

BRANDON JOHNSON

SILVAS

FOR CONCERT BAND

BMJ MUSIC PUBLISHING CO., LLC

Perusal Score

BRANDON JOHNSON

SILVAs

FOR CONCERT BAND

BRANDONTHECOMPOSER.COM



BRANDON JOHNSON

SILVAS

FOR CONCERT BAND GRADE 3

1 - FULL, TRANSPOSED SCORE

8 - FLUTE 1 & 2

2 - OBOE

4 - 1ST Bb CLARINET

8 - 2ND & 3RD Bb CLARINET

1 - ALTO CLARINET

2 - BASS CLARINET

2 - BASSOON

4 - Eb ALTO SAX

2 - Bb TENOR SAX

1 - Eb BARI SAX

3 - 1ST TRUMPET

6 - 2ND & 3RD TRUMPET

4 - FRENCH HORN

5 - TROMBONE

2 - BARITONE T.C.

2 - BARITONE B.C.

4 - TUBA

1 - STRING BASS

1 - PERC. 1 : glock, slapstick, triangle, crash cyms

2 - PERC. 2 : 4 timpani, sus. cym., splash/effect cym.

2 - PERC 3 : sus. cym, hi-hat, gong, mark tree

1 - PERC 4 : snare, ride

1 - PERC. 5 : bass drum

ABOUT 'THE SILVAS'

"Silva" is a latin word meaning "wood" or "forest". The plural form can be used to refer to the trees of a particular region. As some know, I have lived in Southern California for my entire life up to this point. One of the reasons I have loved it so much is because of the weather and scenery. We have some of the most beautiful beaches, great mountains of Big Bear, as well as hot and sunny days. Recently, I traveled up north. After passing through the Grapevine off of the I-5 entering into "Norcal", I noticed a lot more trees; The Bay Area and beyond really felt like a different state to me. Santa Cruz through Redding have some of the most beautiful trees I have ever seen : The Redwoods. As I entered Oregon, there were even more : White Oak, Ponderosa Pine, and Red Alder, to name a few. They were great and epic, some of the best things to see while driving... 'Wait - so this is a piece about trees?' you might ask. I would emphatically say, Yes!

As I made my way into Washington, the allure of the trees there fully came into fruition for me, as they seemed to increase in number. This was in such contrast to what I see on a daily basis back in Socal, so much, that it inspired me to compose this piece. "The Silvas" is an homage to the trees I saw from mid-Norcal, through Washington. Trees are strong, as represented in the piece's opening, "With Strength" (as the first expression mark). They are full of energy and life as I show through the melody and musicality at rehearsal mark 17. These trees are also 'Delicate, Yet Stable' (rehearsal mark 46). I see the leaves as very delicate but the roots as very stable. That section is followed by a 'Tenacious' section that reminds me of how resilient trees are against harsh weather and man-made problems. These forms of life will persist to exist; this is a blessing because as I once heard, and I deem this to be very true, "*Trees are the lungs of the Earth*".

Brandon Johnson

November 1, 2021

La Verne, California

GENERAL NOTES

This piece's macro-form is simply A-B-A'-B'

A : Measures 1-16

B : Measures 17 - 39

A' : Measures 40 - 66

B' : Measures 67 - 111 (end)

The micro-form version below will be discussed along with articulations, melody, harmony, percussion, etc.

Micro-Form :

Introduction : m. **1** - 12

Transition 1 : m. 13 - **16**

Melody Section 1 : m. **17** - **39**

Developed Introduction : m. **40** - 45

Solo Section : m. 46 - 53

Transition 2 (with intro material) : m. 54 - 56

"Tenacious" : m. 57 - 62

Transition 3 : m. 63 - **66**

Melody Section 2 : m. **67** - 83

Interlude : m. 84 - 87

Melody Section 3 : m. 88 - 93

Transition 4 : m. 94 - 97

Melody Section 4 : m. 98 - **111 (end)**

Intro. - m. 1 - 12

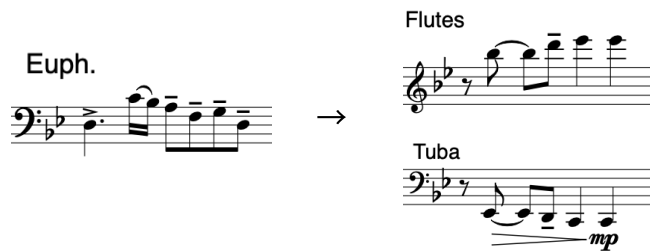
The intro up to the second inversion F major chord at bar 13 can be thought of as F Mixolydian. There is an Eb tonality to start, but takes a modal turn when the Dm7 chord hits at bar 4. The Dm7 is emphasized again at bar 8 when the whole ensemble plays and adds more color with an extra note, G in the 2nd Trumpet. It results in a thick, Dm7sus4 chord. Melodically, the 1st Trumpet sets up the d minor figure going into the first chord at bar 4. The flute, oboe, and first clarinet seem to further this idea along. It is imperative to contrast the tenuto markings in the woodwinds from the accents before.



→



The next step to the melodic figure is after the alto sax and euphonium play it, the outer voices respond with a syncopated figure ending in c minor.



The melody in the trumpets at bar 10 is the unaccented, legato version of the very beginning idea. Further ahead in this phrase, it becomes more call and response like and builds interest with quarter note motion in the bass and tenor voice to culminate into the second inversion F major chord at bar 13.

Transition 1 & Melody Section 1 - m. 13 - 39

This is a "subtle" transition because even though the percussion leads the tempo change, it should start very soft (felt more than heard). This percussion build sets up the groove oriented nature of much of the piece.

The Bb key signature is kept throughout but the modality tends to shift. It has Eb (Dydian) at times but sections tend to cadence in F. The harmonic implication of m. 17 - 20 is EbMaj. for two bars, F Maj. for one bar, and F Maj./A for a bar. Measure 21 - 25 is an extended version with a change of harmony every bar EbMaj./G, Bb/C, c minor, and the last two bars before the mini trumpet vacillates from d minor to F major. Below is the main melody's first two bars. Most of the time when the melody is heard, the first two bars are the same :



The articulations are very important here. *All staccato notes (especially quarter notes) in this piece should follow the school of thought that staccato notes should be played as half of its value, not as short as possible.* An even clearer example of this is the brass/low woodwind rhythmic accompaniment at bar 17 and throughout.



Lyricists: Accented quarter notes and 8th notes to follow for better readability, rather than all 8ths. All notes here are the same length. As the whole ensemble plays at 28, the composite melody is a call and response.

Make sure both ideas stay in the foreground. This section ends in F, once again.

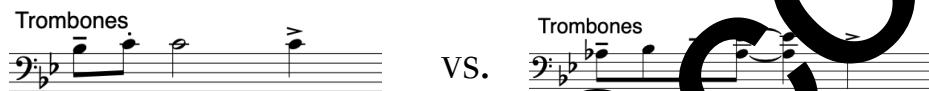
Developed Intro., Solos, & Transition 2 - m. 40 - 56

This small section includes more 8th notes to give forward momentum. Harmonically an Am7/C, Bb5, and G5 is added after the Dm7 chord. We get this descending motion : Dm7 - Am7/C - Bb5 - G5 that segues well into the next, slower tempo. More character is added by the back-beat percussion. The slapstick and snare cross-stick combine timbre for a tasty groove underneath the winds texture, not as loud impacts.

Going into bar 46, the clarinet solo does indeed start on beat 4 of bar 45. This section is "Delicate, Yet Stable" due to the light overall texture of a series of short solos. Think of these solos as leaves; light, expressive, and wonderfully detailed. The more rhythmically stable aspects come from the low brass presence on the strong beats of bar 49. The clarinet soloist comes back on beat two of bar 52 and should float on top of the clarinet texture to take you into the familiar material at bar 54. The ending 8th notes of bar 56 ascend in a c minor pentatonic fashion, rather than descending like before...

"Tenacious" - m. 57 - 62

This section can be thought of as the strength and glory that trees represent, it should be big and powerful. It's in f minor for the most part but cadences in F major at 61. Similar to the melody sections, the treble and bass voices trade off responsibilities. There are a variety of articulations and it's imperative to make sure the notes with no marking is distinctly different than the staccatos. The bass/tenor/alto 8th notes at 60 have tenuto to unmarked notes that utilize slight separation (as opposed to tenuto to staccato [bar 58]).



The flutes, trumpets, and first clarinets alter the 16th note figure from bar 3 and 4. This idea develops into a whole bar and we get the figure at bar 60.



The bass voice at bar 61 should embrace the dissonant Gb on the & of 3 for a satisfying resolution at bar 62.

Transition 3, Melody Section 2, & Interlude - m. 63 - 87

The percussion once again displays a groove, this time as a textural change from the full ensemble moment.

The melody comes back to the low brass and the clarinets now have the rhythmic role. Foreground and background ideas are similar to before, but it will take some time for the ensemble to effectively execute the sudden piano dynamic on beat one of bar 77, particularly for the french horn and bass instruments who have an accent on the & of 4 at bar 76. Make sure all instruments play the staccatos at 77 in a very crisp manner. The next phrase is brass and percussion only. This texture change gives your brass the opportunity to shine. The woodwinds take the spotlight as it overlaps the phrase and briefly deviates from the melody with this smooth interlude.

Melody Section 3, Transition 4, & Melody Section 4 - m. 88 - End

From here to the end the melody is played in full three more times. The melody at 88 is in the upper woodwinds, trumpets, and is now in Bb. Bar 94 presents melodic fragments that transition into the next version of the melody. This version brings back the call and response element. Just when you think we're ending, a shimmering Eb Major 7th chord slams through, this is a final statement of Eb. Bar 103 lets the woodwind 8th notes come through strongly while the alto and tenor voices play the last version of the melody in different intervals starting off in minor 3rds instead of the perfect 5ths of the very first version. Bar 107 to the end is a ii-V-I progression which is satisfying, as this is the only Bb cadence in the piece. A huge V-I, in a way.

THE PERCUSSION

PERC. 1 : glock, slapstick, triangle, crash cyms.

PERC. 2 : 4 timpani, sus. cym., splash/effect cym.

PERC 3 : sus. cym, hi-hat, gong, mark tree

PERC 4 : snare, ride

PERC. 5 : bass drum

The percussion can have multiple players on percussion 1, 2, & 3 but one player on 4 and 5 is suggested. The original intent is to have 5 players total. Make sure the timpanist has two pairs of mallets, hard and medium softs (changes will be indicated in the part). A splash cymbal is preferred on the 2 part, but any small effect cymbal will work (such as a china cym.) Additional, general notes will be jotted down in order of score appearance.

- If there is an "l.v." or a tie that doesn't end on a note, that means "let vibrate" or "let ring" eg., the glock. at bar 4 should not ring over into bar 5.
- Exaggerate all soft dynamics in the ride cymbal part. This cymbal can be very splashy and cover the ensemble if played incorrectly.
- The circles above the hi-hat notes indicate a loose hi-hat and not completely open. The regular notes are a firm, closed hi-hat. The player should not have to press hard or use large foot movements.
- The slapstick and cross-stick snare groove at bar 41 should be a subtle, tasteful timbre that fits in and does not distract.
- The marcato ride cymbal notes indicate a different timbre that is executed by playing the cymbal with a substantial amount of the surface area of the stick's shoulder (instead of just the bead).
- This piece gives your timpanist a great learning opportunity for changing notes while playing. This will take some practice outside of rehearsal time as well as coordinating when to change notes in between rests. Suggestions are indicated in the part.
- All snare drum rim shots are the type that the player strikes the head and the rim simultaneously.
- At bar 57, the combined slapstick, splash cym., and rim shot should function as a band setup for the & of 2.
- The ride cymbal dome (also called the bell), playing zones are very important and should be clearly distinguished from the other ride hits.

- Brandon Johnson



For Concert Band

Brandon Johnson (ASCAP)

With Strength ♩ = 86

Flute 1 & 2
Oboe
B♭ Clarinet 1
B♭ Clarinet 2 & 3
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoon
E♭ Alto Sax 1 & 2
B♭ Tenor Sax
E♭ Bari Sax

With Strength ♩ = 86

B♭ Trumpet 1
B♭ Trumpet 2 & 3
French Horn 1 & 2
Trombone 1 & 2
Euphonium
Tuba
String Bass

Percussion 1 - Glockenspiel, Slapstick,
Triangle, Crash Cyms

Percussion 2 - 4 Timpani E♭, C, E♭, F,
Sus. Cym., Splash Cym (or any small
effect cym. [6"-12"])

Percussion 3 - Sus. Cym.,
Hi-Hat, Gong, Mark Tree

Percussion 4 - Snare Drum,
Ride Cym.

Percussion 5 - Bass Drum

Glock.
no l.v.

Timp.
w/hard mallets

Sus. Cym.

Bass

p, *mf*, *f*, *a2*, *mp*

This image shows a page from a musical score, likely for a film score, featuring a large, diagonal watermark that reads "Perusal Score". The score is written for a large ensemble, including woodwinds, brass, and percussion. The visible measures are numbered 2 through 10. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*, *mf*, *mp*, *p*), and articulation marks. The woodwind section includes Flutes 1 & 2, Oboe, Clarinet 1, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon, and Saxophones (Alto, Tenor, Baritone). The brass section includes Trumpets 1, Trumpets 2 & 3, Horns, Trombones, Euphonium, Tubas, and Subcontrabass. The percussion section includes Glockenspiel, Timpani, Suspended Cymbal, Snare Drum, and Bass Drum. The string section is indicated by "I.v." (Violins). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The watermark "Perusal Score" is a large, semi-transparent text overlay that spans across the middle of the page, from the woodwind section down to the percussion section.

11 12 13 14 Subtle ♩ = 140 15 16

Fl. 1 & 2 *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. 1 *mf* *p* *mf*

Cl. 2 & 3 *mf* *p* *mf*

Alto Cl. *mf* *p* *mf*

B. Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

A. Sax. *mf* *p* *mf*

T. Sax. *mf* *p* *mf*

Bari. Sax. *mf* *p* *mf*

Tpt. 1 *mf* *p* *mf*

Tpt. 2 & 3 *mf* *p* *mf*

Hn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Sb. *mf* *p* *mf*

Glock. *p* *mf*

Timp. *p* *pp* *mf*

H.H. (gong) *mp* *pp* *mf* *f*

Snare *pp* *mf* *f* *pp*

Bass Dr. *mf* *pp* *mf* *f* *mp*

rit.

a2

a2

a2

Hi-Hat slightly open sizzle

(closed)

rim hits

(drum) (rim)

17 Energetic

21

The musical score is for a drum set and consists of five staves, each with a different clef and key signature:

- Glock. (Glockenspiel):** Treble clef, C major. It contains whole rests for all eight measures.
- Timp. (Timpani):** Bass clef, B-flat major. It starts with a half note G2 (marked *p*), followed by a whole rest. In measure 5, it plays a half note G2 (marked *mp*) with the instruction "w/med. soft mallets".
- H.H. (Hi-Hat):** Alto clef, C major. It starts with a half note C4 (marked *p*), followed by a whole rest. In measure 5, it plays a half note C4 (marked *mp*) with the instruction "sus. roll". A crescendo hairpin connects the *pp* dynamic in measure 4 to the *mp* dynamic in measure 5.
- Snare:** Alto clef, C major. It plays a continuous eighth-note pattern (C4, E4, G4, A4) with accents (>) in measures 1-4 and 6-8. In measure 5, it plays a single eighth note C4 (marked *p*) with a decrescendo hairpin leading to it.
- Bass Dr. (Bass Drum):** Bass clef, C major. It plays a half-note pattern (C2, G1, C2, G1) in measures 1-4 and 6-8. In measure 5, it plays a half note C2 (marked *mp*).

24 25 a2 26 27

Fl. 1 & 2 *fp* *mf* *p*

Ob. *fp* *mf* *p*

Cl. 1 *p*

Cl. 2 & 3 *p*

Alto Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *fp* *mf* *p* a2

T. Sax. *p*

Bari. Sax. *p*

Tpt. 1 *p*

Tpt. 2 & 3 *p*

Hn. *fp* *mf* *p*

Tbn. *p* a2

Euph. *fp* *mf* *p*

Tba. *p*

Sb. *p*

Glock. *p*

Timp. *mf* *p*

H.H. h.h. sizzle *p* sus.

Snare (all drum) *mp* (rim) *pp*

Bass Dr. *pp*

[illegible]

The image displays a page from a musical score, identified by a large, diagonal watermark as a "Perusal Score". The score is for a piece titled "The Rose Tree" by John Williams. The visible portion of the score covers measures 32 through 39. The instrumentation includes woodwinds (Flute 1 & 2, Oboe, Clarinet 1, Clarinet 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon), saxophones (Alto Saxophone, Tenor Saxophone, Baritone Saxophone), brass (Trumpet 1, Trumpets 2 & 3, Horn, Trombone, Euphonium, Tuba, Subcontrabass), and percussion (Crash Cymbals, Timpani, Snare Drum, Bass Drum). The score is written in 2/4 time with a key signature of one flat (B-flat). A "molto rit." (molto ritardando) marking is placed above measure 35. The score includes various musical notations such as notes, rests, dynamics (p, f, mf), and articulation marks. A large, diagonal watermark reading "Perusal Score" is overlaid across the entire page.

40 Tempo 1 ♩ = 86

poco rit. . . .

Fl. 1 & 2 41 42 a2 f 43 44 a2 p 45 Solo (starts on beat 4) mp

Ob. f p

Cl. 1 f mp

Cl. 2 & 3 f p

Alto Cl. f p

B. Cl. f p

Bsn. f p

A. Sax. a2 f p

T. Sax. f p

Bari. Sax. f p

Tpt. 1 40 Tempo 1 ♩ = 86 f p poco rit. . . .

Tpt. 2 & 3 f p a2

Hn. f p

Tbn. f p

Euph. f p

Tba. f p

Sb.

S.S. Slapstick mp

Timp. w/hard mallets C to Bb Bb back to C, low Eb to F

Sus. f mf gong pp mf Mark Tree down

Snare snare cross-stick marcato on ride : play a crash with shoulder of stick ^ mp

Bass Dr. p mf mp

46 Delicate, Yet Stable ♩ = 80

Solo

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

Euph.

Tba.

Sb.

S.S.

Timp.

Gong

Snare

Bass Dr.

ban. solo
cue

mf

p

Solo

mf

p

mf

p

mf

p

glock.

mp

scrape w/tri.
beater(slow)

pp

(fast) hit w/mallet

mp

pp

[illegible]

[illegible]

12

67

65 66 67 68

Fl. 1 & 2

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.

Tba.

Sb.

S.S.

Timp.

H.H.

Snare

Bass Dr.

hi-hat

F to Eb

glock.

mp

a2

mf

pp

p

69 70 71 a2 72

Fl. 1 & 2

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.

Tba.

Sb.

Glock.

Timp.

H.H.

Snare

Bass Dr.

mf *p* *f* *fp* *mf* *p* *a2* *1sts only* *mf* *p* *fp* *mf* *p* *low Eb to C* *p* *p*

13

[illegible]

78

79808182

Fl. 1 & 2

Ob.

Cl. 1

Cl. 2 & 3

Alto Cl.

B. Cl.

Bsn.

A. Sax.
f
french horn cue

T. Sax.

Bari. Sax.

78

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.
mf
a2

Euph.
mf

Tba.
mf

Sb.
mf

Tri.
triangle (mute on all rests)
mp

Timp.
mf
sus. chokes w/sticks
F to G
G to F

Sus.
mf
l.v.

Snare
mf p
mf
p
mf
p
p < mf
(rim)

Bass Dr.
mf

16

84

[illegible]

88 17

Fl. 1 & 2
f

Ob.
f

Cl. 1
f

Cl. 2 & 3
f

Alto Cl.
f

B. Cl.
f

Bsn.
f

A. Sax.
f

T. Sax.
f

Bari. Sax.
f

88

Tpt. 1
f

Tpt. 2 & 3
f

Hn.
f

Tbn.
f

Euph.
f

Tba.
f

Sb.
f

Cr. Cyms.
mf

Timp.

Sus.
f

Snare
mf *p* *mf* *fp*

Bass Dr.
mf *p* *mf*

18

92

93

94

95

a2

96

97

Fl. 1 & 2

Ob.

Cl. 1

Cl. 2 & 3

a2

Alto Cl.

B. Cl.

Bsn.

A. Sax.

a2

T. Sax.

Bari. Sax.

94

Tpt. 1

Tpt. 2 & 3

Hn.

Tbn.

a2

Euph.

Tba.

Sb.

Glock.

glock.

Timp.

sus.

Sus.

mf

Snare

f p f p f fp

Bass Dr.

f mf p f

98

Fl. 1 & 2

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.

Tba.

Sb.

Cr. Cyms.

Sus.

H.H.

Snare

Bass Dr.

99

100

101

102

19

Perusal Score

[illegible]

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The measures shown are 107 through 111. The instrumentation includes Flutes 1 & 2, Oboe, Clarinets 1, 2 & 3, Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, Horns, Trombones, Euphonium, Tuba, Subcontra, Cymbals, Snare Drum, and Bass Drum. The score features various musical notations, including notes, rests, and dynamic markings such as *fp* (fortissimo piano), *ff* (fortissimo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). A large, diagonal watermark reading "Perusal Score" is overlaid across the center of the page.

Perusal Score

BRANDONTHECOMPOSER.COM

Perusal Score