

to Bill King

Rudolf Haken
Concerto for Clarinet,
Orchestra, and Steel Pans

trumpet in c

© 2004 Rudolf Haken
University of Illinois School of Music
1114 W. Nevada St.
Urbana, IL 61801 USA
Email rlhaken@yahoo.com
Website www.rudolfhaken.com
Tel. 217-244-2667
Notated using LIME music notation software
available at www.cerlsoundgroup.org

27 September 2004

- I. Allegro moderato measure 1 duration 9 min. 16 sec.
II. Andante measure 249 duration 6 min. 9 sec.
III. Presto measure 348 duration 8 min. 54 sec.

INSTRUMENTATION (35-piece orchestra including steel pans)

WOODWINDS

piccolo
oboe
clarinet in b-flat
bass clarinet in b-flat
soprano saxophone in b-flat
contrabassoon

BRASS

horn in f
trumpet in c
trombone
tuba

PERCUSSION

*5-octave marimba
4 tom-toms / vibraphone / suspended cymbal
steel band (6 musicians):
 lead steel pan 1
 lead steel pan 2 / snare drum
 double second steel pan 1
 double second steel pan 2
 cello steel pan / triangle
 bass steel pan / tam-tam

STRINGS

violin 1 (four players)
violin 2 (four players)
viola (four players)
cello (four players)
*6-string electric bass (one player)

*Alternative parts are available to substitute for unusual instruments:
5-octave marimba may be replaced by 4-octave marimba
6-string electric bass may be replaced by keyboard

RUDOLF HAKEN CONCERTO FOR CLARINET, ORCHESTRA, AND STEEL PANS

dedicated to Bill King

For several years this work remained a "concerto in search of a solo instrument." Originally the slow movement was written for the viola. The concerto was later performed as a trumpet concerto by Paul Merkelo, principal trumpet of the Montreal Symphony, then was recast as a concerto for soprano saxophone. I finally decided the clarinet was the ideal instrument for this concerto. It is in this form (with major changes to the orchestration) that the work is being performed this evening.

Interestingly, this is not the first concerto to be recast for different solo instruments: Bach rewrote violin concertos for the harpsichord, Mozart transcribed his oboe concerto for the flute, and Beethoven published a piano version of his violin concerto. Another interesting aspect of composition is finding the ideal location to compose. There are times when a noisy, disruptive environment is particularly inspiring. Mozart wrote his famous trio for clarinet, viola, and piano in a bowling alley. Similarly, I wrote much of this concerto during a lengthy Greyhound bus journey, actually choosing to travel by bus in order to give me time and repose for writing.

I have had a long-standing interest in incorporating steel pans into orchestral music. This union of vastly different timbres and musical styles has provided wonderful compositional opportunities.

The first movement of this concerto is a tribute to Johann Sebastian Bach. Although the music sounds nothing like Bach, it is based on four notes which spell his name. (In German notation, B-A-C-H is equivalent to B flat -A-C-B). This motif is first stated by the clarinet alone, followed by the lead steel pan. The electric bass then creates a twelve-tone ostinato by presenting "BACH" in three different tonalities. This serves as the basis for a calypso rhapsody played by the steel band. The clarinet and orchestra join in numerous variations on "BACH," which take on the character of group jazz improvisation, replete with quotations from major works. After a clarinet cadenza, the opening calypso theme returns, played by the full orchestra. A solo tuba ritornello leads into the lyrical second movement.

The slow movement is based on an "ACH" motif, that is to say, "B-A-C-H" minus the first note. Vibraphone and marimba accompany the solo clarinet in an expressive, melancholy tune, which is answered in solos by several members of the orchestra.

The finale then opens with a "CH" motif, which is of course the second half of the "BACH" motif. From this develops a raucous tune in triple meter, which alternates throughout the movement with an expansive, lyrical melody. The concerto culminates in a bombastic climax, featuring an epic battle between these two themes.

trumpet in C

to Bill King

Rudolf Haken Concerto for Clarinet, Orchestra, and Steel Pans

I. Allegro Moderato (♩=112)

cue

trpt.

4/4

solo clarinet

steelpan

electric bass

All cues are in concert pitch.

10

steelpan

14

19

23

27

32

37

Musical score for measures 37-40. The upper staff contains a complex melodic line with many sixteenth notes. The lower staff contains whole rests.

41

Musical score for measures 41-45. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains whole rests.

47

Musical score for measures 47-50. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains whole rests.

51

Musical score for measures 51-54. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains whole rests.

55

solo clarinet

Musical score for measures 55-58. The upper staff is labeled "solo clarinet" and contains a melodic line. The lower staff contains whole rests.

59

gong

solo clarinet

Musical score for measures 59-62. The upper staff contains a melodic line with triplets and a "gong" marking. The lower staff contains whole rests.

64

Musical score for measures 64-67. The top staff contains a melodic line with a sixteenth-note run and a sixteenth-note triplet. The bottom staff is mostly empty with some rests.

68

Musical score for measures 68-71. The top staff has a melodic line with a sixteenth-note triplet. The bottom staff has a sixteenth-note run starting in measure 71, marked with a forte 'f' dynamic.

72

orch.

Musical score for measures 72-77. The top staff is labeled 'orch.' and contains a melodic line. The bottom staff contains a sixteenth-note run starting in measure 75, marked with a forte 'f' dynamic.

78

solo clar. orch. clar. orch.

Musical score for measures 78-82. The top staff has a melodic line with dynamic markings 'solo clar.', 'orch.', 'clar.', and 'orch.'. The bottom staff has a sixteenth-note run starting in measure 80, marked with a forte 'f' dynamic.

83

clar. orch. clar. orch. clar.

Musical score for measures 83-86. The top staff has a melodic line with dynamic markings 'clar.', 'orch.', 'clar.', 'orch.', and 'clar.'. The bottom staff is mostly empty with some rests.

87

sax, marimba

clar.

p sostenuto

91

94

strings

mute on

p > > > >

99

gong solo clarinet

oboe, sax

with mute

tpt, hn

p

104

mute off

107

electric bass

111

orch. clar. & violas

sax & violins

solo clarinet

115

Musical score for measures 115-118. The top staff contains a complex melodic line with many sixteenth notes and slurs. The bottom staff is mostly empty with some rests.

119

Musical score for measures 119-121. The top staff continues the melodic line. The bottom staff has a few notes with dynamics *p* and *no mute*.

122

Musical score for measures 122-125. The top staff has *solo clarinet* and *piccolo* markings. The bottom staff has notes with accents.

126

Musical score for measures 126-129. The top staff continues the melodic line. The bottom staff is mostly empty with some rests.

130

Musical score for measures 130-133. The top staff continues the melodic line. The bottom staff is mostly empty with some rests.

134

Musical score for measures 134-137. The top staff is labeled *orch.* and has a complex melodic line. The bottom staff has notes with dynamics *ff*.

138

fff

142

clarinet cadenza

148

155

160

165

169

tr *tr-b* *tr-b* *tr-b*

175

electric bass
Tempo Primo (♩=112)
solo clar.

181

186

193

mba
solo clarinet

196

199

240

244

vib/mrba solo clarinet
II. Andante (♩=52)

251

256

263

steelpans

269

poco rit.

solo clarinet
Moderato (♩=72)

273

trumpet

trumpet solo

mf
cantabile

278

rit. solo clarinet

281

oboe poco rit.

285

vib/mba solo clar.
Andante (♩=52)

291

woodwinds poco rit.
cantabile
mf p poco rit.

295

solo clarinet
Allegretto (♩=126)
poco rit. a tempo

303

piccolo

311

sax
mp cresc. mf

317 *poco rit.*
vib/mba solo clarinet
Andantino (♩=58)

322 *poco rit.*
poco rit.
mp *p*

326 piccolo
Moderato (♩=72)

330 solo clarinet
Andante (♩=52)

334 sax piccolo bass clarinet
Moderato (♩=60)

338 trumpet solo clarinet
mp *rit.*

342 el. bass
allarg. *f*

348 *f* *mf* *mf* *mf*

solo clarinet

III. Solo - lento

Presto (♩=156)

353

orch.

360

solo clarinet

366

orch.

370

giocoso

mf

373

mf *agitato e crescendo*

376

solo clarinet

f

380

384

woodwinds pic. & vln. 1 woodwinds pic. & vln. 1

f

391

solo clarinet

tr tr

397

tr tr tr tr tr tr tr tr

403

bass clar., tuba

f

411

solo clarinet

snare drum

rall.

418

solo clarinet

Andante (♩=52)

426

434 horn
viola

443 *morendo*
ctbsn *allarg.*

450 solo clarinet
Presto (♩=156) orch.

457

463 solo clarinet
grazioso
pp

469 strings WW strings WW

476 strings solo clarinet

484 piccolo

489

489

493

piccolo

allarg.

oboe

Andante (♩=56)

solo clarinet

498

trumpet

trumpet solo

mp molto vibrato, schmalzig

506

solo clarinet

Presto (♩=156)

514

520

GP orch.

f

527

solo clarinet

orch.

533

solo clarinet

mf *agitato e crescendo* *f* *mf*

537

brass

f *molto agitato*

544

solo clarinet

orch. clarinet

solo clarinet

violas & cellos

fp *mp*

551

trmbn, bass clar.

oboe

solo clarinet

strings

mp-pp *ppsub.*

559

solo clarinet

rit.

565

violins, violas

Half tempo (♩=78)

570

woodwinds

574 *brass solo clarinet*
poco a poco stringendo
 (increase tempo gradually to Presto)
mp cantabile

581 *poco a poco crescendo*
mf crescendo

588 *violins* *solo clarinet*
Presto (♩=156)
crescendo e stringendo **ff**

594

598 *orch.*
f

602 *clar.* *orch.*
Largo molto sostenuto (♩=48)
ff grandioso

607

611

615

619 *molto allargando* *p* solo clarinet **Presto giocoso** (♩=156)

624 orch.

630 solo clarinet

637 orch. **ff**

642 solo clarinet **fff**

650 G.P. solo clarinet **ff**