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# DIGITAL GOLDFISH

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## BENJAMIN DEAN TAYLOR

saxophone quartet (SATB)

*commissioned by a consortium*

SCOTTY STEPP

*consortium director*

SOLAIRE QUARTET

*head commissioner*

BLACK SWAMP SAXOPHONE QUARTET  
JOHANNES THORELL, SCANDINAVIAN SAXOPHONE FESTIVAL  
OAKLAND UNIVERSITY SAXOPHONE QUARTETS 1 AND 2  
UNIVERSITY OF INDIANAPOLIS SAXOPHONE QUARTET  
UNIVERSITY OF KENTUCKY SAXOPHONE QUARTET

KENARI QUARTET

ASSEMBLY QUARTET

BARKADA QUARTET

*consortium members*

2014

*Many thanks to Scotty Stepp and consortium members for this commission.*

## Instrumentation

saxophone quartet (SATB)

## Duration

6 minutes

## Program Note

A recent news report revealed that the average adult attention span is now only nine seconds. Wow! For comparison, in 1980, the average attention span was twenty minutes. Twenty minutes to nine seconds. That means you probably just stopped reading this program note. Because of the internet we are conditioned to quickly jump from one thing to another. Just think - when was the last time you actually watched a youtube video from start to finish? The report also stated that goldfish have a nine second attention span. This piece is for all of us digital goldfish.

## Performance Notes

- Grace notes are always played on the beat.
- All tempo changes are meant to be very abrupt (unless indicated with a ritard.)

## Notation Legend



Closed slap tongue. (Optional: may be substituted with an accented, staccato articulation)



Open slap tongue. (Finger the notated pitch and attack with open slap tongue. A percussive thunk will result.)



Scoop into the note by approaching it from below pitch.



Bite the reed to make a very high squeak.

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## About the Composer



**Benjamin D. 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 Brigham Young University and Bowling Green State University and is now a doctoral student at Indiana University. Mr. Taylor's prizes and honors include a BMI Student Composers Award, two Barlow Endowment Commissions, an ASCAP Young Jazz Composer Award, and First Place Winner of the SCI/ASCAP Student Composition Competition (Region VII). His music is frequently performed in the United States and abroad. Ben resides in Bloomington, Indiana with his wife and three sons.

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*[benjamintaylormusic.com](http://benjamintaylormusic.com)*

# DIGITAL GOLDFISH

BENJAMIN DEAN TAYLOR

(ASCAP)

Tempo markings:  $\text{♩} = 184$  and  $\text{♩} = 104$

Instrument parts: Soprano Sax., Alto Sax., Tenor Sax., Baritone Sax.

Dynamic markings: *p*, *f*, *fp*, *mp*

Section A:  $\text{♩} = 120$

Instrument parts: S, A, T, B

Dynamic markings: *pp*, *p*, *f*, *ff*

Performance instruction: dissonant multiphonic of choice

Section B: (open slap)

Instrument parts: S, A, T, B

Dynamic markings: *sub p*, *f*, *p*

B ♩ = 96

13

Soprano (S), Alto (A), Tenor (T), Bass (B) parts with piano accompaniment. Dynamics include *fp* and *ff*. Time signatures: 2/4, 3/4, 4/4.

17

Soprano (S), Alto (A), Tenor (T), Bass (B) parts with piano accompaniment. Dynamics include *f*, *ff*, and *fp*. Time signatures: 2/4, 3/4, 4/4.

C ♩ = 138

20

Soprano (S), Alto (A), Tenor (T), Bass (B) parts with piano accompaniment. Dynamics include *mf*, *pp*, and *f*. Time signatures: 4/4, 7/8, 4/4.

25

S *mf*

A *mf*

T *mf*

B *mf*

**D** ♩ = 100

28

S *f* *mf* *mf*

A *f* *mf* *mf*

T *f* *mf* *mf*

B *f* *mf* *mf*

♩ = 132

32

S *p*

A *p*

T *p*

B *f* *p*

E ♩ = 200

♩ = 84  
Funk

37

Soprano (S): *pp*, *f*, *mf*  
Alto (A): *pp*, *f*, *mf*  
Tenor (T): *pp*, *f*, *mf*  
Bass (B): *pp*, *f*, *mf*

slow scoop (grace notes are on the beat)

44

Soprano (S): *mf*, *ff*, *f*  
Alto (A): *mf*, *ff*, *f*  
Tenor (T): *mf*, *ff*, *f*  
Bass (B): *mf*, *ff*, *f*

F ♩ = 132

48

Soprano (S): *f*  
Alto (A): *f*  
Tenor (T): *f*  
Bass (B): *f*

51  $\text{♩} = \text{♩}$

S  
A  
T  
B

54  $\text{♩} = 176$  **G** ( $\text{♩} = 88$ )  
Swing the 16th note!

S  
A  
T  
B

57 *ritard.* **H**  $\text{♩} = 116$   
(still swinging the 16th note)

S  
A  
T  
B

61

S  
A  
T  
B

Musical score for measures 61-65. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. Dynamics include *p*, *mp*, *mf*, and *p*. There are slurs and accents throughout the passage.

66

S  
A  
T  
B

Musical score for measures 66-70. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. Dynamics include *mp*, *p*, and *mf*. There are slurs and accents throughout the passage.

I ♩ = 132  
(No swing)

70

S  
A  
T  
B

Musical score for measures 70-74. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time. Dynamics include *p*, *pp*, and *f*. There are slurs and accents throughout the passage.



74

S  
A  
T  
B

J

78

S  
A  
T  
B

rit. - - - -

*fp*  
(bend with embouchure)

*fp*

*fp*

K NO METER  
(Tongue as fast as possible, not in sync with others.)  
ca. 5-7"

83

S  
A  
T  
B

sim.

*pp* *pp* *p* *pp* *pp* *mp* *pp*

*pp* *pp* *p* *pp* *pp* *mp* *pp*

*pp* *pp* *p* *pp* *pp* *mp* *pp*

*pp* *pp* *p* *pp* *pp* *mp* *pp*

L Pass around group, slowly at first, with irregular rhythm, then getting faster bite reed, squeak

Fermatas should be irregular in duration, between 1-4 seconds long  
No group breaths, only sneak breaths inside fermatas

(short 1")

91

S  
A  
T  
B

*p* *cresc. poco a poco* *f*

*p* *cresc. poco a poco* *f*

*p* *cresc. poco a poco* *f*

*p* *cresc. poco a poco* *f*

100

VAMP  
accel. to chaos

(all holding one last squeak)

$\text{♩} = 184$

S  
A  
T  
B

*fp*

*fp*

*fp*

*fp*

103

S  
A  
T  
B

*p*

M ♩ = 138

105

S  
A  
T  
B

Musical score for measures 105-107. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one sharp (F#) and the time signature is 4/4. Measure 105 starts with a dynamic of *f*. Measures 106 and 107 have a dynamic of *mf*. The vocal lines are highly melodic and rhythmic, with many slurs and ties. The bass line provides a steady accompaniment.

N ♩ = 96

108

S  
A  
T  
B

Musical score for measures 108-110. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one flat (Bb) and the time signature is 2/4. Measure 108 starts with a dynamic of *ff*. Measures 109 and 110 also have a dynamic of *ff*. The vocal lines are more rhythmic and less melodic than in the previous section, with many slurs and ties. The bass line provides a steady accompaniment.

111

S  
A  
T  
B

Musical score for measures 111-113. The score is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature has one flat (Bb) and the time signature is 2/4. Measure 111 starts with a dynamic of *f*. Measures 112 and 113 have a dynamic of *ff*. The vocal lines are highly rhythmic and complex, with many slurs and ties. The bass line provides a steady accompaniment.

114

Score for measures 114-117. The system includes four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. Measure 114 starts with a 2/4 time signature and a key signature of two flats. The Soprano and Alto parts feature complex sixteenth-note patterns with slurs and accents. The Tenor and Bass parts have simpler accompaniment. Measure 115 changes to a 3/16 time signature. Measures 116 and 117 return to 2/4. Fingerings (6 and 3) are indicated for the Soprano and Alto parts.

118

Score for measures 118-120. The system includes four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats. The time signature is 2/4. Measure 118 starts with a 2/4 time signature and a key signature of two flats. The Soprano part continues with sixteenth-note patterns. The Alto, Tenor, and Bass parts have rests. Measure 119 changes to a 3/16 time signature. Measure 120 returns to 2/4. Fingerings (6 and 3) are indicated for the Soprano part.

120

Score for measures 120-123. The system includes four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats. The time signature is 2/4. Measure 120 starts with a 2/4 time signature and a key signature of two flats. The Soprano part has a circled 'O' above it. The Alto, Tenor, and Bass parts have rests. Measure 121 changes to a 4/4 time signature. Measure 122 changes to a 4/4 time signature. Measure 123 changes to a 4/4 time signature. Dynamics (f, p, mp, mf) are indicated for the Alto, Tenor, and Bass parts.

124 ritard.

S  
A  
T  
B

128 ♩ = 120 (no breath)

S  
A  
T  
B

P ca. 20-25"

135

S  
A  
T  
B

Improvise similar texture of chromatic runs and trills in this range only. Stagger breathe between bari and tenor.

Improvise similar texture of chromatic runs and trills in this range only. Stagger breathe between bari and tenor.