

INSTRUMENTATION

This score is in C. 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
- 4 Tubas (F and/or E \flat tubas preferred. Ossia provided in movement I for CC and/or BB \flat tubas.)

Double Bass (if more than one player, at least one must have a low C extension)
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, 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)

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 sounding 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 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♭ tubas.)

The lowered C is notated with this accidental: 

The lowered 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>.

49 50 51 52 53 54 55 56 57 58

Pic. Fls. Obs. 1 Cls. 2 3 B. Cl. C-A Cl. C-B. Cl. Bsns. C-Bsn. A. Sax 1 A. Sax 2 T. Sax. B. Sax.

Tpts. Hns. Tbn. Tubas D. Bass Piano

Timp. 1 2 Perc. 3 4 5

accel. ----- ♩ = ca. 92 rit. ----- ♩ = 60

59 60 61 62 63 64 65 66 67 68 69 70

Pic. *f* *ff* *mf* *p* *pp*

Fl. 1 *f* *ff* *mf* *p* *pp*

Fls. 2 & 3 *f* *ff* *mf* *p* *pp*

Obs. *f* *ff* *f* *mf* *p* *pp*

1 *f* *ff* *mf* *p* *pp*

Cl. 2 *f* *ff* *f* *mf* *p* *pp*

3 *f* *ff* *mf* *p* *pp*

B. Cl. *ff* *f*

C-A Cl. *ff* *f*

C-B Cl. *ff* *f*

Bsn. 1 *ff* *f*

Bsn. 2 *ff* *f*

C-Bsn. *ff* *f*

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

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

T. Sax. *ff* *f* *mf*

B. Sax. *ff* *f* *mf*

Tpts. *f* *ff* *f* *mf*

Hns. *f* *ff* *f*

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

1, 2 *ff* *f*

Tubas 3 *ff* *f*

4 *ff* *f*

D. Bass *ff* *f* *mf*

Piano *ff* *f* *p*

Timp. *f* *ff*

1 *f* *ff* motor on mod. slow Vibes *p* ped. (hold until all sound has died away)

2 *f* *ff* to Crotales Crotales *p* do not dampen any notes

3 *f* *ff* to hi Sus. Cym.

4 *f* *ff* to Bell Plate Bell Plate heavy felt beater L.V. *p*

5 *f* *ff* L.V. to Tub. Bells Tubular Bells *p* ped. (hold until all sound has died away)

71 72 73 74 75 76 77 78

Pic.

Fl. 1

Fl. 2

Fl. 3

Obs.

1

Cls. 2

3

B. Cl.

C-A Cl.

C-B. Cl.

Bsn. 1

Bsn. 2

C-Bsn.

A. Sax. 1

2

T. Sax.

B. Sax.

Tpts.

Hns.

Tbns.

Tubas

D. Bass

Piano

cresc.

(Ped.)

f

L.V.

Timp.

1

2

Perc.

3

4

5

cresc.

mf

mf

f

L.V. to Bass Drum 2

L.V. to low Toms

L.V. to Rototoms

L.V. to Bass Drum 1

L.V.

hi Sus. Cym. scrape w/coin dome to edge

79 80 81 82 83 84 85 86 87 88

Pic. *p* *pp* *p* *p* *pp* *p* *mp*

Fl. 1 *p* *pp* *p* *p* *pp* *p* *mp*

Fl. 2 *p* *pp* *p* *p* *pp* *p* *mp*

Fl. 3 *p* *pp* *p* *p* *pp* *p* *mp*

Obs. *pp* *p* *pp* *p* *pp* *p* *mp*

1 *p* *pp* *p* *pp* *p* *mp*

Cls. 2 *p* *pp* *p* *pp* *p* *mp*

3 *p* *pp* *p* *pp* *p* *mp*

B. Cl. *p* *pp*

C-A Cl. *pp* *p* *pp*

C-B. Cl. *p* *pp*

Bsn. 1 *p* *pp*

Bsn. 2 *p* *pp*

C-Bsn. *p* *pp*

A. Sax 1

A. Sax 2

T. Sax.

B. Sax.

Tpts.

Hns.

Tbns.

Tubas

D.Bass

Piano

Timp.

Perc.

89 90 91 92 93

Pic. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *mf* *f*

Obs. *mf* *f*

1 *mf* *f* *ff*

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

3 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

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

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

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

C-Bsn. *mf* *f* *ff*

A. Sax 1 *mf* *f*

A. Sax 2 *mf* *f*

T. Sax. *mf* *f* *ff*

B. Sax. *mf* *f* *ff*

Tpts.

Hns.

Tbns.

1, 2 *ff* a2

3, 4 *ff* a2

D. Bass *ff*

Piano *ff* chromatic cluster L.V. Ped.

Timp. *ff* L.V.

1 *ff* low Toms

2 *ff* Rototoms

Perc. 3 *ff* Bass Drum 1 *p*

4 *ff* Bass Drum 2 *p sub.*

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