

DIZZY OVERTURE

BENJAMIN DEAN TAYLOR

for orchestra

commissioned by

NEW WORLD YOUTH ORCHESTRA - ADAM BODONY, director
(Indianapolis, Indiana)

2016

Duration: 4:00

Music typeset by the composer

Copyright © 2016 by Benjamin Dean Taylor, Bloomington Indiana
Printed in Indiana, USA

All Rights Reserved

No part of this publication may be reproduced in any form by any electronics
or mechanical means (including photocopying, recording or information storage
and retrieval) without permission in writing from the publisher.

Taylor, Benjamin
- *Dizzy Overture*, for orchestra

www.benjamintaylormusic.com

INSTRUMENTATION

SCORE in C

Flute 1, 2
Oboe 1, 2
B-flat Clarinet 1, 2
Bassoon 1, 2

F Horn 1, 2, 3, 4
B-flat Trumpet 1, 2, 3
Trombone 1, 2
Bass Trombone
Tuba

Timpani
3 Percussion

Violin I
Violin II
Viola
Cello
Contrabass

PERCUSSION INVENTORY

1. snare drum, triangle, tam-tam
2. bass drum
3. tambourine, suspended cymbal, crash cymbals

Duration: 4:00

Program Note

This work is a tribute to the jazz trumpet player Dizzy Gillespie. Known for his unique angled trumpet bell, “balloon” cheeks, and legendary high range, Dizzy ushered in a new era of jazz by helping create a very fast style known as “bebop”. In addition to being a talented and innovative jazz musician, Dizzy was also famous for his friendly fun and humor. He was an entertainer at heart; often clowning around with his fellow musicians onstage, and bantering with the audience. This short overture is directly inspired by Dizzy's magnetic personality and contains melodies composed and performed by Dizzy himself, including several excerpts from his improvised solos. Dizzy Overture was commissioned by Adam Bodony, director, and the New World Youth Orchestra with financial support from the Indiana Arts Commission.



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

DIZZY OVERTURE

commissioned by Adam Bodony and the New World Youth Orchestra

Benjamin Dean Taylor (b.1983)
(ASCAP)

(ASCAP)

A Presto $\text{♩} = 152$

$\text{♩} = 152$

$\text{♩} = 66$

A Presto $\text{♩} = 152$

Dizzy Overture, Taylor, pg. 2

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

on rim

on rim

on rim

non. div.

non. div.

non. div.

B

Fl. 1

Fl. 2

Ob. 1

Ob. 2 Solo

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1 Solo

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1 tri.

Perc. 2 Solo

Perc. 3

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz. p

Vc. pizz.

Cb.

C

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 30 31 32 33 34 35 36 37 38 39

Dizzy Overture, Taylor, pg. 5

D

D

Dizzy Overture, Taylor, pg. 6

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 7

E

Fl. 1 *f* *p*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1,3 *a2* *f*

Hn. 2,4 *a2* *f*

Tpt. 1 *f*

Tpt. 2,3 *a2* *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *ff*

Perc. 3

E

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

F

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 9

Fl. 1

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 10

G

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

mf

This section of the score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. Measures 93-96 are mostly rests. From measure 97 onwards, the woodwinds play eighth-note patterns. Measure 98 introduces eighth-note sixteenth-note figures. Measures 99-102 show sustained notes with grace notes.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

a2

a2 mf

mf

mf

mf

This section includes parts for Horn 1,3, Horn 2,4, Trombone 1, Trombones 2,3, Trombone 1,2, Bass Trombone, and Tuba. Measures 93-96 are mostly rests. From measure 97, the brass instruments play eighth-note patterns. Measures 98-102 show sustained notes with grace notes.

Timp.

Perc. 1

Perc. 2

Perc. 3

This section includes parts for Timpani and three Percussionists. Measures 93-102 are mostly rests.

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section includes parts for Violin 1, Violin 2, Cello, Double Bass, and Bassoon. Measures 93-96 are mostly rests. From measure 97, the strings play eighth-note patterns. Measures 98-102 show sustained notes with grace notes.

Dizzy Overture, Taylor, pg. 11

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

103 104 105 106 107 108 109 110 111 112

Dizzy Overture, Taylor, pg. 12

H

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1,3 *a2*

Hn. 2,4 *a2*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1,2 *a2*

B. Tbn. *f*

Tuba *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

H

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3
a2

Hn. 2,4
a2

Tpt. 1

Tpt. 2,3
a2

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 14

ritard.

Kickline! $\text{d} = 100$

132

Fl. 1 p cresc. poco a poco

Fl. 2 p cresc. poco a poco

Ob. 1 p cresc.

Ob. 2

Cl. 1 p cresc. poco a poco

Cl. 2 p cresc. poco a poco

Bsn. 1

Bsn. 2

f

Hn. 1,3 a2

Hn. 2,4 a2

Tpt. 1 a2

Tpt. 2,3 a2

Tbn. 1,2 a2

B. Tbn.

Tuba

f

Timp. pp cresc. poco a poco

f

Perc. 1 f

Perc. 2 f p cresc. poco a poco

Perc. 3 \otimes

f

Vln. I p cresc. poco a poco

Vln. II p cresc. poco a poco

Vla. p cresc. poco a poco

Vc. p cresc. poco a poco

Cb. p cresc. poco a poco

f

ritard.

Kickline! $\text{d} = 100$

Dizzy Overture, Taylor, pg. 15

accel. - - -

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

accel. - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 17

L Presto $\downarrow = 152$

162

Fl. 1 f

Fl. 2 f

Ob. 1 f mf

Ob. 2 f mf

Cl. 1 f mf

Cl. 2 f mf

Bsn. 1 f mf

Bsn. 2 f mf

Hn. 1,3 f mf

Hn. 2,4 f mf

Tpt. 1 f mf

Tpt. 2,3 f mf

Tbn. 1,2 f mf

B. Tbn. f mf

Tuba f mf

Timpani f

Perc. 1 snare on on rim on rim

Perc. 2

Perc. 3 tamb.

L Presto ↴ = 152

A musical score for string instruments. The score consists of five staves: Violin I (top), Violin II, Viola, Cello, and Double Bass (bottom). The key signature changes from B-flat major to A major at the beginning of measure 12. Measure 11 starts with a dynamic of *tutti* and *f*, followed by a section where all parts play eighth-note patterns. Measure 12 begins with a dynamic of *f*. The violins play eighth-note patterns, while the viola, cello, and double bass provide harmonic support. The score includes performance instructions: "non. div." (non-divisi) above the violins' eighth-note pattern in measure 12, and "non. div." above the violins' eighth-note pattern in measure 13.

M

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

172 173 174 175 176 177 178 179 180 181 182

Dizzy Overture, Taylor, pg. 19

183

N

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

tam-tam
mallets

N

183 184 185 186 187 188 189 190 191 192

193

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3

Vln. I
Vln. II
Vla.
Vc.
Cb.

quasi latin groove
sn. dr. snares off
p *mp*

mp sus. cym. with stick on bell
mp

mp cresc.

p cresc. poco a poco

cresc. poco a poco > >

cresc. poco a poco > > > >

O

204

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3

O

Vln. I
Vln. II
Vla.
Vc.
Cb.

Dizzy Overture, Taylor, pg. 22

P

Dizzy Overture, Taylor, pg. 23

223

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

223 224 225 226 227 228 229 230 231 232 233

molto ritard.

Q As fast as possible! $\text{♩} = \text{ca. } 184$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Perc. 3

molto ritard.

Q As fast as possible! $\text{♩} = \text{ca. } 184$

Vln. I
Vln. II
Vla.
Vc.
Cb.

Dizzy Overture, Taylor, pg. 25

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dizzy Overture, Taylor, pg. 26

R

254

Fl. 1 f

Fl. 2 f

Ob. 1 f

Ob. 2 f

Cl. 1 f

Cl. 2 f

Bsn. 1 f

Bsn. 2 f

Hn. 1,3 f^{a2}

Hn. 2,4 f^{a2}

Tpt. 1 f

Tpt. 2,3 f

Tbn. 1,2 f

B. Tbn. f

Tuba f

Timp. > f p ff

Perc. 1 f

Perc. 2 f

Perc. 3 f

ritard.

R

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. f

non. div. ritard.