

A photograph of a DJ mixer with glowing lights and a circular light fixture above it. The scene is dimly lit with vibrant colors like blue, red, and yellow. A circular light fixture is prominent at the top, casting a glow. The DJ mixer below has various knobs, buttons, and sliders, some of which are illuminated with red and yellow lights. The overall atmosphere is that of a nightclub or a music venue.

INTERMOUNTAIN UNDERGROUND

BENJAMIN DEAN TAYLOR

INTERMOUNTAIN UNDERGROUND

BENJAMIN DEAN TAYLOR

for concert band and electronic audio track

Commissioned by

INTERMOUNTAIN CHRISTIAN SCHOOL SYMPHONIC BAND
NATHAN HOPE, DIRECTOR

2020

Duration: 3:30

Music typeset by the composer

Copyright © 2020 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 electronic or mechanical means (including photocopying, recording or information storage and retrieval) without permission in writing from the publisher.

Taylor, Benjamin Dean
- *INTERMOUNTAIN UNDERGROUND*, concert band and electronic audio track

www.benjamintaylormusic.com

Grade 3

(designed for small high school band programs with limited instrumentation)

Instrumentation

Flute

Oboe/Flute 2 (optional)

Bassoon (optional)

Clarinet 1,2

Bass Clarinet

Alto Sax 1,2

Tenor Sax

Baritone Sax

Trumpet 1,2

Horn in F (optional)

Trombone

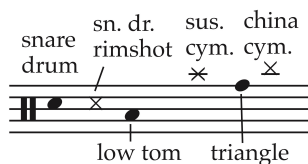
Euphonium/Baritone

Tuba

Timpani

Percussion (2 players minimum)

- Percussion: snare drum, triangle, china cymbal, low tom, suspended cymbal



- Mallets: glockenspiel, xylophone (additional players may double this part on marimba)

Electronic audio track (digital file playable on any device)

(Please email benjamintaylor@music.com for the download link)

Duration 3:30

Program Note

There you are sitting in band rehearsal and suddenly the ground starts shaking violently. With a thunderous explosion, a large underground transport vehicle the size of a cargo van with a huge drill on the front emerges through the floor. Everyone in the band watches in frozen astonishment as the vehicle hisses and opens up a side panel door. A hunched human-like creature with abnormally large eyes stands in front of a DJ table and begins to spin a track as a way of introducing himself and his underground civilization. At first the music of his race sounds unfamiliar since it has evolved separate from music of the surface humans for the last several hundred years. But slowly the off-kilter groove in 13/4 time gets your foot tapping, and the melodies from the superlocrian scale sound fresh and interesting, and before you know it, you are not only playing along, but stepping into the underground RV and heading down the tunnel to a subterranean dance club! You and all your band friends quickly meld your music into the pulsating rhythms to celebrate with your newfound underground friends!

Additional Note from the Composer

This work was a true collaboration with the students of Intermountain Christian School (Salt Lake City, Utah). The seed for the idea of the piece came from the picture below. It was sent from band director Nathan Hope, with the text, "I drove over to the school this afternoon... turns out something catastrophic happened and there's no power or water. This is the main hallway in the school."



(It turns out workers had to cut into the floor and dig down to repair a broken pipe.)

Looking at that hole, it is easy to imagine it leading into some vast underground cave system. The students and I thought about what it would be like to find out that an entire civilization had been living underneath the city for hundreds of years, completely cut off and separate from the "surface" society. What would their music sound like? How might it be different than our western classical music tradition? I am truly grateful to Nathan Hope and his students for their inspiring musical ideas as well as the creative story they helped me shape behind *Intermountain Underground*.

Technical Note - electronic audio track

The electronic audio track is not optional. This work is intended to be as easy and straightforward as possible for the band director. It can be performed without any special equipment such as microphones, interfaces, mixing board, earbuds, click track, etc. Simply download the electronic track onto a laptop or any portable device that will play back audio and connect that device to speakers. The piece is as simple as hitting play on the downbeat of measure 8 and then following the tempo of the electronic track.

Technical Note (cont.)

The ideal setup for performance will have a stereo pair of speakers facing the audience (placed on the right and left side of the lip of the stage), and monitor(s) onstage for the conductor and band. During performance, it will be helpful to have an assistant to start the track at measure 8 (and also ride the faders at a mixing board, if available). The track must be able to be heard by the audience at an equal dynamic level to the band so that they are heard as one mega-instrument. If monitors for the band are not available, the speakers should be placed behind the percussion section so that the band and audience can hear the track.

It will be helpful for the band director to give all of the band members their own personal copy of the track so that they can get familiar with it and practice it individually. Distribution of the track in this way is authorized with purchase of this work. The band rehearsal room will need to have the ability to play the electronic track on stereo speakers so that the conductor (and ideally the band) can hear the electronics even during the loudest sections (such as letter L). For convenience in rehearsal, the score has track timings indicated so that the band can begin at any rehearsal letter.

Email benjamintaylormusic@gmail.com to request a copy of the performance track.

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.

BENJAMINTAYLORMUSIC.COM

Transposed Score

Duration: 3:30

Commissioned by the Intermountain Christian School Symphonic Band, Nathan Hope, director

INTERMOUNTAIN UNDERGROUND

BENJAMIN DEAN TAYLOR
(ASCAP)

$\text{♩} = 66$ *rit.* ----- $\text{♩} = 54$

Flute 4 mf f p 2 3 4
 Oboe/Fl. 2 (opt.) p f p
 Bassoon (opt.) p f p 4 4 4
 B♭ Clarinet 1 p f p 4 4 4
 B♭ Clarinet 2 p f p
 Bass Clarinet f p
 Alto Sax 1,2 p f p
 Tenor Sax p f p
 Baritone Sax p f p
 B♭ Trumpet 1 p f p 2 3 4
 B♭ Trumpet 2 p f p
 F Horn (opt.) p f p 4 4 4
 Trombone p f p 4 4 4
 Euphonium/Baritone p f p
 Tuba f p
 Timpani p f p
 Percussion (snare drum, tri., china cym., low tom, sus. cym.) p f p
 Mallets (glock. and xylo.) mf f p
 Electronic Track

sus. cym. mallets china cym. tri. glock.

1 2 3 4 5

INTERMOUNTAIN UNDERGROUND, Taylor pg. 2

A bit faster
(♩ = 66)

rit.

A [0:00] audio track begins
♩ = 132

accel. ----- (♩ = 168)

Fl. 1

Bb Trumpet 1

Ob./Fl. 2

Bsn.

Bb Trumpet 2

Cl. 1

F Horn

Cl. 2

B. Cl.

Bb Trumpet 1

A. Sx. 1,2

Trombone

T. Sx.

Euphonium/Baritone

B. Sx.

A bit faster
(♩ = 66)

rit.

A ♩ = 132

accel. ----- (♩ = 168)

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Track

sticks
sn. dr.
(rimshot)

Hit PLAY on audio track
on downbeat.

f [construction sounds]

this should be about
[0:12]

B [0:29]
♩ = 132

molto rit.

Fl. 1

Ob./Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

molto rit.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Track

f *fp* *ff* *ff* *p*

(tongue as fast as possible)

[xylo.]

[hammer hits]

[explosion]

[debris falling]

[door opens power on]

[hi-hat and DJ scratching]

11 12 13 14 15 16 17

C [0:40]

18

Fl. 3 4 2 4 3

Ob./Fl. 2 4 3

Bsn. 4 4 4 4 4

Cl. 1 4 4 4 4 4

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

C

B^b Tpt. 1 3 4 2 4 3

B^b Tpt. 2 3 4 2 4 3

Hn. 4 4 4 4 4

Tbn. 4 4 4 4 4

Euph.

Tuba

Timp.

Perc.

Mallets

[hi-hat and DJ continue]

Track

We are the Un - der-ground. 18

In - ter - moun - tain Un - der-ground. 19 20

We are the Un - der-ground. 21 22

23

Fl.

Ob./
Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Track

In - ter - moun - tain Un - der - ground.

23 24 25 26 27

D [0:48]

Fl. 4 3 4 2 4 3

Ob./Fl. 2 4 3

Bsn. 4 4 4 4 4 4

Cl. 1 4 4 4 4 4

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

mf

D

B \flat Tpt. 1 4 3 4 2 4 3

B \flat Tpt. 2 4 3 4 2 4 3

Hn. 4 4 4 4 4 4

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Perc.

Mallets

Track *mf*

E [1:00]

33

Fl.

Ob./
Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

E

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.
(sn. dr.)

Mallets

Track

33

34

35

36

37

38



39

Fl. 4 2 4 mf 3 4 2

Ob./ Fl. 2 4 mf

Bsn. 4 4 4 4 4 4

Cl. 1 4 4 4 4 4 4

Cl. 2 4 4 4 4 4 4

B. Cl. 4 4 4 4 4 4

A. Sx. 1,2 4 4 4 4 4 4

T. Sx. 4 4 4 4 4 4

B. Sx. 4 4 4 4 4 4

B♭ Tpt. 1 4 2 4 mf straight mute 3 4 2

B♭ Tpt. 2 4 2 4 mf straight mute 3 4 2

Hn. 4 4 4 4 4 4

Tbn. 4 4 4 4 4 4

Euph. 4 4 4 4 4 4

Tuba 4 4 4 4 4 4

Track 4 4 4 4 4 4

Mallets xylo. mf

Perc. (sn. dr.) 4 4 4 4 4 4

F [1:15]

44

Fl.

Ob./Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B> Tpt. 1

B> Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets (xylo.)

Track

p

f

Solo

harmon mute, stem removed

[china cym.] (crash it with stick)

[drum fill]

[drums and synth pad]

"In - ter - moun - tain Un - der-ground"

44 45 46 47 48

49

Fl.

Ob./
Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets
(xylo.)

Track

54 **G** [1:27]

Fl. *p* *pp* 3 4 3 4 3

Ob./Fl. 2 *p* *pp* 3 4 3 4 3

Bsn. 4 4 4 *pp* *mp* 4 4 *p* 4

Cl. 1 *p* *pp* 4 4 4 *mp* 4 4 *p* 4

Cl. 2 *p* *pp* 4 4 4 *mp* 4 4 *p* 4

B. Cl. *pp* 4 4 4 *mp* 4 4 *p* 4

A. Sx. 1,2 *pp* 4 4 4 *mp* 4 4 *p* 4

T. Sx. *pp* 4 4 4 *mp* 4 4 *p* 4

B. Sx. *pp* 4 4 4 *mp* 4 4 *p* 4

G Tutti open

B^b Tpt. 1 3 4 3 4 3 *p* *mp* 4 4 *p* 3

B^b Tpt. 2 3 4 3 4 3 *p* *mp* 4 4 *p* 3

Hn. 4 4 4 *p* *mp* 4 4 *p* 4

Tbn. 4 4 4 *p* *mp* 4 4 *p* 4

Euph. 4 4 4 *p* *mp* 4 4 *p* 4

Tuba 4 4 4 *p* *mp* 4 4 *p* 4

Timp. *p*

Perc. low tom and sn. dr. *p*

Mallets (xylo.) *p* **glock.**

Track

60 H [1:39]

Fl. *mp* *fp* *ff*

Ob./Fl. 2 *mp* *fp* *ff*

Bsn. *mp* *fp fp fp* *ff*

Cl. 1 *mp* *fp fp* *fp ff*

Cl. 2 *mp* *fp fp* *fp ff*

B. Cl. *mp* *fp* *ff*

A. Sx. 1,2 *mp* *fp fp* *ff*

T. Sx. *mp* *fp fp* *ff*

B. Sx. *mp* *fp* *ff*

H

B^b Tpt. 1 *mp* *fp* *ff*

B^b Tpt. 2 *mp* *fp fp* *ff*

Hn. *mp* *fp fp* *ff*

Tbn. *mp* *fp fp* *ff* *div.*

Euph. *mp* *fp* *ff*

Tuba *fp* *ff*

Timp. *f* *p* *ff*

Perc. (tom, sn. dr.) *f* *mf* *ff*

Mallets (glock.) *mp*

Track

65

Fl.

Ob./ Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc.

Mallets

Track

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

f *fp* *ff*

sn. dr. (rimshot)

f *fp* *ff*

65 66 67 68

I [1:50]

Fl. 1 *f*

Ob./Fl. 2 *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sx. 1,2 *f*

T. Sx. *f*

B. Sx. *f*

3 4 2 4 3

4 4 4 4 4

I

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Perc. (tom, sn. dr.) *f*

Mallets *f*

Track *f*

low tom and sn. dr.

xylo.

3 4 2 4 3

4 4 4 4 4

79

Fl.

Ob./ Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. (tom. sn. dr.)

Mallets (xylo.)

Track

89 **L** [2:24]

Fl. 4 3 4 2 4

Ob./ Fl. 2 4 3 4 2 4

Bsn. 4 4 4 4 4

Cl. 1 4 4 4 4

Cl. 2 4 4 4 4

B. Cl. 4 4 4 4 4

A. Sx. 1,2 4 4 4 4 4

T. Sx. 4 4 4 4 4

B. Sx. 4 4 4 4 4

L

B^b Tpt. 1 4 3 4 2 4

B^b Tpt. 2 4 3 4 2 4

Hn. 4 4 4 4 4

Tbn. 4 4 4 4 4

Euph. 4 4 4 4 4

Tuba 4 4 4 4 4

Timp. 4 4 4 4 4

Perc. (tom, sn. dr.) 4 4 4 4 4

Mallets 4 4 4 4 4

Track 4 4 4 4 4

89 90 91 92 93 94

95 M [2:36]

Fl. 1

Ob./Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. (tom, sn. dr.)

Mallets (glock.)

Track

(optional 8vb)

100

Fl.

Ob./Fl. 2

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sx. 1,2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. (tom, sn. dr.)

Mallets

Track

N [2:46]

Fl. 4 *fp* 2 *ff* 7 *f* 4 *f* *ff*

Ob./Fl. 2 4 *fp* 2 *ff* 7 *f* 4 *f* *ff*

Bsn. 4 *fp* 4 *ff* 8 *f* 4 *f* *ff*

Cl. 1 4 *fp* 4 *ff* 8 *f* 4 *f* *ff*

Cl. 2 *fp* *ff* *f* *ff*

B. Cl. *fp* *ff* *f* *ff*

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

T. Sx. *fp* *ff* *f* *ff*

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

N

B. Tpt. 1 4 *fp* 2 *ff* 7 *f* 4 *f* *ff*

B. Tpt. 2 4 *fp* 2 *ff* 7 *f* 4 *f* *ff*

Hn. 4 *fp* 4 *ff* 8 *f* 4 *f* *ff*

Tbn. 4 *fp* 4 *ff* 8 *f* 4 *f* *ff*

Euph. *fp* *ff* *f* *ff*

Tuba *fp* *ff* *f* *ff*

Timp. *fp* *ff* *mf* *ff*

Perc. (tom, sn. dr.) *fp* *ff* *f* *ff*

Mallets (xylo.) *fp* *ff* *f* *ff*

Track *fp* *ff* *f* *ff*