

Grade 2.5

PLAYER ONE
PRESS START



concert band and audio track
(8-bit retro video game style)

BENJAMIN DEAN TAYLOR

PLAYER ONE PRESS START

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for concert band and audio track

Perusal Score Only

2022

Commissioned by

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Consortium Members

Duration: 4:00

Music typeset by the composer

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Taylor, Benjamin Dean

- *PLAYER ONE PRESS START*, concert band and audio track

www.benjamintaylormusic.com

Grade 2.5

Duration 4:00

Instrumentation

Flute 1 2	Baritone Sax	Xylophone
Oboe (optional)	Trumpet 1 2	Marimba
Bassoon (optional)	Horn in F (optional)	Vibraphone
Clarinet 1 2	Trombone	Glockenspiel
Bass Clarinet	Euphonium/Baritone	Electronic Audio Track
Alto Sax 1 2	Tuba	
Tenor Sax	Timpani	

Email benjamintaylormusic@gmail.com to download the audio track

Performance Note

At measures 3 - 7, the players are instructed to blow air across their mouthpiece. This should visually and sonically resemble the old-school practice of blowing dust out of a video game cartridge prior to putting it into the game console.

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 1 and then following the tempo of the electronic track.

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 (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.

In the event that a performing ensemble does not have stage monitors available, please place the speakers behind the percussion section so that the ensemble and director can hear and follow the track. In this scenario, it is ideal for the speakers to be elevated so the sound can travel to the director and audience more easily. Also, you may consider asking a member of the percussion section to start 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. For convenience in

rehearsal, the score has track timings indicated so that the band can begin at any major rehearsal letter.

Program Note

I can remember first playing video games with my brothers and friends on the Atari my dad bought - *Space Invaders* and *Frogger* were a few of my favorites! A few years later we got a Nintendo for Christmas and then a Gameboy which got me hooked on games like *Mario Bros*, *Zelda*, *Tetris*, *Dr. Mario*, *Contra* and *Donkey Kong*. Even after all these years, those early 8-bit games still have a very special place in my heart. (It was very hard for me not to list twenty or thirty more of my favorite games here...) Even now, in 2022 I enjoy playing *Rally-X*, *Pac-man* or *Final Fantasy* when taking a break from work. (haha! I snuck a few more game titles into this program note!) So why not combine my love of retro games and their simplistic yet catchy soundtracks with my love of writing for band? My answer: *Player One Press Start*. I hope this piece brings back great memories of problem solving and exploration, finding and sharing new moves in *Mortal Combat* or *Sonic*, all while consuming way too much junk food during late night summer sleep-overs. Who knew that a few blips and bleeps could bring back so much nostalgia and fun!? "Here we go!"

About the Composer

Benjamin Dean Taylor is a composer of contemporary concert 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, orchestras, jazz combos and big bands, wind bands, and choirs. As a sought-after composer for wind band, Taylor has been commissioned by over 100 band directors of players at all educational levels. Passionate about inspiring the rising generation of musicians, he is the founder and executive director of Music Creators Academy, a yearly summer program that teaches musical creativity in a virtual setting. He also serves as Program Director for the Indiana University Jacobs Composition Academy. He received his doctorate degree from Indiana University and currently resides in Bloomington, Indiana with his wife and six children.



BENJAMINTAYLORMUSIC.COM

Transposed Score

Duration: 4:00

Commissioned by Michael Ahearn - Mt. Vernon High School and consortium members

PLAYER ONE PRESS START

BENJAMIN DEAN TAYLOR
(ASCAP)

Press PLAY
on audio track

♩ = 120

The score is for a 4/4 piece in B-flat major. It features a large woodwind and brass section, including Flute 1,2; Oboe (opt.); Bassoon (opt.); Bb Clarinet 1,2; Bass Clarinet; Alto Sax 1,2; Tenor Sax; Baritone Sax; Bb Trumpet 1,2; F Horn (opt.); Trombone; Euphonium/Baritone; and Tuba. The percussion section includes Timpani (F, Bb, C), Xylophone, Marimba, Vibraphone, and Glockenspiel. An Electronic Track is at the bottom, with a 'Press PLAY' button icon and performance instructions: '(excited voices) (rhythmic clicks) 8va-----sim.' The score is divided into six measures, numbered 1 through 6 at the bottom.

Perusal Score Only

D

25

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

31

1:15

F

♩ = 120

Fl. 1,2

Ob.

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.

Xyl.

Mrb.

Vib.

Glk.

Track

55

Fl. 1,2

Ob.

Bsn.

Cl. 1

Cl. 2 *mf*

B. Cl. *mf*

A. Sx. 1,2 *mf*

T. Sx. *mf*

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Xyl.

Mrb.

Vib.

Glk.

Track

H

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

2:31

K ♩ = 100

78

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

(conversation) (playful drum groove)

78 79 80 81 82 83 84

85

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

L

M

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

3:06

N ♩ = 120

Fl. 1,2

Ob.

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.

Xyl.

Mrb.

Vib.

Glk.

Track

98 99 100 101 102 103 104

"stage clear" "final boss"

113

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track

113 114 115 116

3:40

P

a2

117

Fl. 1,2
Ob.
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.
Xyl.
Mrb.
Vib.
Glk.
Track