
A FATHER'S HYMN

BENJAMIN DEAN TAYLOR

for concert band

Perusal Score

*In memory of Gary Sudano and commissioned by his children;
Alison Cole, Jim Sudano, and Julie Michael.*

*Premiered by
Deer Creek Middle School, Jim Sudano, director; Littleton, Colorado
Carmel Middle School, Chris Drabyn, director; Carmel, Indiana
Noblesville East Middle School, Betheny Hanlin, director; Noblesville, Indiana.*

2017

Perusal Score

Duration: 4:00

Music typeset by the composer

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Taylor, Benjamin
- *A Father's Hymn*, concert band

www.benjamintaylormusic.com

Grade 3

Instrumentation

Flute 1,2

Oboe

Bassoon (optional)

Clarinet 1,2,3

Bass Clarinet

Alto Sax 1,2

Tenor Sax

Baritone Sax

Trumpet 1,2,3

Horn in F

Trombone 1,2

Euphonium/Baritone

Tuba

Timpani

Percussion (5 players minimum)

- triangle, suspended cymbal, crash cymbals
- wind chimes, bass drum
- Splash cymbal, tam-tam, tambourine, triangle
- Vibraphone
- Glockenspiel

Duration 4:00 minutes

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 2013 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 four sons.

BENJAMINTAYLORMUSIC.COM

Program Note

Gary Sudano (1942-2017) will always be remembered as a loving father and passionate music educator. This work is a gift from his wife Jan, his children, and the families in the three Band programs involved to honor his life and legacy. Gary absolutely loved classical music and for many years taught music courses at Purdue and Illinois State. Gary's son, Jim, recalled his father's favorite composers being Bach, Brahms, and Sibelius, just to name a few. In my early discussions with Jim about this commission, we both felt that Gary would want a reflective ballad that was influenced by classical music and several traditional hymn tunes. Thus, melodies from "Praise God From Whom All Blessings Flow", "Be Still My Soul", and "It is Well With My Soul" appear throughout the work - sometimes as a direct statement, sometimes as an echo, as if the listener is reflecting on a distant memory.

The work opens with a soft ostinato pattern consisting of the notes E, E, B, E, E, D, which are the musical pitch letters taken from the word "remembered". A descending line pushes the work to a momentary climax where a fanfare theme is presented in the trumpets based upon the letters in Gary's name. Another thematic element heard at significant moments throughout the work is a descending melodic theme consisting of the pitches D, A, D, which symbolizes the recurring influence our dads have in our lives. I sincerely hope that my efforts to illustrate these themes and briefly describe the ideas behind them will be of benefit to all who perform, conduct, and listen to this piece. This composition has become a deeply personal work for me. I have a wonderful father, and now as a father myself of four sons, I understand the deep love inherent with that title. I offer this work as a tribute to fathers everywhere who have loved us, played with us, encouraged us, and ultimately changed us.

Transposed Score

Duration: 4:00

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BENJAMIN DEAN TAYLOR
(ASCAP)

A FATHER'S HYMN

♩ = 66 Reflective

Flute 1,2
p

Oboe
p

Bassoon (opt.)

B♭ Clarinet 1
(stagger breathe)
p

B♭ Clarinet 2,3

Bass Clarinet

Alto Sax 1,2
p *mp* *p* *mp* *p* *mp*

Tenor Sax
p *mp* *p* *mp* *p* *mp*

Baritone Sax

B♭ Trumpet 1
p *mp* *p* *mp* *p* *mp*

B♭ Trumpet 2,3
p *mp* *p* *mp* *p* *mp*

F Horn
p *mp* *p* *mp* *p* *mp*

Trombone 1,2
p *mp* *p* *mp* *p* *mp*

Euphonium

Tuba

Timpani
(F, B♭, C, D) (Can be played with as little as two timpani, but preferable to have 4 drums so no pitches have to be retuned during the performance)

Percussion 1
(tri., sus. cym., crash cymbs.)
p

Percussion 2
(wind chimes, bs. dr.)
p

Percussion 3
(splash cym., tam-tam, tambourine, tri.)
pp *mp* *p* *mp*

Vibraphone
p (hold pedal down)

Glockenspiel
p

[illegible]

[illegible]

18 **B**

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

Ob. *mf* *f* *ff*

Bsn. *mf* *f*

Cl. 1 *mf* *f* *ff*

Cl. 2,3 *mf* *f* *ff*

B. Cl. *mf* *f*

A. Sx. 1,2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

B $\flat$ Tpt. 1 *mf* *f*

B $\flat$ Tpt. 2,3 *mf* *f*

Hn. *mf* *f*

Tbn. 1,2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Perc. 1 crash cymbals *f*

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

Perc. 3 *f* tambourine

Vib. *mf* *f* *ff*

Glk. *mf* *f* *ff*

23

C ♩ = 88 Gentle

Fl. 1,2
Ob.
Bsn.
Cl. 1
Cl. 2,3
B. Cl.
A. Sax. 1,2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2,3
Hn.
Tbn. 1,2
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Vib.
Glc.

[Alto Sax Solo cues]
[trombone cues] mp a2
[Euphonium cues] p
[alto sax solo cues] mp
[Bb Trumpet 1 cues] mp
[tombone cues] p
[Euphonium cues] p
Solo
tutti 1.
mp
pp
ff
mallets tam-tam
p mf p

37 a2

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn.

Tbn. 1,2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2 (bs. dr.)

Perc. 3

Vib.

Glk.

43

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn.

Tbn. 1,2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3

Vib.

Glk.

rit.

f

mf

p

mf

a²

Perusal Score

a tempo

♩ = 66

rit.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cl. 2,3), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (A. Sx. 1,2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpets 2 and 3 (B♭ Tpt. 2,3), Horn (Hn.), Trombone 1 and 2 (Tbn. 1,2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (bs. dr.) (Perc. 2), Percussion 3 (Perc. 3), Violin (Vib.), and Glockenspiel (Glk.).

The score is in 4/4 time and features several dynamic markings, including *mp* (mezzo-piano) and *p* (piano). There are also performance instructions such as *a2* (second ending) and *rit.* (ritardando). The score is written for a full orchestra, with multiple staves for each instrument.

A large, diagonal watermark reading "Perusal Score" is visible across the center of the page.

F $\text{♩} = 56$ Majestic!**G**

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2,3

Hn.

Tbn. 1,2

Euph.

Tuba

Timp.

Perc. 1
crash cymbals

Perc. 2
(bs. dr.)

Perc. 3

Vib.

Glk.

Perusal Score

62 *molto rit.*

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2,3

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2,3

Hn.

Tbn. 1,2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2
(bs. dr.)

Perc. 3

Vib.

Glk.

p

mf

sus. cym.
mallets

The musical score is for a large orchestra. It begins with a key signature of one flat (B-flat major or D minor) and a time signature of 3/4. The score is marked 'molto rit.' (molto ritardando). The instruments listed on the left are: Fl. 1,2; Ob.; Bsn.; Cl. 1; Cl. 2,3; B. Cl.; A. Sx. 1,2; T. Sx.; B. Sx.; B $\flat$ Tpt. 1; B $\flat$ Tpt. 2,3; Hn.; Tbn. 1,2; Euph.; Tuba; Timp.; Perc. 1; Perc. 2 (bs. dr.); Perc. 3; Vib.; and Glk. The score is divided into measures, with a large red watermark 'Perusal Score' overlaid. The score includes various musical notations such as notes, rests, and dynamic markings. The percussion parts include a snare drum (Perc. 2) and a bass drum (Perc. 3). The woodwind and brass parts include various instruments such as flutes, oboes, bassoons, clarinets, bass clarinet, saxophones, trumpets, horns, trombones, euphonium, and tuba. The string parts include violin, viola, and cello. The score is marked 'molto rit.' and includes dynamic markings 'p' and 'mf'. A large red watermark 'Perusal Score' is overlaid on the page.

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H $\text{♩} = 88$

rit.

 $\text{♩} = 56$ Reflective

Fl. 1,2 *ff* *p* *pp*

Ob. *ff* *p* *pp*

Bsn. *ff* *p* *pp*

Cl. 1 *ff* *p* *pp*

Cl. 2,3 *ff* *p* *pp* *mp* [alto sax solo cues]

B. Cl. *ff* *p* *pp* Solo *mp*

A. Sx. 1,2 *ff* *p* *pp* *mp* [alto sax solo cues]

T. Sx. *ff* *p* *pp* *mp* [trombone solo cues]

B. Sx. *ff* *p* *pp* *mp*

B $\flat$ Tpt. 1 *ff* *p* *pp* *p*

B $\flat$ Tpt. 2,3 *ff* *p* *pp*

Hn. *ff* *p* *pp*

Tbn. 1,2 *ff* *p* *pp* Solo *mp* tutti

Euph. *ff* *p* *pp* *mp* [trombone solo cues]

Tuba *ff* *p* *pp*

Timp.

Perc. 1 *ff* *p* [tri.] [wind chimes]

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

Perc. 3 *ff* *mp* *ff* *p* [tam-tam] mallets

Vib. *ff* *p*

Glk. *ff* *p*

rit.

a tempo

rit.

Fl. 1, 2 *mp* *pp* *mp* *pp* *p* *rit.* *a tempo* *rit.*

Ob. *mp* *pp* *mp* *pp*

Bsn. *p* *p*

Cl. 1 *mp* *pp* *mp* *pp* *p*

Cl. 2, 3 *p*

B. Cl. *p*

A. Sx. 1, 2 *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1 *a2*

B♭ Tpt. 2, 3 *p*

Hn. *p*

Tbn. 1, 2 *p*

Euph. *p*

Tuba *p*

Timp.

Perc. 1 *mp* *p* *p* *p*

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

Perc. 3 *mp* *p* *p* *p*

Vib. *mp* *p* *p* *p*

Glk. *mp* *p* *p* *p*

scrape (with metal handle end of brushes) *p*

scrape *p*

scrape *p*