. Measure 164: Percussion 4 (mf) plays a dynamic. Measures 165-166: Various instruments play sustained notes or rhythmic patterns. Measure 167: Percussion 4 (mf) plays a dynamic. Measures 168-169: Various instruments play sustained notes or rhythmic patterns. Measure 170: Percussion 4 (mf) plays a dynamic. Measures 171-172: Various instruments play sustained notes or rhythmic patterns. Measure 173: Percussion 4 (mf) plays a dynamic. Measures 174-175: Various instruments play sustained notes or rhythmic patterns. Measure 176: Percussion 4 (mf) plays a dynamic. Measures 177-178: Various instruments play sustained notes or rhythmic patterns. Measure 179: Percussion 4 (mf) plays a dynamic. Measures 180-181: Various instruments play sustained notes or rhythmic patterns. Measure 182: Percussion 4 (mf) plays a dynamic. Measures 183-184: Various instruments play sustained notes or rhythmic patterns. Measure 185: Percussion 4 (mf) plays a dynamic. Measures 186-187: Various instruments play sustained notes or rhythmic patterns. Measure 188: Percussion 4 (mf) plays a dynamic. Measures 189-190: Various instruments play sustained notes or rhythmic patterns. Measure 191: Percussion 4 (mf) plays a dynamic. Measures 192-193: Various instruments play sustained notes or rhythmic patterns. Measure 194: Percussion 4 (mf) plays a dynamic. Measures 195-196: Various instruments play sustained notes or rhythmic patterns. Measure 197: Percussion 4 (mf) plays a dynamic. Measures 198-199: Various instruments play sustained notes or rhythmic patterns. Measure 200: Percussion 4 (mf) plays a dynamic.

108Suddenly Slower
 $\text{♩} = 100$

106

Fl.

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bari. Sax.

rit.

$\text{mp} > \text{pp}$

1 player

all

$\text{mp} > \text{pp}$

mf

mp

pp

pp

pp

pp

pp

pp

pp

pp

REBUSALES SCORE

108Suddenly Slower
 $\text{♩} = 100$

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph. T.C.

Euph. B.C.

Tba.

Sab.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

rit.

all

$\text{mp} > \text{pp}$

$\text{mp} > \text{pp}$

$\text{mp} > \text{pp}$

mp

pp

pizz.

pp

p

mark tree cue (down)

p

mp

glock.

p

timp.

mark tree (down)

sus.

$\text{pp} < \text{mp}$

p

pp

REBUSALES SCORE