
AND MAY WE ALWAYS CHERISH

BENJAMIN DEAN TAYLOR

for concert band

Commissioned by

THE GRANVILLE ARTS BOOSTERS
IN GRANVILLE, OHIO

DEDICATED TO THE GRANVILLE HIGH SCHOOL BAND
IN HONOR OF THE CLASS OF 2020.
JEROD SMITH & ANDREW KRUMM, DIRECTORS

2020

Duration: 4:00

Music typeset by the composer

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Taylor, Benjamin Dean
-*AND MAY WE ALWAYS CHERISH*, concert band

www.benjamintaylormusic.com

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Aaron and Sarah Clark

Christine L Detrick

Dr. Karen Goodell

Crystal Zellar and Steven Hinkle

Dean and Heather Locher

Bill and Ann MacDonald

John and Brookly Rosen

Christopher and Laura White

Grade 3

Instrumentation

Flute 1 2

Oboe

Bassoon

Clarinet 1 2 3

Bass Clarinet

Alto Sax 1 2

Tenor Sax

Baritone Sax

Trumpet 1 2 3

Horn in F 1 2

Trombone 1 2

Euphonium/Baritone

Tuba

Timpani (requires a suspended cymbal)

Percussion (4 players)

- Percussion 1: suspended cymbal, vibraphone, crash cymbals, triangle
- Percussion 2: china cymbal, chimes, bass drum
- Percussion 3: glockenspiel, tam-tam
- Percussion 4: marimba, triangle

Duration 4:00

About the Composer



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, four 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.

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Program Note

To cherish means to hold dear; to keep or cultivate with care and affection. The title of this work comes from a lyric sung in the Granville Ohio High School Alma Mater and reflects the sentiment of cherishing time together. Anyone who has ever played in band knows that something very special is created in that time together; something intangible, beyond the music; something deeper that connects the performers, director, and audience members. May we all cherish the time we have together whether specifically in band class or with family and friends more generally. This work is dedicated to the Granville High School Band in honor of the class of 2020.

Special Composer's Note to Director

You and your students may be interested in a little background to this piece. There are seven letters in the word C-H-E-R-I-S-H as well as seven syllables in the title. The number seven features prominently in this work and can be found in the melodies, harmonies, and formal organization. It also has a deeper meaning because the seniors in the Granville High School band have been playing music together for the past seven years. Here are a few ways in which the number seven is directly reflected in the music:

- The primary melody at letter A is a seven bar phrase. It is also felt in 7/4 time (written as alternating bars of 3/4 and 4/4 for ease of performance)
- The solos that bookend the piece are each seven notes long and in the middle feature a leap of a minor seventh.
- The melody at letter C features the interval of sevenths. (A seventh reaches up then cascades downward in a series of 7-6 suspensions)
- The harmonies at letter E are created from ascending sevenths.
- In the second bar of letter F, the bass instruments play a seven note downward melody.

This piece is all about holding onto memories and as such the music should never feel rushed or hurried. The tempo should not be steady but rather rubato to follow the emotive line of the music. The written tempo is only intended as a guide and I give you, the music director, full artist license to interpret this work as best fits your performance situation.

Perusal Score Only

BENJAMIN DEAN TAYLOR
(ASCAP)

A ♩ = 72 Rubato, Contemplative

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

Bs. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2,3

F Hn. 1,2

Tbn. 1,2

Euph./
Bar.

Tuba

Timp.

Perc. 1
(vibra.)

Perc. 2
(chimes)

Perc. 3
(glock.)

Perc. 4
(mrb.)

Solo expressive
p < mp

Euph.
p < mp

Solo expressive
p < mp

Tuba
p < mp

B

21 C 2 soloists (or soli)

Fl. 1, 2 *p* *mp*

Ob. *p* *mp* Add 3rd soloist (flute or oboe, or soli)

Bsn.

Cl. 1 *p* *mp* Flute 2

Cl. 2, 3 *p* *mp* Oboe/Flute

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1 *p* *pp*

Tpt. 2, 3 *p* *pp*

F Hn. 1, 2 *p* *pp*

Tbn. 1, 2 *p* *pp*

Euph./Bar. *p* *pp*

Tuba *p* *pp*

Timp.

Perc. 1 (sus. cym.) *p* scrape with tri. beater (sus. cym.)

Perc. 2 *p* *mp* mallets china cym.

Perc. 3 (glock.) *mp* hard rubber mallets glock. Solo

Perc. 4 (tri.) *p* *tri.*

28 D

Fl. 1,2 *mp* *a2*

Ob. *mp*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2,3 *mp* *a2*

Bs. Cl. *mp*

A. Sx. 1,2 *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mp* *a2*

Tpt. 2,3 *mp*

F Hn. 1,2 *mp* *a2*

Tbn. 1,2 *mp*

Euph./Bar. *mp*

Tuba *mp*

Timp.

Perc. 1 (sus. cym.) *p* *mp* *p* *mp*

Perc. 2 (bs. dr.) *p* *mp* *p* *mp*

Perc. 3 (glock.) *p* *mp* *p* *mp*

Perc. 4 (mrb.) *p* *mp*

mallets

bs. dr.

tam-tam

ritard. E a tempo ritard. a tempo

34

Fl. 1, 2 a2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

F Hn. 1, 2 a2

Tbn. 1, 2

Euph./Bar.

Tuba

Timp.

Perc. 1 (sus. cym.)

Perc. 2 (bs. dr.)

Perc. 3 (glock.)

Perc. 4 (mrb.)

marimba

hard rubber Solo mallets glock.

mf f p mp < mf > p

34 35 36 37 38 39

40

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

Bs. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2,3

F Hn. 1,2

Tbn. 1,2

Euph./
Bar.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3
(glock.)

Perc. 4
(tri.)

ritard.

F *a tempo*

p *mp* *mf* *f*

a2

1. *a2*

crash cym.

tri.

f

40 41 42 43 44 45 46

47

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

Bs. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2,3

F Hn. 1,2

Tbn. 1,2

Euph./
Bar.

Tuba

Timp.

Perc. 1
(crash
cyms.)

Perc. 2
(bs. dr.)

Perc. 3
(glock.)

Perc. 4
(tri.)

ritard. **G** *a tempo* *ritard.* *a tempo*

52

Fl. 1,2 *mp* *f* *ff*

Ob. *mp* *f* *ff*

Bsn. *fp* *f* *ff*

Cl. 1 *mp* *f* *ff*

Cl. 2,3 *a2* *mp* *f* *ff*

Bs. Cl. *fp* *f* *ff*

A. Sx. 1,2 *a2* *f* *ff*

T. Sx. *f* *ff*

B. Sx. *fp* *f* *ff*

Tpt. 1 *mp* *f* *ff*

Tpt. 2,3 *a2* *mp* *f* *ff*

F Hn. 1,2 *a2* *mp* *f* *ff*

Tbn. 1,2 *a2* *mp* *f* *ff*

Euph./Bar. *mp* *f* *ff*

Tuba *fp* *f* *ff*

Timp. *fp* *f* *mp* *f* *ff*

Perc. 1 mallets *sus. cym.* *p* *f* *mf* *f* *ff*

Perc. 2 (bs. dr.) *f* *p* *f* *ff*

Perc. 3 (glock.) *f* *ff*

Perc. 4 (tri.)

ritard.

58

H ♩ = 66 Rubato

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

Bs. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2,3

F Hn. 1,2

Tbn. 1,2

Euph./Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 (glock.)

Perc. 4 (mrb.)

mf

p

F Horn

Solo

with tri. beaters

vibra.

chimes

yarn mallets

marimba

Create texture as before.

Create texture as before.

Create texture as before.

Create texture as before.

Place suspended cymbal upside down on drum head. Create atmospheric, calm sounds by rolling on cymbal with mallets and moving drum tuning pedal simultaneously.