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# THE B-TOWN SWING

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BENJAMIN DEAN TAYLOR

*for Concert Band*

*commissioned by*

THE BLOOMINGTON COMMUNITY BAND  
DOMINIC THOMPSON, DIRECTOR  
(BLOOMINGTON, INDIANA)

*dedicated to*

GARY WIGGINS

2025

Duration: 4:00

Music typeset by the composer

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Taylor, Benjamin Dean  
- *THE B-TOWN SWING*, concert band

[www.benjamintaylormusic.com](http://www.benjamintaylormusic.com)

## Grade 3

(especially designed for community bands in outdoor performance settings)

### Duration 4:00

### Instrumentation

Piccolo

Flute 1,2

Oboe (optional)

Bassoon (optional)

Clarinet 1,2,3

Bass Clarinet

Alto Sax 1,2

Tenor Sax

Baritone Sax

Trumpet 1,2,3

Horn in F 1,2

Trombone 1,2

Bass Trombone

Euphonium/Baritone

Tuba

Percussion (4 players minimum, or optional Drum Set part will cover the essentials)

- Percussion 1: clash cymbals
- Percussion 2: snare drum
- Percussion 3: bass drum (punchy instead of boomy preferred)
- Percussion 4: triangle, hi-hat, cowbell

### Program Note

Scott Yang said, "Arguably the happiest of all music is Dixieland jazz. The sound of several horns all improvising together on fairly simple chord changes with definite roles for each instrument but a large amount of freedom, cannot help but sound consistently joyful." Amen! In addition to being a composer, I am a jazz trumpet player and band leader for "Mr. Taylor and His Dirty Dixie Band" in Bloomington, Indiana. So when the Bloomington Community Band asked me to write a dixieland influenced piece for them I was thrilled! I took inspiration from classic dixieland repertoire as well as Sousa marches since I knew I wanted to write something that would work well in an outdoor performance space. Please enjoy the toe-tappin', smile-inducing, *B-town Swing!*

## Performance Note

This piece lends itself to a lighthearted, fun performance. Please consider adding some typical dixieland jokes to your performance, perhaps as you introduce the piece.

- Tell the audience, “We would now like to take a minute to let the band introduce themselves.” And then all the band members enthusiastically start turning around, some standing up, and reaching all over shaking hands and waving at people in the band calling out things like, “Hey I’m Don! Good to meet you!” Let that continue for about 3-5 seconds. (so they only introduce themselves to each other, not the audience)
- Act like you are going to begin the piece when suddenly a tuba player stands up and waves in frustration at the conductor.
  - [tuba player] Hold on! Stop. My tuba’s not working!
  - [conductor] What’s wrong? (grumpy or exasperated)
  - [tuba player] I’m not sure, [then he fiddles with something for a second]. Maybe you can fix it?
  - [conductor] No I can’t fix...! (Abruptly stops. Now turning to audience and suddenly frustration turns into a hopeful idea) Maybe... Has anyone got a tuba glue? (like tube of glue but a little slurred) You know? A tuba glue?!
- The next joke can be for anyone in the band, maybe the first trumpet, or for a guest performer or distinguished audience member. Conductor has the person stand to be recognized. Introduces the person and says, “Now one thing you need to know about [insert name] is that he just finished his first book! Give ‘em a big hand!” (Everyone claps, and when the applause fades the conductor says, “And next year he says he’s gonna read another one!”)
- “You know the only difference between a musician and a government bond? Well, eventually a government bond will mature!”

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## 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 beautiful wife and seven amazing children.

Please visit [benjaminsontaylormusic.com](http://benjaminsontaylormusic.com) to explore his musical creations.

# THE B-TOWN SWING

Dedicated to Gary Wiggins

Benjamin Dean Taylor (ASCAP)

Swing  $\text{♩} = 90$

The score is for a swing piece in 4/4 time with a tempo of 90 beats per minute. It features a variety of instruments including woodwinds, brass, and percussion. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *f* (forte), *fp* (fortissimo), and *sfz* (sforzando). There are also performance instructions like *tr* (trills) and *tr* (trills) with wavy lines above notes. The percussion part includes parts for Clash Cymbals, Snare Drum, Bass Drum, and a Triangles, h-hat, cowbell set. The score is divided into measures 1 through 8, with a 'Solo' marking above the final measure.

\*Optional Drum Set Part available

THE B-TOWN SWING, page 2

A

Picc. *p*

Fl. 1.2 *mf* 1. *mf* 2. *mf* 1. 2.

Ob. *mf* (like a string bass)

Bsn. *p* *f* *sfz sfz* *mf* *sfz sfz*

1. Cl. *mf*

2.3 Cl. *mf* 2. *mf* 3. (like a string bass)

B. Cl. *p* *f* *sfz sfz* *mf* *sfz sfz*

A. Sax. 1.2 *mf*

T. Sax. *p* *f* *mf* (like a string bass)

B. Sax. *p* *f* *mf* *sfz sfz* *sfz sfz*

1. Tpt. *mf*

2.3 Tpt. *mf* *mf* 3.

Hn. 1.2 *mf* 1.

Tbn. 1.2 *mf* 2. (like a string bass)

B. Tbn. *sfz sfz* *mf* *sfz sfz* (like a string bass)

Euph. *p* *f* *sfz sfz* (like a string bass) *sfz sfz* *mf*

Tba. *mf* *sfz sfz* *sfz sfz*

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.) *p* *f* *mf*

Perc. 3 (Bs. Dr.) *mf* *sfz sfz* *sfz sfz*

Perc. 4 (H-hat) *mf* *sfz sfz*

9 10 *mf* 11 12 13 14 15

THE B-TOWN SWING, page 3

B

Picc.

Fl. 1  
2

Ob.

Bsn.

1  
CL.

2.3

B. Cl.

A. Sax. 1.2

T. Sax.

B. Sax.

1  
Tpt.

2.3

Hn. 1.2

1. 2  
Tbn.

B. Tbn.

Euph.

Tba.

Perc. 1  
(Cl. Cyms.)

Perc. 2  
(Sn. Dr.)

Perc. 3  
(Bs. Dr.)

Perc. 4  
(H-hat)

(on rim)

(ord)

Cowbell

Hi-hat

16 17 18 19 20 21 22 23

THE B-TOWN SWING, page 4

**C** Solo

Picc. *mf*

Fl. 1.2 *mf* 1. Solo

Ob.

Bsn.

1. Cl. Solo

2. *p*

3.

B. Cl.

A. Sax. 1.2 *a 2* *f*

T. Sax.

B. Sax. Solo *mp* End Solo

1. Tpt. *f*

2.3 *a 2* *f*

Hn. 1.2 *f*

1. Tbn. *mf* *f* Solo *f*

2. *mf* *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.) *p* *mf*

Perc. 3 (Bs. Dr.) *p*

Perc. 4 (H-hat)

24 25 26 *p* 27 28 29 30 *mf* 31

THE B-TOWN SWING, page 5

Tutti D

Picc. *f* *f* *f*

Fl. 1 *f* *f* *f* *a2* *f*

Fl. 2 *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

Bsn. *f* *f* *f* *f*

Cl. 1 *Solo* *f* *Tutti* *f* *Solo* *mf*

Cl. 2,3 *f* *f* *f* *f*

B. Cl. *f* *f* *f* *f*

A. Sax. 1 *p* *mp* *p* *mp* *f*

A. Sax. 2 *f* *p* *mp* *p* *mp* *f*

T. Sax. *f* *f* *f* *f*

B. Sax. *f* *mf* *Solo* *mf* *f* *End Solo*

Tpt. 1 *mf* *Tutti* *f*

Tpt. 2,3 *f*

Hn. 1,2 *p* *mp* *p* *mp* *f*

Tbn. 1 *f* *f* *f* *f*

Tbn. 2 *f* *f* *f* *f*

Euph. *f* *f* *f* *f*

Tba. *f* *f* *f* *f*

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.) *p*

Perc. 3 (Bs. Dr.) *mf* *p*

Perc. 4 (H-hat)

32 33 34 *p* 35 36 37 38 39



THE B-TOWN SWING, page 7

F

Picc.

Fl. 1  
2

Ob.

Bsn

1  
Cl.

2,3

B. Cl.

A. Sax. 1,2

T. Sax.

B. Sax.

1  
Tpt

2,3

Hn. 1,2

Tbn. 1,2

B. Tbn.

Euph.

Tba

Perc. 1  
(Cl. Cyms.)

Perc. 2  
(Sn. Dr.)

Perc. 3  
(Bs. Dr.)

Perc. 4  
(H-hat)

Cowbell

Hi-hat

Cowbell

Hi-hat

48

49

50

51

52

53

54

55

G

Musical score for 'The B-Town Swing', page 8, featuring various instruments including Piccolo, Flute, Oboe, Bassoon, Clarinet, Saxophone, Trumpet, Horn, Trombone, Euphonium, Tuba, and Percussion. The score includes dynamic markings such as *mf*, *f*, and *p*, and articulation marks like accents and slurs. A large red watermark 'Petusala.com' is visible across the score.

56

57

58

59

60

61

62

63

64

THE B-TOWN SWING, page 9

Picc.

Fl. 1.2

Ob.

Bsn.

1

Cl. a 2

2.3

B. Cl.

A. Sax. 1.2

T. Sax.

B. Sax.

1

Tpt.

2.3

Hn. 1.2

Tbn. 1

2

B. Tbn.

Euph.

Tba.

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

65 66 67 68 69 70 71 72 73

H

Picc.

Fl. 1  
2

Ob.

Bsn.

1  
Cl.

2.3

B. Cl.

A. Sax. 1.2

T. Sax.

B. Sax.

1  
Tpt.

2.3

Hn. 1.2

1  
2  
Tbn.

B. Tbn.

Euph.

Tba.

Perc. 1  
(Cl. Cyms.)

Perc. 2  
(Sn. Dr.)

Perc. 3  
(Bs. Dr.)

Perc. 4  
(H-hat)

74 75 76 77 78 79 80 81 82

10

THE B-TOWN SWING, page 11

This page of the musical score for 'The B-Town Swing' includes parts for the following instruments:

- Picc.
- Fl. 1.2
- Ob.
- Bsn.
- 1 Cl.
- 2.3 Cl.
- B. Cl.
- A. Sax. 1.2
- T. Sax.
- B. Sax.
- 1 Tpt.
- 2.3 Tpt.
- Hn 1.2
- Tbn. 1.2
- B. Tbn.
- Euph.
- Tba.
- Perc. 1 (Cl. Cyms.)
- Perc. 2 (Sn. Dr.)
- Perc. 3 (Bs. Dr.)
- Perc. 4 (H-hat)

The score is marked with measure numbers 83 through 91 at the bottom. A large red watermark 'Perusal Score Only' is overlaid diagonally across the page.

THE B-TOWN SWING, page 12

1

Picc. *mf* *mf*

Fl. 1 2 *mf* *p* *f* *mf*

Ob. *mf*

Bsn. *mf* *sfz* *sfz*

1 *mf* *p* *f* *mf*

CL. 2.3 *a2* *mf* *a2* *p* *f* *mf*

B. CL. *mf* *a2* *sfz* *sfz*

A. Sax. 1.2 *a2* *mf* *a2* *sfz* *sfz* *a2*

T. Sax. *mf*

B. Sax. *mf* *sfz* *sfz*

1 *Solo* *Tutti* *mf*

Tpt. 2.3 *a2* *mf*

Hn. 1 2 *a2* *mf* *a2* *gliss* *a2*

Tbn. 1.2 *a2* *mf* *gliss* *a2*

B. Tbn. *mf* *sfz* *sfz*

Euph. *mf*

Tba. *mf* *sfz* *sfz*

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.) *mf*

Perc. 3 (Bs. Dr.) *mf* *sfz* *sfz*

Perc. 4 (H-hat) *mf*

92

93

94

95

96

97

98

99



THE B-TOWN SWING, page 14

This musical score page includes the following parts:

- Picc.
- Fl. 1.2 (with 'a 2' marking)
- Ob.
- Bsn.
- 1 Cl.
- 2.3 Cl.
- B. Cl.
- A. Sax. 1.2
- T. Sax.
- B. Sax.
- 1 Tpt.
- 2.3 Tpt.
- Hn 1.2
- Tbn. 1.2
- B. Tbn.
- Euph.
- Tba.
- Perc. 1 (Cl. Cyms.)
- Perc. 2 (Sn. Dr.) with markings (8) and 12
- Perc. 3 (Bs. Dr.)
- Perc. 4 (H-hat)

Measures 109 through 117 are indicated at the bottom of the page.

K

Picc.

Fl. 1.2

Ob.

Bsn.

1

CL.

2.3

B. CL.

A. Sax. 1.2

T. Sax.

B. Sax.

1

Tpt.

2.3

Hn. 1.2

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

End Solo

(16)

*sfz sfz*

*p* — *f*

*gliss.*

*a 2*

1.

2.

118 119 120 121 122 123 124 125

THE B-TOWN SWING, page 16

Solo

Picc.

Fl. 1.2

Ob.

Bsn

1

CL.

2.3

B. Cl.

A. Sax. 1.2

T. Sax.

B. Sax.

1

Tpt

2.3

Hn 1.2

Tbn. 1.2

B. Tbn.

Euph.

Tba

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

126 127 128 129 130 131 132 133 134

THE B-TOWN SWING, page 17

**L**

Picc. *f* *tr* *a2*

Fl. 1.2 *f* *tr* *a2* *a2* *gliss.*

Ob. *f* *tr* *gliss.*

Bsn. *f* *tr* *gliss.*

1. Cl. *a2* *gliss.*

2.3 Cl. *a2* *gliss.*

B. Cl. *a2*

A. Sax. 1. *1.* *7* *7* *gliss.*

2. *2.*

T. Sax.

B. Sax.

1. Tpt. *a2* *gliss.*

2.3 Tpt. *a2* *gliss.*

Hn. 1.2 *a2*

Tbn. 1.2 *a2* *gliss.* *gliss.*

B. Tbn.

Euph.

Tba.

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

135 136 137 138 139 140 141 142

THE B-TOWN SWING, page 18

Picc.

Fl. 1.2

Ob.

Bsn

1

Cl.

2.3

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

Tpt

2.3

Hn 1.2

Tbn. 1.2

B. Tbn.

Euph.

Tba

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

143 144 145 146 147 148 149

M Drum Break N

Picc.

Fl. 1.2

Ob.

Bsn.

1

Cl.

2.3

B. Cl.

A. Sax. 1

2

T. Sax.

B. Sax.

1

Tpt.

2.3

Hn. 1.2

Tbn. 1.2

B. Tbn.

Euph.

Tba.

Perc. 1 (Cl. Cyms.)

Perc. 2 (Sn. Dr.)

Perc. 3 (Bs. Dr.)

Perc. 4 (H-hat)

150 151 152 153 154 155 156

O

Musical score for 'The B-Town Swing', page 20, measures 157-164. The score includes parts for Picc., Fl. 1.2, Ob., Bsn, CL (1, 2.3), B. Cl., A. Sax. 1.2, T. Sax., B. Sax., Tpt (1, 2.3), Hn 1.2, Tbn (1.2), B. Tbn., Euph., Tba, and Perc. 1-4. A 'Solo' section begins at measure 161 for Tpt and Hn 1.2. The score is marked with a large red watermark 'Digital Score Only'.



