

PAUL HAYDEN

Short Stories

for solo flute, percussion, and strings

Magnolia Music Press

ORCHESTRA

Percussion (1 player) — vibraphone, marimba, drumset (high hat, snare drum, 3 tom toms, bass drum, triangle)

Solo Flute

Strings — minimum 2 per section for Violin I, Viola, and Cello. Four or more per section strongly preferred. At least one double bass should, if possible, have a low C extension. Instruments without the extension should play the low notes an octave higher.

This score is in C. The double bass sounds an octave lower than written.

Duration:

Movement I: 5 mins.

Movement II: 4 mins.

Movement III: 6 mins.

Total timing: 15 mins.

Performance notes on the solo flute part:

The third movement requires some voiced sounds directed into the embouchure hole. Amplification of these passages is recommended but not required.

The notations (and some explanations) below are the same as found in *Three Beats for Beatbox Flute* by Greg Pattillo. Videos on how to perform these sounds can be found by searching “Pattillo Three Beats” at <youtube.com>.

√

ts = a closed high hat sound, produced with the tip of the tongue, inhaled. The tongue briefly remains in the airway after the articulation to produce the white note cymbal sound. Rolling the flute inward while producing this sound created a subtle lowering (by about a quarter tone) of the residual tones.

K = a rim shot sound, produced with the back of the tongue. It is like starting the words “curry” or “curtain”, and should have a loud resonant cracking sound.

B = a drum kick sound, produced with lips. It should be full, loud and deep. Like popping your lips with a “p” sound, but lower in pitch and with an open throat.

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Program Note

I have long believed that a musical composition is a personal communication between the composer and each individual listener. The composer is saying something specific to the listener that might be interpreted as exciting, dull, engrossing, tedious, moving, or simply anodyne -- much like the conversations we have with each other every day. Although the title of each "story" ("Barcelona -- for P", "Berceuse -- for G", "Caracas -- for R & M") alludes to a different culture, no attempt has been made to evoke local music. Each story has something to say -- exactly what that is isn't important. How each listener responds to the tales is all that matters.

Paul Hayden

Biographical Information

Paul Hayden (b. 1956) received his graduate degrees in music composition from the University of Illinois at Urbana-Champaign where he studied with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. Dr. Hayden has taught music at Louisiana State University and at Eastern Illinois University.

Hayden has received awards, grants, or recognition from ASCAP, the American Music Center, the Charles Ives Center for American Music, Delius Composition Competition (grand prize winner for *A Tre* for solo flute), the National Flute Association's Newly Published Music Competition (winner for *A Tre* and *Grand Mamou* for flute and piano), Truman State University/MACRO Society Composers Competition (for *Filé* for orchestra), and the Virginia College Band Directors National Association (for *Scintilla* and *Chalumeau*, both for wind ensemble). Recent premieres include his *Concerto for Alto Saxophone and Orchestra* at the North American Saxophone Alliance Biennial Conference, *Simple Serenades* by Gabriel Beavers and the Mancini Institute Orchestra at the University of Miami, *In Plain Air* by the Shreveport Symphony Orchestra, and *Clara*, based on fragments of music by Clara Schumann, by the Baton Rouge Symphony.

Hayden's music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press. His music is recorded on the Centaur, Opus One, Mark, and WorldWinds record labels.

More information can be found at his website at <paulhayden.com>.

Audio excerpt begins at ms. 11

Short Stories

for solo flute, percussion, and strings

I. Barcelona

for P

PAUL HAYDEN

(2016)

$\text{♩} = 76$

Percussion

Flute

Violin

Violin II

Viola

Violoncello

Double Bass

$\text{♩} = 76$

f *secco*

f *secco*

f *secco*

f *secco*

f *secco*

f *pizz.*

f

2 3

Fl.

Vln.

Vln. II

Vla.

Vc.

DB

f

f

f

f

f

f

4 5 6 7 8

Fl. *pp*

9 10 11 12

Vln. *v*

Vln. II *v*

Vla. *v*

Vc. *v*

DB



Fl. *f*

13 14 15

Vln.

Vln. II

Vla.

Vc.

DB

Fl. *flg.*

16 17 18

Vln. *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB *f*

Fl. *p* *f*

19 20

Vln. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

Musical score for measures 21-23. The score includes parts for Flute (Fl.), Violin I (Vln.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). Measure 21 is in 3/4 time, measure 22 is in 3/8 time, and measure 23 is in 6/8 time. A dynamic marking of *f* (forte) is present in measure 23. A double bar line is located at the end of measure 23.

Musical score for measures 24-28. The score includes parts for Flute (Fl.), Violin I (Vln.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). Measure 24 is in 3/4 time, measure 25 is in 3/4 time, measure 26 is in 3/4 time, measure 27 is in 3/4 time, and measure 28 is in 3/4 time. A dynamic marking of *p* (piano) is present in measure 24. A double bar line is located at the end of measure 28.

Fl.

29 30

Vln.

Vln. II

Vla.

Vc.

DB

f

f

f

f

f



Fl.

31 32 33

Vln.

Vln. II

Vla.

Vc.

DB

f *p*

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

Fl.

Vln.

Vln. II

Vla.

Vc.

DB

34 35 36 37

f *p* *f* *p*

Fl.

Vln.

Vln. II

Vla.

Vc.

DB

38

f *ff*

p *f* *f* *f* *f* *f*

mp *mf* *f*

arco

spicc.

$\text{♩} = \text{♩} = 76$

Fl.

Vln. 40 41 42

Vln. II

Vla.

Vc.

DB



non rit.

Fl.

Vln. 43 44 non rit. 45

Vln. II

Vla.

Vc.

DB

ff

ff

ff

ff

ff

ff

ff

ff

sul D

sul G

♩ = ca. 60 accel.

♩ = ca. 100

rit.

Fl. *rubato*

Vln. *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

DB *f* *mf* *mp*



♩ = ca. 72

Meno mosso (♩ = 60)

Fl. *mf* *p* *mf*

Vln. *p* *p* *mp*

Vln. II *p* *p* *mp*

Vla. *p* *p* *mp*

Vc. *p* *p* *mp*

DB *p* *p* *mp*

breve

spicc.

49

51

Fl. *p* *mf* *p* *mfsub.* *p* *mfsub.*

52 53 54

Vln. *p* *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p*

DB *p* *mp* *p* *mp* *p*

rit. - - - - - Tempo I° (♩. = 76)

Perc. Marimba *f*

55

Vln. *mp* *p* *pp* *f* *secco*

Vln. II *mp* *p* *pp* *f* *secco*

Vla. *mp* *p* *pp* *f* *secco*

Vc. *mp* *p* *pp* *f* *secco*

DB *mp* *p* *pp*