

to Dr. Timothy Muffitt, Music Director,
Baton Rouge Symphony Orchestra

File

PAUL HAYDEN
(2003)

♩ = 58

1 2 3 4 5

Piccolo

Flutes 1,2
pp *sol* *p* *gliss.* *mf* *pp* *p* *gliss.* *mf* *p*

Oboes 1,2

English Horn

Clarinets 1,2

Bass Clarinet

Bassoons 1,2

Contrabassoon

Horns in F 1,2

Horns in F 3,4

Trumpets 1-3

Trombones 1-3

Tuba

Percussion 1
Wood Blks. *ff* *f* *mf* *f* *mp*

Percussion 2
Marimba try to match volume of xylophone *ff* *f* *mp*

Percussion 3
Xylophone try to match volume of marimba *ff* *f* *mp*

Percussion 4
Temple Blks. *ff* *f* *mp*

Timpani

Piano

♩ = 58

Violins I div. a4
p *pp* *p* *pp* *p* *pp*

Violins II
Desk 1 *pp* *div. con sord.* *pp*
Desk 2 *pp* *div. con sord.* *pp*
Desk 3 *pp* *div. con sord.* *pp*
Desk 4 *pp* *div. con sord.* *pp*

Violas div. a4
p *pp* *p* *pp* *p* *pp*

Violoncellos div.
p *pp* *p* *pp* *p* *pp*

Double Basses
p *pp* *p* *pp* *p* *pp*

Allegro molto (♩=72, ♩=144)

15 16 17 18 19 20 21

Pic. Fls. 1,2 Obs. 1,2 E. Hn. Cls. 1,2 B.Cl. Bans. 1,2 C. Bn.

Hns. 1,2 Hns. 3,4 Tpts. 1-3 Tbns. 1-3 Tba.

Perc. 1 Perc. 2 Perc. 3 Perc. 4 Timp.

Pno.

Glock.
Vibes motor off hard yarn
Chimes
Almglocken hard yarn

ff pp pp ff f

pp ff p

(Harmon mute - stem in) pp ff p

pp ff p sub. ff

ff ped. ff ped. ff

pp ff mf

Allegro molto (♩=72, ♩=144)

Vln. I Desk 1 Desk 2 Desk 3 Desk 4 Vln. II Vle. Vc. sounding pitch D. B.

tutti div. ord.
tutti div. senza sord.

f p f p f p

22 23 24 25

Pic. Fls. 1,2 Obs. 1,2 E. Hn. Cls. 1,2 B.Cl. Bsns. 1,2 C. Bn. Hns. 1,2 Hns. 3,4 Tpts. 1-3 Tbns. 1-3 Tba. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Timp. Pno. Vln. I Vln. II Vle. Vc. D. B.

The musical score is divided into four measures: 22, 23, 24, and 25. The woodwind section (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, and Contrabassoon) plays a rhythmic pattern of eighth notes, primarily in the right hand, with a key signature of one flat. The brass section (Horns 1 & 2, Horns 3 & 4, Trumpets 1-3, Trombones 1-3, and Tuba) provides harmonic support with sustained chords and some melodic lines. The percussion section (Percussion 1-4 and Timpani) is mostly silent. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand, with a dynamic shift to *f sub.* in measure 25. The string section (Violins I & II, Viola, Violoncello, and Double Bass) plays sustained chords, with dynamics ranging from *pp* to *f*. The Double Bass part includes a *pizz.* (pizzicato) instruction in measure 25.

26

27

28

29

Pic.

Fls. 1.2

Obs. 1.2

E. Hn.

Cls. 1.2

B.Cl.

Bsns. 1.2

C. Bn.

Hns. 1.2

Hns. 3.4

Tpts. 1-3

Tbns. 1-3

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Pno.

Vln. I

Vln. II

Vle.

Vc.

D. B.

p

f

ff

mf

f sub.

ff

30

31

32

33

Pic.

Fls. 1, 2

Obs. 1, 2

E. Hn.

Cls. 1, 2

B. Cl.

Bsns. 1, 2

C. Bn.

Hns. 1, 2

Hns. 3, 4

Tpts. 1-3

Tbns. 1-3

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

f

ff

p

f

f sub.

mf

ff

34

35

36

37

38

This page contains the musical score for measures 34 through 38. The score is divided into several systems of staves:

- Woodwinds:** Piccolo (Pic.), Flutes 1 & 2 (Fls. 1, 2), Oboe 1 & 2 (Obs. 1, 2), Clarinets 1 & 2 (Cls. 1, 2), Bassoon 1 & 2 (Bsns. 1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns 1 & 2 (Hns. 1, 2), Horns 3 & 4 (Hns. 3, 4), Trumpets 1-3 (Tpts. 1-3), Trombones 1-3 (Tbns. 1-3), and Tuba (Tba.).
- Percussion:** Percussion 1-4 (Perc. 1-4) and Timpani (Timp.).
- Piano:** Piano (Pno.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Double Bass (D. B.).

The score includes various musical notations such as dynamics (p, f, ff, mf, f sub.), articulation (accents, slurs), and performance instructions (e.g., *ff*, *p*, *fpp*, *f sub.*, *mf*). The key signature is B-flat major, and the time signature is 2/2. The score concludes with a double bar line at the end of measure 38.

39 40 41 42

Pic. *pp* *cresc.*

Fls. 1,2 *pp* *cresc.*

Ob. 1

Ob. 2

E. Hn. *pp* *cresc.*

Cls. 1,2 *pp* *cresc.*

B. Cl. *fpp*

Bsns. 1,2 *fpp*

C. Bn. *fpp*

Hns. 1,2 *cresc.*

Hns. 3,4 *cresc.*

Tpts. 1-3 *pp* *fpp*

Tbns. 1-3 *pp* *fpp*

Tba. *fpp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Pno. *pp* *cresc.*

Vln. I

Vln. II

Vle.

Vcl.

D. B. *f* *f*

43 44 45 46 47

Pic. *f* *ff*

Fis. 1.2 *f* *ff*

Ob. 1

Ob. 2

E. Hn. *f* *ff*

Cl. 1.2 *f* *ff*

B.Cl. *mf* *ff* *p* *ff* *p*

Bsns. 1.2 *mf* *ff* *p* *ff* *p*

C. Bn. *mf* *ff* *p* *ff* *p*

Hns. 1.2 *mf* *ff*

Hns. 3,4 *mf* *ff*

Tpts. 1-3 *mf* *ff* via sord.

Tbns. 1-3 *mf* *ff* via sord.

Tba. *mf* *ff* *p* *ff* *p*

Perc. 1 Toms med.-hard felt *ff*

Perc. 2

Perc. 3 small Sus Cym. med. cord *p* *ff*

Perc. 4 Temple Blks. *ff*

Timp. *pp* *ff*

Pno. *f* *ff* l.v. *ff*

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. *ff*

D. B. arco *mf* *ff* *p* *ff*

48

49

50

51

Pic. *fp* *a2*
 Fls. 1,2 *fp*
 Obs. 1,2
 E. Hn.
 Cls. 1,2 *a2*
 B.Cl. *ff* *legato* *mf* *ff* *legato*
 Bsns. 1,2 *p* *pp* *ff* *legato*
 C. Bn. *pp* *ff* *legato*
 Hns. 1,2
 Hns. 3,4 *4°* *fp*
 Tpts. 1-3
 Tbns. 1-3
 Tba. *fp*
 Perc. 1 *p* *pp* *f* *Glock.*
 Perc. 2 *pp* *ped.* *f* *(Vibes) hard yarn*
 Perc. 3
 Perc. 4 *p*
 Timp. *p*
 Pno. *f* *l.v.* *8va*
 Vln. I *p* *pp* *f*
 Vln. II *p* *pp* *f*
 Vle. *p* *pp* *fp*
 Vc. *p* *pp* *f* *pizz.*
 D. B. *p* *f* *pizz.*

52 53 54 55

Pic. *ff*

Fls. 1.2 *ff*

Obs. 1.2 *mf cresc. ff fp*

E. Hn. *mf cresc. ff*

Cls. 1.2 *mf sub. cresc. ff*

B. Cl. *mf sub. cresc. ff*

Bsns. 1.2

C. Bn. *fp*

Hns. 1.2

Hns. 3,4

Tpts. 1-3

Tbns. 1.2 *a2 senza sord. fp mf*

B. Tbn. *fp mf*

Tba. *fp mf*

Perc. 1 (Glock.) *p f*

Perc. 2 (Vibes) *p ped. f*

Perc. 3

Perc. 4

Timp. *p f*

Pno. *f Lv. 8va*

Vln. I *f pizz.*

Vln. II *f pizz.*

Vle. *mp mf f ff*

Vc. *arco ff*

D. B. *fp*

Pic. *ff*

Fls. 1,2 *ff*

Obs. 1,2 *mf sub. cresc.* *ff* *fp*

E. Hn. *mf cresc.* *ff*

Cls. 1,2 *mf* *cresc.* *ff*

B.Cl. *f* *ff*

Bsns. 1,2 *mf* *cresc.* *ff*

C. Bn. *ff*

Hns. 1,2 *mf* *f* *f legato but clearly articulated*

Hns. 3,4 *mf* *f* *f legato but clearly articulated*

C Tpts. 1,2 *mf* *f* *f*

Bb Tpt. 3 *mf* *f*

Tbns. 1,2 *f*

B. Tbn. *f*

Tba. *f*

Perc. 1 (Glock.) *mf* *f*

Perc. 2 (Vibes) *mf ped.* *f*

Perc. 3

Perc. 4 Bass Dr. *fp*

Timp. *p* *f* G to F

Pno. *mf* *ff* l.v.

Vln. I *arco ff*

Vln. II *arco ff*

Vla. *ff*

Vcl. *ff*

D. B. *ff*

60 61 62 63 64

Pic. *ff* *sub. legato*

Fis. 1,2 *ff* *sub. legato*

Obs. 1,2 *ff* *sub. legato*

E. Hn. *ff* *legato*

Cls. 1,2 *ff* *legato*

B.Cl. *ff* *legato*

Bsns. 1,2

C. Bn.

Hns. 1,2 *f* *legato*

Hns. 3,4

C. Tpts. 1,2 *f* *legato but clearly articulated*

Bb Tpt. 3 *f* *legato but clearly articulated*

Tbns. 1,2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Timp.

Pno.

Vln. I *ff*

Vln. II *ff*

Vle.

Vc.

D. B.

65 66 67 68 69 70 71

This musical score page covers measures 65 through 71. It includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Trumpets in C, 3, and B-flat, Trombones 1, 2, and Bass, Tuba, Percussion 1-4, Piano, Violin I & II, Viola, Violoncello, and Double Bass. The woodwinds and strings play a melodic line with dynamic markings of *fp*, *ff*, and *pp*. The brass section provides harmonic support with *fp* and *ff* dynamics. The percussion section includes Glockenspiel, suspended cymbal, chimes, and timpani, with dynamic markings of *p* and *ff*. The piano part features a *div. pizz.* marking in measure 67. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

72 73 74 75 76 77 78 79

Pic. *ff*

Fls. 1,2 *ff*

Obs. 1,2 *ff*

E. Hn.

Cls. 1,2 *ff*

B.Cl.

Bsns. 1,2 *pp* *ff*

C. Bn.

Hns. 1,2 *ff*

Hns. 3,4 *ff*

C Tpts. 1,2 *fff* brassy *mf*

Bb Tpt. 3

Tbns. 1,2 *fff* brassy *mf*

B. Tbn.

Tba. *fff* brassy *mf*

Perc. 1 (Glock.) *ff*
Vibes hard yarn *ff* ped.

Perc. 2 *ff* ped.

Perc. 3 (Chimes) *ff* ped.

Perc. 4 Almglocken hard yarn * *ff*

Timp.

Pno. *ff*

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vcl. *fp* *ff*

D. B. *fp* *ff*
unis. arco

* Use Bb-G-E (as before) if these pitches (B-F#-D#) are not available. (The note C should be used in either instance.)

80 81 82 83 84 85 86 87 88

This page of a musical score covers measures 80 through 88. The instrumentation includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3, & 4, Trumpets 1, 2, & 3, Trombones 1, 2, & 3, Tuba, Percussion 1-4, Timpani, Piano, Violin I & II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time and features a variety of dynamics and articulations. The woodwind and brass sections play sustained notes with dynamic markings such as *fff* *sub. brassy*, *p*, and *pp*. The percussion section includes complex rhythmic patterns with triplets and dynamic markings like *ff*, *mf*, and *p*. The piano part features intricate triplet patterns with dynamic markings *ff* and *p*. The string section is mostly silent, with the Double Bass playing a pizzicato line in measures 87 and 88.

89 90 91 92 93 94

This musical score page covers measures 89 through 94. The instruments and their parts are as follows:

- Pic.**: Piccolo, rests throughout.
- Fl. 1**: Flute 1, playing a melodic line with dynamics *ff* and *mf*.
- Fl. 2**: Flute 2, playing a melodic line with dynamics *ff* and *mf*.
- Ob. 1**: Oboe 1, playing a melodic line with dynamics *ff* and *mf*.
- Ob. 2**: Oboe 2, playing a melodic line with dynamics *ff* and *mf*.
- E. Hn.**: English Horn, rests throughout.
- Bb Cl. 1**: B-flat Clarinet 1, playing a melodic line with dynamics *ff* and *mf*.
- Bb Cl. 2**: B-flat Clarinet 2, playing a melodic line with dynamics *ff* and *mf*.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsns. 1, 2**: Bassoons 1 and 2, playing sustained notes with dynamics *p*.
- C. Bn.**: Contrabassoon, playing a sustained note with dynamics *p*.
- Hns. 1, 2**: Horns 1 and 2, rests throughout.
- Hns. 3, 4**: Horns 3 and 4, rests throughout.
- C Tpts. 1, 2**: Cornet Trumpets 1 and 2, rests throughout.
- Bb Tpt. 3**: B-flat Trumpet 3, rests throughout.
- Tbns. 1, 2**: Trombones 1 and 2, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Perc. 1-4**: Percussion 1 through 4, rests throughout.
- Timp.**: Timpani, rests throughout.
- Pno.**: Piano, rests throughout.
- Vln. I**: Violin I, playing a rhythmic pattern with dynamics *p* and *mf*.
- Vln. II**: Violin II, playing a rhythmic pattern with dynamics *p* and *mf*.
- Vlc.**: Viola, playing a melodic line with dynamics *mf* and *f*.
- Vc.**: Violoncello, playing a melodic line with dynamics *f*.
- D. B.**: Double Bass, playing a melodic line with dynamics *mf* and *f*, including a *(pizz.)* marking.