

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>.

2nd movement audio excerpt begins here

II. The Hunt (Chaconne)

Theme

Var. 1

♩ = 152

3

4

5

6

7

8

9

10

11

12

13

14

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 1, Flute 2/3, Oboes, B♭ Clarinets, B♭ Bass Clarinet, E♭ Contra-alto Clarinet, B♭ Contrabass Clarinet, Bassoons, Contrabassoon, E♭ Alto Saxophone 1/2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes Trumpets (1-4), Horns, Trombones (1, 2 and 3, 4), Euphoniums, and Tubas. The string section includes Double Bass and Percussion (Timpani/Shakers, Vibes, Xylophone). The score is in 3/4 time with a tempo of 152. Dynamics range from *p* to *ff*. Performance instructions include 'Harmon mute stem in', 'a4 stopped', 'Vibes (motor on) hard sticks', and 'L.V.'. The woodwinds and strings play the main theme, while the brass section provides harmonic support and rhythmic patterns.

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Pic. *ff* *p* *f* *p sub.*

Fl. 1 *ff* *p* *f* *p sub.*

Fls. 2, 3 *ff* *p* *f* *p sub.*

Obs. 1 *ff* *p* *f* *p sub.*

Obs. 2 *ff* *p* *f* *p sub.*

B♭ Cls. 1 *ff* *p* *f* *p sub.*

B♭ Cls. 2 *ff* *p* *f* *p sub.*

B♭ Cls. 3 *ff* *p* *f* *p sub.*

B. Cl. *ff* *p* *f* *p sub.*

C-A Cl. *f*

C-B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C-Bsn. *f*

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

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

T. Sax. *ff* *p* *f* *p sub.*

B. Sax. *ff* *p* *f* *p sub.*

Tpts. 1 *ff* *p*

Tpts. 2 *ff* *p*

Tpts. 3 *ff* *p*

Tpts. 4 *ff* *p*

Hns. *ff* *p*

Tbns. 1, 2 *ff* *p*

Tbns. 3, 4 *ff* *p*

Euph. 1 *f*

Euph. 2 *f*

Tubas 1 *f*

Tubas 2 *f*

D. Bass *f*

Piano *ff* *f* *sf*

Timp./Shakers *f* *mf sub.*

Perc. 1 (Vibes) (hard sticks) *ff* *L.V.*

Perc. 2 Crotales *ff* *L.V.*

Perc. 3 (Xylo.) *ff* *f*

Perc. 4 Bell Plate heavy felt beater *f* *L.V. to Marimba*

Perc. 5 Tub. Bells *ff* *L.V.*

30 31 32 33 34 35 36 37 38 39 40 41

Pic. Fl. 1 Fls. 2 3 Obs. 1 2 B. 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. Tpts. Hns. Tbns. Euph. 1 2 Tubas 1 2 D. Bass Piano Timp./ Shakers Perc.

Score for measures 30-41, page 15. The score includes parts for Piccolo, Flute 1, Flutes 2 & 3, Oboe 1 & 2, Bass Clarinet 2 & 3, Bass Clarinet, Cor Anglais, Cor Anglais Bass, Bassoon 1 & 2, Contrabassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Trumpets, Horns, Trombones, Euphonium 1 & 2, Tubas 1 & 2, Double Bass, Piano, and Percussion (Timp./Shakers, Perc.). The score features various dynamics such as p, mf, mp, and p sub, and includes performance markings like 'loco' and 'p sub.'

Var. 3

42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57

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

(Harmon mute stem in) a2

pizz. p f psub.

δ^{m} L.V. p f psub.

(Vibes) med. cord L.V. p ped. psub. sim.

(Crotales) L.V. p psub.

Marimba mf f mfsub.

(Tub. Bells) p f psub. sim.

(*) (*)

58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73

Pic. *mp* *mf*

Fl. 1 *mp* *mf*

Fls. 2, 3 *mp* *mf*

Obs.

B♭ Cls.

B. Cl. *mf*

C-A Cl. *mf*

C-B. Cl. *mf*

Bsns. *mf*

C-Bsn. *mf*

A. Sax. 1, 2

T. Sax.

B. Sax. *mf*

1, 2 *mp* *mf*

Tpts. (Harmon mute stem in) *mp* *mf*

3, 4 *mp* *mf*

Hns.

1, 2 *mp* *mf*

Tbns. (Harmon mute stem in) *mp* *mf*

3, 4 *mp* *mf*

Euph.

Tubas

D. Bass

Piano

Timp./ Shakers

1

2

Perc. 3

4

5

18
Var. 4

74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89

Pic. *f*

Fl. 1 *f*

Fls. 2, 3 *f*

Obs. *p* *mf*

B_♭ Cls. 1 *mf* *p*

B_♭ Cls. 2, 3 *mf* *p*

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

C-A Cl. *f* *mf* *p*

C-B. Cl. *f* *mf* *p*

Bsns. *f* *mf* *p*

C-Bsn. *f*

A. Sax. 1, 2 *mf* *p*

T. Sax.

B. Sax. *f*

Tpts. 1, 2 *f* mute off

Tpts. 3, 4 *f* mute off

Hns.

Tbns. 1, 2 *f* mute off

Tbns. 3, 4 *f* mute off

Euph.

Tubas *p* *mf*

D. Bass *f*

Piano *mf*

Timp./Shakers *f* *p*

1 *f* to low Toms *

2 *mf* to Rototoms

3 *f* to high Toms

4 *f* to Bass Drum 2

5 *mf* to Sn. Dr./Field Dr. *

Pic.

Fls.

Obs.

1
B \flat Cls.
2
3

B. Cl.

C-A Cl.

C-B. Cl.

Bsns.

C-Bsn.

A. Sax. 1
2

T. Sax.

B. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tubas

D.Bass

Piano

Timp/
Shakers

Perc.

p *f* *p*

Pic. Fls. Obs. 1 B \flat Cls. 2 3 B. Cl. C-A Cl. C-B. Cl. Bsns. C-Bsn. A. Sax. 1 2 T. Sax. B. Sax. Tpts. Hns. Tbns. Euph. Tubas D. Bass Piano Timp./ Shakers Perc.

The score is written for a large orchestra. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The music is divided into measures 104 through 116. The dynamics range from *p* (piano) to *f* (forte). The woodwinds and strings play sustained notes, while the brass instruments play rhythmic patterns. The percussion instruments are marked with rests.

117 118 119 120 121 122 123 124 125 126 127 128 129 130

Pic.

Fls.

Obs.

1

B \flat Cls.

2

3

B. Cl.

C-A Cl.

C-B. Cl.

Bsns.

C-Bsn.

A. Sax. 1

2

T. Sax.

B. Sax.

Tpts.

1

Hns.

2

Tbns.

Euph.

Tubas

D.Bass

Piano

Timp/
Shakers

Perc.

p

mf

Var. 5

	131	132	133	134	135	136	137	138	139	140	141	142
Pic.												
Fls.												
Obs.												
B \flat Cls.	1	p										
	2											
	3											
B. Cl.												
C-A Cl.						<i>ff</i> sub.		<i>mf</i>				
C-B. Cl.						<i>ff</i> sub.		<i>mf</i>				
Bsns.						<i>ff</i> sub.		<i>mf</i>				
C-Bsn.						<i>ff</i>		<i>mf</i>				
A. Sax. 1 2						<i>ff</i> sub.		<i>mf</i>				
T. Sax.						<i>ff</i>		<i>mf</i>				
B. Sax.						<i>ff</i>		<i>mf</i>				
Tpts.												
Hns.	1, 2	p				<i>ff</i> sub.		<i>mf</i>				
	3, 4					open <i>ff</i>		<i>mf</i>				
Tbns.	1, 2					<i>ff</i>		<i>mf</i>				
	3, 4					open <i>ff</i>		<i>mf</i>				
Euph.						a2 <i>ff</i>		<i>mf</i>				a2
Tubas						a2 <i>ff</i>		<i>mf</i>				
D. Bass						arco <i>ff</i>		<i>mf</i>				
Piano						<i>ff</i> δ^{nb}		<i>mf</i>				
						δ^{nb}						
Timp./ Shakers							Timpani <i>f</i>				sim.	
	1						low Toms <i>f</i>					
	2						Rototoms <i>f</i>					
	3						high Toms <i>f</i>					
	4						Bass Drum 2 <i>f</i>					
Perc.							Snare Drum snare on <i>f</i>				<i>f</i>	sim.
	5						Field Drum snare on <i>f</i>				R.S.	R.S.

143 144 145 146 147 148 149 150 151 152 153

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

Stand up (optional)
a2
cresc.
a2
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
loco
loco
cresc.
to Tam-Tam
p
cresc.
to Tam-Tam
p
cresc.
R.S. R.S.

Pic. Fls. Obs. B♭ Cls. B. Cl. C-A Cl. C-B. Cl. Bsns. C-Bsn. A. Sax. 1 2 T. Sax. B. Sax.

1 2 3 4

Tpts. (standing) open *ff* non dim.

Hns. 1, 2 3, 4 *ff* *p*

Tbns. 1, 2 3, 4 *ff* *p*

Euph. *ff* *p*

Tubas *ff* *p*

D. Bass *ff* *p*

Piano *ff* L.V.

Timp./ Shakers *ff*

1 2 3 4 5

Perc. *f* *poss.* *ff* L.V. to Bass/Drum 2

A down to G#
G down to F#
D down to C#
Bb down to A
Eb down to D

Var. 6 push the tempo from here to the end (♩ = 152-160)

168 169 170 171 172 173 174 175 176 177

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

Musical score for Var. 6, measures 168-177. The score includes parts for Piccolo, Flute, Oboe, Clarinets (B \flat , B, C-A, C-B), Bassoons (1, 2, C), Saxophones (A1/2, T, B), Trumpets (1-4), Horns (1, 2, 3, 4), Trombones (1, 2, 3, 4), Euphonium, Tubas, Double Bass, Piano, and Percussion. The score features various dynamics (ff, mf, mp, p), articulations (legato, senza Ped.), and performance instructions like "sit down".