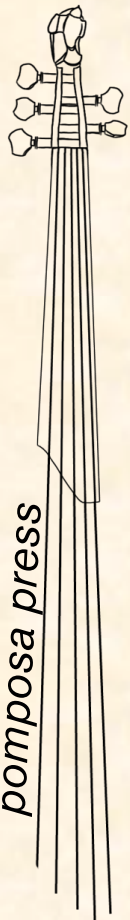


*to Bill King*

**RUDOLF  
HAKEN**

**CONCERTO FOR  
CLARINET,  
ORCHESTRA, AND  
STEEL PANS**



*pomposa press*

**SOLO CLARINET IN B $\flat$**

This concerto is available in three versions:

- 1) Clarinet, Orchestra and Steel Pans
- 2) Clarinet and Piano
- 3) Quintet version for Clarinet, 2 Violins, Viola and Cello (with optional tamtam, played by violist and clarinetist).

The clarinet solo part is identical in all three versions, except that in the quintet version the clarinetist plays tamtam (orchestral gong) in measures 606-616.

Additionally, in the quintet version, the violist plays tamtam in measures 61 & 99.

If no tamtam is available for a quintet performance, the clarinetist should simply omit the tamtam part, while the violist should play a low fortississimo c-sharp in measure 61, and a pianissimo open g in measure 99.

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)

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\*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." It was first performed as a trumpet concerto in 1996 with Paul Merkelo, principal trumpet of the Montreal Symphony, then recast as a concerto for soprano saxophone. Clarinetist Bill King recorded the work in its present form for Centaur Records, conducted by Julien Benichou.

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 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 slowly 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 that 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.

SOLO CLARINET IN B $\flat$

cues

steelpan

Cues are in concert pitch.

**I. Allegro Moderato** (♩=112)

clarinet B $\flat$

*p* solo

7

el. bass

steelpan

(48 measures rest)

13

18

23

28

33

38

44

50

55

60

\* gong

el. bass

optional gliss.

el. bass

f

6

6

molto marcato

64

trombone, tuba

optional gliss.

el. bass

trombone, tuba

6

6

69

orch.

ff

76

f

82

6

5

6

3

5

5

5

85

sax, marimba

*f*

90

brass

93

strings

97

gong violins

oboe, sax

*dolce*

*mp*

*p*

102

tpt, hn

strings

*mf*

*p*

*ff*

106

electric bass

*in tempo*

109

orch. clar. & violas  
sax & violins

1 2 3 4 5

114

electric bass

*pp* >

117

*p cresc.*

119

marimba

*f*

121

piccolo

brass

*ff*



124

piccolo

gong

violins

*tr*

*giocososo*

*sub. molto dim.*

*mp*

127

steel pans

violins

piccolo

130

cellos

*p*

134

orch.

1

2

3

4

5

139

6 7 8 9

Cadenza (m.143-172)

*f*

144

*mp*

148

*languido, legatissimo, dolce*

154

12 14

*stringendo*

157

*molto agitato*

*ff fff*

161

*sf sf*

164

*mf mp ff lentissimo molto accel.*

167

*presto possibile*

169

*pp tr poco a poco meno mosso tr*

175

electric bass  
**Tempo Primo** (♩=112)  
*pp*

*sempre pp*

181

*pp*

185

marimba electric bass steel pans

*pp* *p*

189

electric bass steel pans

*sempre p*

193

marimba orch. clarinet

*p* *sempre p*

196

electric bass

*p* *subito* *ff*

200

orch.

*ff*

204

209



Musical notation for measures 209-213. The key signature has one sharp (F#) and one flat (Bb). The melody consists of eighth and sixteenth notes with various rests and slurs.

214



Musical notation for measures 214-218. The melody continues with eighth and sixteenth notes, including a triplet in measure 215.

219



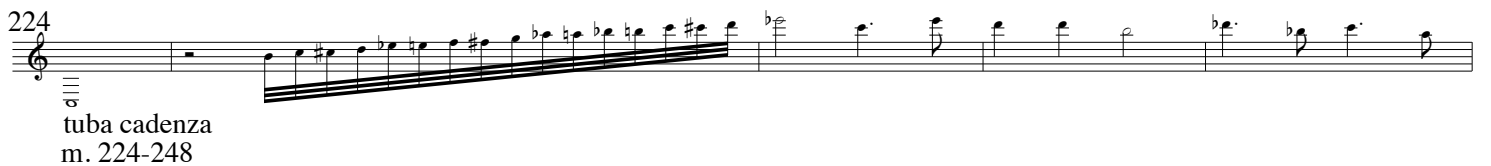
Musical notation for measures 219-221. The melody continues with eighth and sixteenth notes.

222



Musical notation for measures 222-223. The melody continues with eighth and sixteenth notes. The word *allargando* is written below the staff in measure 222.

224



Musical notation for measures 224-228. The melody continues with eighth and sixteenth notes. The word *tuba cadenza* is written below the staff in measure 224, with the measure numbers *m. 224-248* below it.

229

235

239

241

243

245

249  
vibraphone  
**II. Andante** (♩=52)  
*cantabile*  
*p*

254

259  
steelpan  
*rit. a tempo*  
*rit.*  
1 2

267  
*poco rit.*  
*pizz.*  
**Moderato** (♩=72)  
*mp*  
3 4 5 6 7

274  
marimba woodwinds trumpet  
1

278  
winds  
*rit. a tempo*  
*mp*  
2 3

282

oboe

*poco rit.*

vibraphone

**Andante** (♩=52)

1 2 3

*mp*

287

*cresc.*

*mf*

5

291

woodwinds

*poco rit.*

*cresc.*<sup>5</sup>

*molto cantabile*

295

**Allegretto** (♩=126)

*grazioso e misterioso*

*p*

301

*poco rit.*

*a tempo*

*poco rit.*

*a tempo*

308

piccolo

*poco accel.*

sax

*poco rit.*

1 2 3 4 5 6 7

318  
vibraphone  
**Andantino** (♩=58)  
*espr.*  
*mf*

322  
*cresc.*  
*f* *poco rit.* *allarg.* *molto dim.* *p*  
piccolo  
**Moderato** (♩=72)

327  
*rit.* solo clarinet  
1 2 3  
*mp*

332  
**Andante** (♩=52) **Moderato** (♩=60)  
sax piccolo bass clarinet  
1 2 3  
*mf* *p sub.*

338  
trumpet *rit.* vibraphone *poco meno mosso*  
*rit. mf* *a tempo* *f*

342  
el. bass  
*mp sub.* *pp* *possibile ff* *mp sub.* *morendo* *pp*  
*allargando*



348 solo clarinet (orchestra tacet) .....

**III. Solo - lento ad libitum**      **Presto (♩=156)**

bell up

*ffff*      *in tempo ff*

352

orch.

1      2      3      4      5      6

360

7

*f*

366

1

371

2      3      4      5      6

*f*

378

383

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

1      2      3      4      5      6

391

bass clarinet

cello

b. clar.

7 8 9 10

*tr* *tr*

*mp* *grazioso*

397

cello

b. clar.

cellos

*tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr*

*agitato e crescendo*

*ff*

402

el. bass

bass clar., tuba

1 2 3 4

*tr* *tr* *tr* *tr*

411

el. bass

snare drum

5 6

*tempo ad lib.*

*ff*

*rall.*

**Andante** (♩=52)

419

bass clarinet

*mf* *molto cantabile*

427

horn

436

viola

1 2 3 4 5 6 7 8 9 10

446 *morendo*  
 contrabassoon *allarg.* **Presto** (♩=156)  
 11 12 13 14  
 GP *f*

453  
 orch.  
 1 2 3 4

460  
 horn trumpet horn trumpet  
 5 6 7  
*grazioso*  
*mf*

467  
 orch. clarinet contrabassoon strings WW  
 1 2 3  
*cresc. e agitato* *f*

474  
 strings WW strings orch. clarinet  
 4 5 6 7 8 9 10  
*tr*  
*mp grazioso*

482  
 piccolo  
 1

487  
 2 3 4 5 6 7 8

494 piccolo  
*allarg.* oboe  
 steel pans, strings  
**Andante** (♩=56)  
*sultry, molto vibrato*  
 9 10 *allarg.*  
*mf*

502 trumpet  
 1 2 3

508 cellos  
 orch. clarinet  
 (orch. tacet)  
**Presto** (♩=156)  
*rit.*  
*crescendo*

514 contrabassoon  
 el. bass  
*f*

520 GP orch.  
 1 2 3 4 5 6 7 8

528 triangle  
 1st violins  
 triangle  
 1st violins  
 orch.  
 1 2  
*f* *giocoso*

535

trumpet

violas

*f*

540

marimba

brass cellos

545

trombone, bass clarinet

orch. clarinet

violas & cellos

*f*

*p sub.*

*p*

550

trombone, bass clarinet

oboe

*f*

*p sub.*

*p*

556

violins, violas

(orch. tacet)

1 2 3 4

*mf*

564

strings

woodwinds

*rit.*

**Half tempo (♩=78)**

1 2 3 4 5 6

*pp*

572

brass

**poco a poco stringendo**  
(increase tempo gradually to Presto)

7 8 9 10 11

*p*

*tr. tr.*

580

*mp*

*tr. tr.*

*agitato*

*mf*

586

*sempre crescendo e stringendo*

1 2 3 4

*piu f*

593

**Presto** (♩=156)

(orch. tacet)

*f*

598

1 2 3

*ff*

604

**Largo molto sostenuto** (♩=48)

TAMTAM (only in quintet version)

*ff*

617

*molto allargando*

**Presto giocoso** (♩=156)

clarinet

*f*

624

630

1 2 3 1

*f* *ff*

638

drum

bell up

2 3 4 5

*fff* *ff* *fff*

650

(orch. tacet)

normal

GP

*f* *ff*