
MILE-HIGH CITY

BENJAMIN DEAN TAYLOR

string orchestra

commissioned by

BRANDON MATTHEWS, director
METROPOLITAN DENVER HONORS ORCHESTRA

2016

Duration: 8 minutes

Music typeset by the composer

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Taylor, Benjamin
- *Mile-High City*, string orchestra

www.benjamintaylormusic.com

Many thanks to Brandon Matthews for commissioning this work.

Instrumentation

Violin I

Violin II

Viola

Cello

Bass

Duration

8 minutes

Program Note

When I think of Denver, Colorado I immediately picture a beautiful skyline. I am fascinated how the angular contours of the buildings stand in stark contrast to the rising, gently sloping mountains. Perhaps the building and the mountains could be thought of as opposites; angular/rounded, man-made/natural, activity/calm. However, I prefer to think of them as complimentary. Denver wouldn't be the city it is without these two elements coming together in a harmonious way. Thus, this composition presents two themes, one representing the city and the other the mountains. Both themes consist of pitch material derived from the numbers 5-2-8-0. Denver has the nickname "mile-high city" because of its elevation – the steps of the courthouse are said to be exactly 5,280 feet above sea-level. This work was commissioned by Brandon Matthews and the Metropolitan Denver Honors Orchestra. It is with much thanks that I dedicate this work to Maestro Brandon Matthews, a gifted conductor and a passionate supporter of new music in Denver!

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, two 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.

Score

MILE-HIGH CITY

Commissioned by Brandon Matthews and the
Metropolitan Denver Honors Orchestra

BENJAMIN DEAN TAYLOR
(ASCAP)

$\text{♩} = 66$ Serene

ritard.

div.

Violin I

Violin II

Viola

Cello

Contrabass

A $\text{♩} = 144$

unis.

Vn. I

Vn. II

Va.

Vc.

Cb.

8

f —————— p

unis.

f —————— p

div.

cantabile

p

f

div.

f

f

B

14

Vn. I

Vn. II

Va.

Vc.

Cb.

20

Vn. I

Vn. II

Va.

Vc.

Cb.

C

25 *div.*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *f*
unis.

Cb. *pizz.*

mf

30

Vn. I

Vn. II

Va.

Vc.

Cb.

D

35

Vn. I

Vn. II

Va.

Vc.

Cb.

40

Vn. I

Vn. II

Va.

Vc.

Cb.

E

45

Vn. I

Vn. II

Va.

Vc.

Cb.

f
unis.

f
unis.

f

mp — *f*

mf — *f*

F

50

Vn. I

Vn. II

Va.

Vc.

Cb.

55

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

G ♩ = 72 Rubato

60

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

unis.

non div.

div.

fp

<f

espressivo

p

66

Vn. I

Vn. II

Va.

Vc.

Cb.

74

H

Vn. I

Vn. II

Va.

Vc.

Cb.

81

I

Vn. I

Vn. II

Va.

Vc.

Cb.

Measure 81: Vn. II starts with a dynamic *p*, followed by *mp*. Vn. I, Vn. II, and Va. play eighth-note patterns. Vc. and Cb. play sustained notes.

Measure 82: Vn. II starts with *espressivo* eighth-note patterns. Vn. I, Vn. II, and Va. continue their eighth-note patterns. Vc. and Cb. play sustained notes. The section ends with a dynamic *mf*.

88

J

Vn. I

Vn. II

Va.

Vc.

Cb.

Measure 88: Vn. I starts with a dynamic *mf*, followed by *espressivo* eighth-note patterns. Vn. II, Va., Vc., and Cb. play sustained notes.

Measure 89: Vn. II continues its eighth-note patterns. Va., Vc., and Cb. play eighth-note patterns. Cb. ends with a dynamic *mf*.

poco accel. — — — — *rit.*

94

Vn. I

cresc. — — — — *f* // *div.* $\text{J} = 52$ $\text{J} = 116$

Vn. II

cresc. — — — — *f* *pp* $\triangleright ppp$

Va.

cresc. — — — — *f* *pp* $\triangleright ppp$

Vc.

div. *f* — — — — *p* $\triangleright ppp$

Cb.

cresc. — — — — *f* — — — — *p* $\triangleright ppp$

K

101 unis.

Vn. I

mf

Vn. II

f *mf*

Va.

f *mf*

Vc.

f *mf*

Cb.

f *mf*

106

L

This musical score page contains five staves representing different instruments: Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Cello), and Cb. (Double Bass). The music is in common time. Measure 106 begins with Vn. I playing eighth-note pairs. Measures 107-108 show rhythmic patterns involving sixteenth notes and eighth-note pairs. Measure 109 features a melodic line in Vn. I with grace notes. Measures 110-111 continue the melodic and harmonic patterns established in the previous measures.

111

This continuation of the musical score from measure 111 shows the progression of the piece. The instrumentation remains the same: Vn. I, Vn. II, Va., Vc., and Cb. The music continues with a mix of eighth-note pairs, sixteenth-note patterns, and melodic lines, maintaining the established harmonic and rhythmic structures.

116

M

Vn. I

Vn. II

Va.

Vc.

Cb.

122

N

Vn. I

Vn. II

Va.

Vc.

Cb.

no descresc.

no descresc.

div.

no descresc.

div.

no descresc.

no descresc.

130

Vn. I

Vn. II

Va.

Vc.

Cb.

3/4

3/4

3/4

$$\boxed{O} = 144$$

137

Vn. I

Vn. II

Va.

Vc.

Cb.

143

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

p

div.

p

div.

P

unis.

div.

sim.

148 div.

Vn. I

Vn. II

Va.

Vc.

Cb.

f

ff

ff

unis.

non div.

sim.

P

unis.

non div.

ff

ff

ff

ff

153

Vn. I

Vn. II

Va.

Vc.

Cb.



159 unis. cantabile

Vn. I

Vn. II

Va.

Vc.

Cb.

164

This musical score page shows five staves for string instruments. The first staff (Vn. I) has a treble clef and consists of mostly eighth-note patterns. The second staff (Vn. II) has a treble clef and includes some sixteenth-note patterns. The third staff (Va.) has a bass clef and features continuous eighth-note patterns. The fourth staff (Vc.) also has a bass clef and follows a similar eighth-note pattern. The fifth staff (Cb.) has a bass clef and contains eighth-note patterns. Measure 164 begins with a dynamic of f (fortissimo). Measures 165-166 show various rhythmic patterns, including sixteenth-note figures in Vn. II and eighth-note pairs in Vn. I. Measures 167-168 continue the eighth-note patterns established earlier. Measure 169 concludes the section with a final eighth-note pattern.

R

169

This musical score page continues the string ensemble from the previous page. The instrumentation remains the same: Vn. I, Vn. II, Va., Vc., and Cb. Measure 169 starts with a dynamic of f . Measures 170-171 show eighth-note patterns, with Vn. II having a more complex sixteenth-note figure. Measures 172-173 continue the eighth-note patterns. Measure 174 concludes the section with a final eighth-note pattern.

S

174

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

cantabile

cantabile

179

Vn. I

Vn. II

Va.

Vc.

Cb.

T

184

Vn. I

Vn. II

Va.

Vc.

Cb.

189

Vn. I

Vn. II

Va.

Vc.

Cb.

>>*p*

194 *ritard.*

U ♩ = 84 Maestoso

Vn. I

Vn. II

Va.

Vc.

Cb.

no descresc.
no descresc.
no descresc.
no descresc.
no descresc.

non div. non div. non div.

8

f

201

V ♩ = 144

Vn. I

Vn. II

Va.

Vc.

Cb.

non div.

<*ff* <*ff* <*ff*

sub p *p* *mp*

<*ff*

207

Vn. I

Vn. II

Va.

Vc.

Cb.

f

f

f

f

f

W

211

Vn. I

Vn. II

Va.

Vc.

Cb.

ff

ff

ff

ff

ff

non div.

non div.

non div.

non div.

VI

VII

VIII