

## INSTRUMENTATION

**This is a transposed score.**

Standard octave transpositions are in effect for crotales (15ma), piccolo (8va), xylophone (8va), contrabassoon (8vb), and double bass (8vb).

Players on each part may be doubled as desired.

- Piccolo
- 3 Flutes (at least two on each part; one 3rd flute doubling Piccolo 2 at end of movement II)
- 2 Oboes
- 3 B-flat Clarinets (at least two on each part)  
B-flat Bass Clarinet  
E-flat Contra-alto Clarinet  
B-flat Contrabass Clarinet
- 2 Bassoons  
Contrabassoon
- 2 E-flat Alto Saxophones  
B-flat Tenor Saxophone  
E-flat Baritone Saxophone
- 4 Trumpets in C or B-flat (C preferred, especially for 1st Trumpet)
- 4 F Horns
- 3 Trombones  
Bass Trombone
- 2 Euphoniums
- 2 Tubas (F and/or E-flat tubas preferred. Ossia provided in movement I for CC and/or BB-flat tubas.)  
*More than 2 tubas may be used. 4 F or E-flat tubas would be ideal.*

Double Bass (with a low C extension, if possible)

*More than 1 double bass may be used. 2-3 double basses with low C extensions on some or all of the instruments would be ideal.*

Piano (lid fully raised or removed)

Timpani (5 drums) and 2 Shakers (high-low; metal or plastic body with fine beads preferred)

mvmt. I tuning:      mvmt. II opening tuning:



Percussion 1: Vibraphone, 5 Tom-Toms (5 different sizes; as large as possible)

Percussion 2: Crotales, large Tam-Tam (not shared with Percussion 4), 6 Roto-Toms (or any combination of roto-toms, tom-toms, tenor drums, boobams, congas, and/or bongos)

Percussion 3: Xylophone, Bass Drum 1 (on opposite side of stage from Bass Drum 2), high Suspended Cymbal, 4 Tom-Toms (4 different sizes; as small as possible)

Percussion 4: Marimba, Bass Drum 2 (on opposite side of stage from Bass Drum 1), suspended Bell Plate (as large as possible), large Tam-Tam (not shared with Percussion 2; can be smaller than Percussion 2 Tam-Tam, if necessary)

Percussion 5: Tubular Bells, Snare Drum, Field Drum, low Suspended Cymbal

**Duration:**

movement I -- 6-1/2 mins.

movement II -- 5-1/2 mins.

Performance materials available on rental from the publisher.

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## Program Note

*Leviathan* is in two movements: a slow opening movement (“Awakening”) and a fast second movement (“The Hunt”). The introduction of the first movement incorporates harmonic series in the horns and tubas which use notes which are out-of-tune with the rest of the ensemble. (Horn and tuba players normally change fingerings to correct those out-of-tune notes, but that is not done here.) The second movement is a chaconne -- a form based on a repeating chord progression. The chord progression heard at the beginning of the movement is heard, in various forms, in the seven variations that follow.

— Paul Hayden

## Notes to the conductor

Movement I: Horns and tubas play harmonic series based on concert pedal D’s in mm. 24-33. No change of fingering is necessary or desired while playing these harmonic series. Tubas play up to the 7th harmonic (a C that is about 31 cents flat), while the horns play up to the 11th harmonic (a concert G# that is about 49 cents flat). No attempt should be made to correct these pitches since an “out-of-tune-like” sound is desired. (An ossia is provided for CC and BB-flat tubas.)

The lowered concert C is notated with this accidental: 

The lowered concert G# is notated with this accidental: 

Movement II: While some variation of the main tempo (♩ = 152) is acceptable, the tempo must not drag. Any tempo below about 144 would be undesirable. It is especially important to keep the tempo from dragging in those sections emphasizing low instruments (like Variation 6, ms. 178 and following).

## Biographical Information

Paul Hayden (b. 1956) received his graduate degrees in music composition from the University of Illinois at Urbana-Champaign. He has studied composition with Ben Johnston, Salvatore Martirano, Thomas Fredrickson, James Drew, and Dinos Constantinides. 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, Beauport Classical, Mark, and WorldWinds record labels.

More information can be found at his website at <[paulhayden.com](http://paulhayden.com)>.

audio excerpt begins here

3

note microtones in horns & tubas

24 25 26 27 28 29 30

Pic.

Fls. *a3*

Obs. *a2*

1

Cl. 2

3

B. Cl.

C-A Cl.

C-B. Cl.

Bsn. 1

Bsn. 2

C-Bsn.

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

C Tpts.

Hns. *(1<sup>o</sup>, 2<sup>o</sup>)* *a4* *(3<sup>o</sup>, 4<sup>o</sup>)*

1, 4

2, 3

Euph. 1

2

CC/BB

Ossia

Tubas *a2*

D. Bass

Piano

Timp.

1

2

Perc. 3

4

5

low Sus. Cym.  
med. cord

*p* *mp* *mf*

31 32 33 34

Pic. Fls. Obs. 1 Cls. 2 3 B. Cl. C-A Cl. C-B. Cl. Bsn. 1 Bsn. 2 C-Bsn. A. Sax 1 A. Sax 2 T. Sax. B. Sax. C Tpts. Hns. Tbns. 1, 4 2, 3 Euph. 1 2 CC/BBb Ossia Tubas D. Bass Piano Timp. Perc. 1 2 3 4 5

non rit.

5

♩ = 50

35 36 37 38 39 40 41

Pic. *mf* *ff*

Fls. *mf* *ff*

Obs. *mf* *ff*

1 *mf* *ff*

Cl. 2 *mf* *ff*

3 *mf* *ff*

B. Cl. *mf* *ff*

C-A Cl. *mf* *ff*

C-B. Cl. *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

C-Bsn. *mf* *ff*

A. Sax 1 *mf* *ff*

A. Sax 2 *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

C Tpts. *mf* *ff*

Hns. *mf* *ff* *a4* *f* *mf.sub.*

1, 4 *mf* *ff* *a2* *f* *mf.sub.*

2, 3 *mf* *ff* *a2* *f* *mf.sub.*

Euph. 1 *mf* *ff* *f* *mf.sub.*

2 *mf* *ff* *f* *mf.sub.*

Tubas *mf* *ff*

D. Bass *mf* *ff*

Piano *ff*

Timp. *f* *ff* L.V. *pp*

1 *f* *ff* *pp*

2 *f* *ff* *pp*

Perc. 3 *f* *ff* *pp*

4 *f* *ff* *pp*

5 *f* *ff* L.V. *pp*

42

43

44

45

46

47

48

Pic. Fls. Obs. B $\flat$  Cls. B. Cl. C-A Cl. C-B. Cl. Bsns. C-Bsn. A. Sax. 1 2 T. Sax. B. Sax. C Tpts. Hns. Tbn. (a4) Euph. (a2) Tubas D. Bass Piano Timp. 1 2 Perc. 3 4 5

The score is for measures 42 through 48. Measures 42-43 are in 4/4 time, 44-45 in 3/4, and 46-48 in 2/4. The woodwind section (Pic., Fls., Obs., B $\flat$  Cls., B. Cl., C-A Cl., C-B. Cl., Bsns., C-Bsn., A. Sax., T. Sax., B. Sax.) is mostly silent. The brass section (C Tpts., Hns., Tbn., Euph., Tubas) has melodic lines starting in measure 43. The percussion section (Timp., 1, 2, Perc. 3, 4, 5) has a rhythmic pattern starting in measure 42. Dynamics include *mf*, *ff*, *mf sub.*, and *pp*. Performance markings include accents, slurs, and articulation marks.



49 50 51 52 53 54 55 56 57 58

Pic. *mf* *sub.*

Fls. *ff* *f* *mf* *sub.*

Obs. *ff* *f* *mf* *sub.*

1 *ff* *f* *mf* *sub.*

Cls. 2 *ff* *f* *mf* *sub.*

3 *ff* *f* *mf* *sub.*

B. Cl. -

C-A Cl. -

C-B. Cl. -

Bsns. -

C-Bsn. -

A. Sax 1 *ff* *f* *mf* *sub.*

A. Sax 2 *ff* *f* *mf* *sub.*

T. Sax. -

B. Sax. -

C Tpts. *f* *ff* *f* *mf* *sub.*

Hns. *f* *ff* *f* *mf* *sub.*

Tbns. *f* *ff* *f* *mf* *sub.*

Euph. *ff* *f* -

Tubas -

D.Bass -

Piano -

Timp. *f* *ff* *pp* L.V.

1 *f* *ff* *pp*

2 *f* *ff* *pp*

Perc. 3 *f* *ff* *pp*

4 *f* *ff* *pp*

5 *f* *ff* *pp* L.V.