
Another Day in the Park

BENJAMIN DEAN TAYLOR

Dedicated to Steven Hendricks on the event of his retirement

Commissioned by
Dan Chaston, Viewmont High School, Bountiful, Utah
Consortium Director

and consortium members
Nate Seamons, American Fork High School, American Fork, Utah
Darin Graber, Bingham High School, South Jordan, Utah
Don Peterson & Kirt Saville, Brigham Young University, Provo, Utah
Diane Soelberg, Brigham Young University – Idaho, Rexburg, Idaho
Michael Pote, Carmel High School, Carmel, Indiana
Spencer Frohm, Centerville Junior High School, Centerville, Utah
Christine Wolf, Central Davis Junior High School, Layton, Utah
Keith Sorenson, Clearfield High School, Clearfield, Utah
John Matthews, Copper Hills High School, West Jordan, Utah
Bryant Smith, Dixie State University, St. George, Utah
Mark Bailey, Fairfield Junior High School, Kaysville, Utah
Heath Wolf, Farmington Junior High School, Farmington, Utah
Brandon Larsen, Herriman High School, Herriman, Utah
Dave Simon, Kaysville Junior High School, Kaysville, Utah
Jim Follett, Layton High School, Layton, Utah
John Madsen, Legacy Junior High School, Layton, Utah
John Bowman, Mountain View High School, Orem, Utah
Craig Ferrin, Murray Concert Band, Murray, Utah
Jared Harding, Northridge High School, Layton, Utah
Vince Burgoyne, Pleasant Grove High School, Pleasant Grove, Utah
Eric Nix, Provo High School, Provo, Utah
Howard Summers, Skyridge High School, Lehi, Utah
Jason Petrovich, South Cache Middle School, Hyrum, Utah
Jerusha Johnson, South Jordan Middle School, South Jordan, Utah
Rod Wayman, Syracuse High School, Syracuse, Utah
Brian Gibson, Uintah High School, Vernal, Utah
Scott Hagen, University of Utah, Salt Lake City, Utah
Joe Windsor, Weber High School, Pleasant View, Utah
Todd Campbell, Woods Cross High School, Woods Cross, Utah

2018

PERUSAL SCORE ONLY
NOT AUTHORIZED FOR PERFORMANCE

Duration: 3:00

Music typeset by the composer.

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Tim Lenz, "Central Park" edited by Benjamin Taylor.

Taylor, Benjamin Dean
- *Another Day in the Park*, for wind band

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INSTRUMENTATION

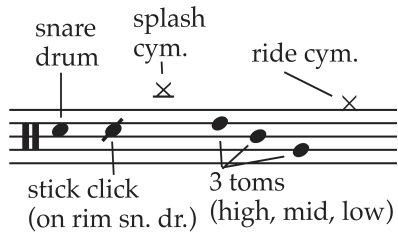
TRANPOSED SCORE

- Piccolo
- Flute 1 , 2
- Oboe 1 , 2
- B-flat Clarinet 1 , 2 , 3
- B-flat Bass Clarinet
- Bassoon
- E-flat Alto Saxophone 1 , 2
- B-flat Tenor Saxophone
- E-flat Baritone Saxophone
- B-flat Trumpet 1 , 2 , 3 (straight mutes required, harmon mutes optional)
- F Horn 1 , 2 , 3 , 4
- Trombone 1 , 2
- Bass Trombone
- Euphonium
- Tuba
- Timpani
- 5 Percussion

(Number of players doubling each part is at discretion of conductor in keeping with a balanced sound)

PERCUSSION INVENTORY

- 1. snare drum, 3 tom-toms (high, middle, low), splash cymbal, ride cymbal



- 2. triangle, bass drum, metal wind chimes
- 3. tam-tam, tambourine, crash cymbals
- 4. suspended cymbal, hi-hat, chimes
- 5. marimba, vibraphone, glockenspiel

Duration 5:00

Program Note - The story behind the music

I have tremendous respect and appreciation for Steven Hendricks. Early in the composition process, even before I began sketching musical ideas, I spoke with family, friends, and alumni in an effort to learn more about Steve. What I found out rather surprised me. Rather than talk about the plentiful awards and honors the Davis High School Band has received in the past 28 years under Steve's direction, almost all the comments revolved around his concern for individuals. Steve's daughter, Tayah Crookston, said, "Dad is much more concerned with people than with music. Music is just the happy by-product. He genuinely cares about people and will easily spend hours with them outside of rehearsal." Alumni are often heard to say things like, "He is really running a youth leadership camp more than a band camp. He just wants people to be connected to the world and feel fulfilled and happy." I am so inspired by band directors like Steve and feel honored to have been asked to write this work to commemorate his retirement.

Dan Chaston, the organizer of the consortium commission, agreed with my initial thoughts that this work should be a celebratory "party" piece rather than a serious, nostalgic work. Steve is always smiling, always energetic and positive, and Dan and I felt that something upbeat and fun would be reflective of Steve's personality. One day, during a phone conversation with Steve, we discovered we have a shared love for the classic rock band, Chicago. I immediately started sketching ideas taking inspiration from the sound and feel of some of mine and Steve's favorite Chicago songs. The title for this work, *Another Day in the Park*, is borrowed from the second verse of *Saturday in the Park* and I feel aptly represents the upbeat, positive personality of Steven Hendricks. I would like to thank all of the consortium members and especially Dan Chaston and Steven Hendricks for their support of the creation of this work.



Benjamin Dean Taylor is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University, and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, three Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana with his wife and five sons and when not composing enjoys hiking, camping, knife throwing, cooking, running, rock balancing, and reading.

benjamintaylormusic.com

PERUSAL SCORE ONLY
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Benjamin Dean Taylor (b.1983)
(ASCAP)

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8

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5 (marb.)

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15

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4
(hi-hat)

Perc. 5
(marb.)

(grace notes are always on the beat)

mf

(grace notes are always on the beat)

mf

(grace notes are always on the beat)

mf

(grace notes are always on the beat)

mf

straight mute

(grace notes are always on the beat)

mf

sn. dr.
(stick click on rim)

(ord.)

splash cym.

mf

mf

mf

mf

15

16

17

18

19

20

21

22

C

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. 3 toms)

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5 (marb.)

22

23

24

25

26

27

28

29

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4
(hi-hat)

Perc. 5

29

30

31

32

33

34

35

NOT FOR PERUSAL SCORE ONLY FOR PERFORMANCE

[illegible]

52

G

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4

Perc. 5

marimba

sus. cym.

52

53

54

55

56

57

58

H

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Clar. 1 *f*

Clar. 2,3 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. 1 *f*

A. Sx. 2 *f*

T. Sx. *f*

B. Sx. *f*

1 *f*

2,3

1,3 *f*

2,4 *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Timp.

Perc. 1 (sn. dr. 3 toms) *mf*

Perc. 2 (bs. dr.) *mf*

Perc. 3 (tamb.) *mf*

Perc. 4 *f*

Perc. 5 (marb.) *f*

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66

I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. 3 toms)

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5 (marb.)

NOT AUTHORIZED FOR PERFORMANCE

71

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. 3 toms)

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5 (marb.)

J

a2

a2

a2

a2

a2

f

76

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3

Perc. 4
(hi-hat)

Perc. 5
(marb.)

K

mf

mf

mf

a2

a2

a2

a2

a2

Solo (pedal gliss.)

f

p

dampen

crash cym.

f

(with sticks)
sus. cym.

p

f

hi-hat

p

p

PERUSAL SCORE ONLY FOR PERFORMANCE

91

M

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. 3 toms)

Perc. 2

Perc. 3 (cr. cym.)

Perc. 4 (hi-hat)

Perc. 5

91

92

93

94

95

96

97

98

99

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.
2,3

1,3

Hns.
2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4
(hi-hat)

Perc. 5

mf

tamb.

mf

vibraphone

mf

(ped. ad lib)

99

100

101

102

103

104

105

106

N

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

106

107

108

109

110

111

*The entire band is playing a 4 against 3 hemiola in bars 110-113. In measure 112, the snare drum is taking the dotted eighth to be the pulse, as if the band is in 4 now. The snare drum is playing simple eighth notes in the superimposed feel of 4.

0

112

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5 (vibra.)

113

114

115

116

This image shows a page of musical notation, likely for a piano piece. The notation is spread across multiple staves, with various rhythmic values including eighth notes, sixteenth notes, and triplets. A large, diagonal watermark is overlaid on the page, reading "NOT FOR PERFORMANCES". The watermark is in a bold, sans-serif font and is oriented from the bottom-left towards the top-right. The musical notation includes various symbols such as clefs, notes, rests, and dynamic markings like accents (>) and hairpins. The page is divided into measures by vertical bar lines, and there are some specific markings like "a2" and "3" indicating repeated patterns or triplets. The overall layout is typical of a musical score for a performance.

P

121

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr. 3 toms)

Perc. 2 (bs. dr.)

Perc. 3 (tamb.)

Perc. 4 (hi-hat)

Perc. 5

(strike bell with stick neck)

125

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1
(sn. dr.
3 toms)

Perc. 2
(bs. dr.)

Perc. 3
(tamb.)

Perc. 4
(hi-hat)

Perc. 5

PERUSAL SCORE ONLY FOR PERFORMANCE

125

126

127

128

129

Q

ritard.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

on rim

marimba

mallets
tam-tam

mallets
sus. cym.

129

130

131

132

133

134

R

Score for measures 135-140. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2 & 3), Horns (1, 2, 3 & 4), Trombones (1 & 2), Baritone Trombone, Euphonium, Tuba, Timpani, and five Percussion parts. The music is in 2/4 and 4/4 time, with a tempo of 50 and a rubato marking. Dynamics range from *pp* to *f*. A large diagonal watermark reads "NOT FOR PERFORMANCE".

135

136

137

138

139

140