

SHATTERING INFINITY BENJAMIN DEAN TAYLOR

for symphonic wind band

commissioned by a consortium

UNIVERSITY OF PORTLAND - PATRICK MURPHY, director
consortium director

AZUSA PACIFIC UNIVERSITY - ALEXANDER KOOPS, director
BISMARCK STATE COLLEGE - JOHN DARLING, director
BOWLING GREEN STATE UNIVERSITY - BRUCE MOSS, director
BRIDGEWATER COLLEGE - CHRISTINE CARRILLO, director
CONCORDIA COLLEGE - NATHANIEL DICKEY, director
EASTERN WASHINGTON UNIVERSITY - PATRICK WINTERS, director
INDIANA UNIVERSITY - ERIC SMEDLEY, associate director
LONG ISLAND UNIVERSITY-POST - JAMES MCROY, director
SAN DIEGO STATE UNIVERSITY - SHANNON KITELINGER, director
UNIVERSITY OF MEMPHIS - ARMAND HALL, associate director
UNIVERSITY OF SOUTH CAROLINA - SCOTT WEISS, director
consortium members

2014

Duration: c. 5:00

Music typeset by the composer

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Taylor, Benjamin
- *Shattering Infinity* for wind band

www.benjamintaylormusic.com

INSTRUMENTATION

TRANSPPOSED SCORE

Piccolo
Flute 1, 2
Oboe 1, 2

B-flat Clarinet 1, 2, 3
B-flat Bass Clarinet
Bassoon 1, 2

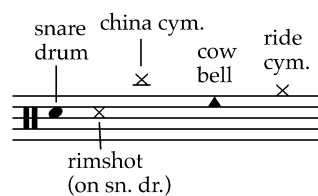
E-flat Alto Saxophone 1, 2
B-flat Tenor Saxophone
E-flat Baritone Saxophone

B-flat Trumpet 1, 2, 3 (harmon mutes)
F Horn 1, 2, 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba

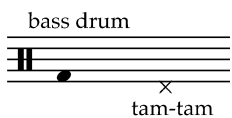
Timpani
6 Percussion

PERCUSSION INVENTORY

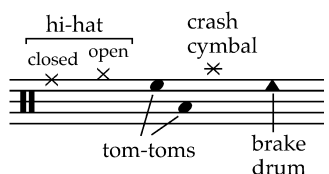
1. snare drum, china cymbal, cowbell, ride cymbal



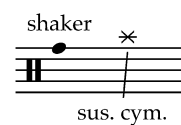
2. bass drum, tam-tam



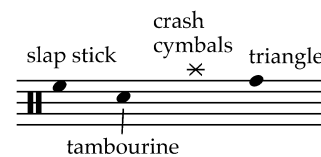
3. hi-hat, crash cymbal, 2 tom-toms (high and low), brake drum



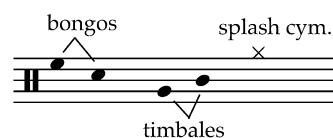
4. xylophone, vibraphone, glockenspiel, shaker, suspended cymbal



5. slapstick, crash cymbals, tambourine, triangle



6. bongos, timbales, splash cymbal



Duration: 5 minutes

Program Note

Fractals have always intrigued me. For those unfamiliar with their beauty, I invite you to do a Google image search for “Fractal Natalie Kelsey.” (Natalie Kelsey is one of my favorite fractal artists!) The basic premise of a fractal is an infinitely repeating pattern that looks the same at every scale. Fractals are a common phenomena in nature as exhibited in seashells, ferns, crystals, and snow flakes. In composing this piece, I set out to explore what a musical fractal might sound like. *Shattering Infinity* is centered around a five note recurring riff; C, B-flat, E-flat, F, G. This pattern is found in the large-scale dimension (each section of the work is centered in each respective key area) and also in the small-scale; basslines and melodies are founded on this pattern. The title, *Shattering Infinity* was suggested by the students in the 2014 Wind Ensemble of the University of Portland, who under the direction of their conductor, Patrick Murphy, led the consortium commission for this work. I wish to express my sincere appreciation to each of the band directors (and all of their students) who joined this consortium. Thank you for supporting the creation of new wind band music!



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.

benjaminsaylormusic.com

SHATTERING INFINITY

commissioned by Patrick Murphy and the University of Portland, consortium director and consortium members

Benjamin Dean Taylor (b.1983)
(ASCAP)

Tempo and Performance Markings:
 ♩ = 138 *accel.* ----- ♩ = 276 ♩ = 104

Instrumentation and Parts:
 Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in B \flat , Clarinet 2 in B \flat , Clarinet 3 in B \flat , Bass Clarinet, Bassoon 1,2, Alto Sax. 1, Alto Sax. 2, Tenor Sax., Baritone Sax., Trumpets in B \flat (1, 2,3, 1,3), Horns in F (a2, 2,4), Trombone 1,2, Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1-6.

Performance Instructions:
 Harmon mute (stem removed), *p*, *f*, *mf*, *fz*, *tr.*, *open*, *sn. dr.*, *china cym.*, *rimshot*, *bs. dr.*, *hi-hat sticks (tight, crisp)*, *sim.*, *xylo.*, *slap stick*, *crash cyms.*, *bongos sticks*, *timbales*.

Page Structure:
 The score is divided into seven numbered measures (1-7) at the bottom of the page.

(♩ = ♩)

♩ = 138

A

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn. 1,2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

p

f

p

f

p

f

p

f

(♩ = ♩)

♩ = 138

A

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4 (xylo.)

Perc. 5 (cr. cyms.)

Perc. 6

mf

mf

mf

f

p

f

p

cow bell

hi-hat

sim.

tamb.

bongos

timbales

B

Picc. *p* *fp* *f*

Fl. 1 *p* *fp* *f*

Fl. 2 *p* *fp* *f*

Ob. 1 *mp < f* *fp* *f*

Ob. 2 *mp < f* *fp* *f*

Clar. 1 *p* *fp* *f*

Clar. 2 *p* *fp* *f*

Clar. 3 *p* *fp* *f*

B. Cl. *mf*

Bsn. 1,2 (a2) *fp* *f*

A. Sx. 1 *f* *fp* *f*

A. Sx. 2 *f* *fp* *f*

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

B. Sx. *fp* *f*

1 *p* *fp* *f*

2,3 *p* *fp* *f*

1,3 (a2) *p* *fp* *f*

2,4 (a2) *p* *fp* *f*

Tbn. 1,2 *p* *fp* *f*

B. Tbn. *fp* *f*

Euph. *mp*

Tuba *mp*

Timp. *f* *p < f*

Perc. 1 (sn. dr.) *f*

Perc. 2 (bs. dr.) *f* *p < f*

Perc. 3 *mp*

Perc. 4 (xylo.) *p* *f*

Perc. 5 *p* [tri.]

Perc. 6 (timb.) *p* [bongos]

mf *f*

C

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn. 1,2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

C

1

2,3

1,3

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Perc. 4

Perc. 5

Perc. 6

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn. 1,2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1

2,3

1,3

2,4

Hns.

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Perc. 4 (vibes)

Perc. 5

Perc. 6

p, *mf*, *mp*, *pp*, *f*, *mf*, *mf*, *f*, *mf*, *mf*, *f*, *f*, *f*, *mf*

(a2)

harmon mute (stem removed)

optional 8vb (if your highest drum does not reach A-flat)

Solo

snares off

(tri.) (mute with hand)

timbales

f, *f*, *mf*

30 31 32 33 34 35 36 37

D

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Clar. 1 *mf*

Clar. 2 *mf*

Clar. 3 *mf*

B. Cl. *mf*

Bsn. 1,2 *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

D

1 *mf*

2,3 *mf*

1,3 *mf*

2,4 *mf*

Tbn. 1,2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1 (ride cym.) *mf*

Perc. 2 (bs. dr.)

Perc. 3

Perc. 4 (xylo.) *mf*

Perc. 5 (tamb.) *mf*

Perc. 6

E

Picc. *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *mf* *p*

Ob. 2 *f* *mf* *p*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

Clar. 3 *f* *mf*

B. Cl. *f*

Bsn. 1,2 (a2) *f* *mp* *p* *f*

A. Sx. 1 *f* *mf* *p*

A. Sx. 2 *f* *mp* *p*

T. Sx. *f* *mp* *p* *p*

B. Sx. *f* *p* *f*

E

1 Tpts. (a2) *f* *mf*

2,3 *f* *mf*

1,3 Hns. (a2) *f* *mp*

2,4 *f* *mp*

Tbn. 1,2 (a2) *f* *mp* *p* *f*

B. Tbn. *f* *mp* *p* *f*

Euph. *f* *p* *f*

Tuba *f* *p* *f*

Timp. *f*

Perc. 1 (ride cym.) *f* *sn. dr.*

Perc. 2 (bs. dr.) *f* *tam-tam* *pp* *mp*

Perc. 3

Perc. 4 (xylo.) *f* *glock.* *p*

Perc. 5 (tamb.) *f* *tri.* *p*

Perc. 6

F

Picc. *p* *f* *mf*

Fl. 1 *p* *f* *mf*

Fl. 2 *p* *f* *mf*

Ob. 1 *p* *f* *mf*

Ob. 2 *p* *f* *mf*

Clar. 1 *p* *f* *mf*

Clar. 2 *p* *f* *mf*

Clar. 3 *mp* *mf* *p* *f* *mf*

B. Cl. *mp* *mf*

Bsn. 1,2 *p* *mp* *mf* *f*

A. Sx. 1 *mf* *f* *mf*

A. Sx. 2 *mf* *f*

T. Sx. *mp* *mf*

B. Sx. *p* *mf* *f*

F

1 Tpts. *mf* *a2* *f*

2,3 *mf* *f*

1,3 Hns. *mp* *mf* *f*

2,4 *mp* *mf* *f*

Tbn. 1,2 *mp* *mf* *f*

B. Tbn. *p* *mf* *f*

Euph. *mp* *mf* *f*

Tuba *p* *mf* *f*

Timp. *mf* *f*

Perc. 1 (sn. dr.) *p* *mf* *f* *mf*

Perc. 2 (bs. dr.) *f*

Perc. 3 (hi-hat) *p* *mf* *f* *f* *mf*

Perc. 4 *p* *f* *crash cyms.*

Perc. 5 *f* *bongos* *timbales* *bongos*

Perc. 6 (timb.) *p* *mf* *f*

54

55

56

57

58

59

60

G

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

B. Cl.

Bsn. 1,2

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

G

1

Tpts.

2,3

1,3

Hns.

2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (toms)

Perc. 4 (sus. cym.)

Perc. 5 (cr. cym.)

Perc. 6 (bongos)

snare off

snare on

toms

sus. cym.

timbales

splash cym.

choke

choke

H

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

Clar. 1 *pp*

Clar. 2

Clar. 3

B. Cl. *p*

Bsn. 1,2 *pp* (a2) *p* *mp*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx. *pp*

H

1

Tpts. 2,3

1,3

Hns. 2,4

Tbn. 1,2 *a2* *mp*

B. Tbn. *pp* *p* *mp*

Euph. *p* *mp*

Tuba *pp* *p* *mp*

Timp.

Perc. 1 (sn. dr.) *p* on rim

Perc. 2 (bs. dr.)

Perc. 3 *p* [hi-hat] with foot (continue until m. 95)

Perc. 4 *p* [shaker]

Perc. 5 [tamb.] *p*

Perc. 6 *p* [bongos]

70

71

72

73

74

75

76

77

I

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Clar. 1 *mp* *mf*

Clar. 2 *mp* *mf*

Clar. 3 *mf*

B. Cl. *mf*

Bsn. 1,2 (a2) *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

I

1 *mf*

Tpts. 2,3 *mf*

Hns. 1,3 (a2) *mp* *mf*

2,4 (a2) *mp* *mf*

Tbn. 1,2 (a2) *mf* *mf*

B. Tbn. *mf* *mf*

Euph. *mf* *mf*

Tuba *mf*

Timp.

Perc. 1 (sn. dr.) *mp* *mf* (gradually building)

Perc. 2 (bs. dr.) *mf*

Perc. 3 (hi-hat) *mp* *mf* (gradually building)

Perc. 4 (shaker) *mf*

Perc. 5 (tamb.) *mp* *mf*

Perc. 6 (timb.) *mf* (gradually building)