

JAZZ LINES PUBLICATIONS

Presents

CONCERTO FOR CLARINET

RECORDED BY ARTIE SHAW

ARRANGED BY LENNIE HAYTON

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8802

MUSIC BY ARTIE SHAW

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CONCERTO FOR CLARINET (1940)

Background:

Benny Goodman may have been the 'King of Swing,' but Artie Shaw came close to dethroning him on several occasions. Despite their bitter rivalry, Shaw and Goodman shared a number of similarities; they were born within a year of one another to Russian-Jewish immigrant parents, and both showed an incredible natural inclination for the clarinet.

After freelancing for several years, Shaw began to draw attention as a bandleader in the mid-1930s. His biggest hits included *Begin the Beguine* and *Star Dust*, and he became the first white bandleader to hire a featured African-American vocalist when he brought Billie Holiday on board in 1938. Becoming a popular success always rubbed Shaw the wrong way, as he felt it limited his ability to pursue more artistically minded projects.

A self-described "difficult person," Shaw had a turbulent personal life that included eight marriages to several famous actresses. By the 1950s, Shaw had tired of the music industry and gradually phased himself out; by 1954 he was no longer actively performing. He largely lived away from the spotlight until his death in 2004.

The Music:

Although not your typical example of the concerto form, Artie Shaw's *Concerto for Clarinet* does still take cues from its classical namesake's structure. The piece is broken down into three "movements," all based around the classic 12 bar blues form, with some brief interlude material between each. Notably, it was performed in the 1940 Fred Astaire film *Second Chorus*.

Notes to the Conductor:

The first movement kicks off with a rapidly paced ascending ensemble figure before the bottom falls out for Shaw's entrance at measure 5. The following 10 measures are highly rubato; Shaw only hints at the written melody, and largely improvises over a bed of lush strings. The tempo finally kicks in at measure 15 for the full ensemble's re-appearance. A standard bluesy lick in the trumpets rides atop some gentle accompaniment from the saxes and trombones, all while the rhythm section pushes along underneath.

The second movement starts out with a rumbling boogie-woogie style piano solo with only the drums accompanying. This solo lasts for two blues choruses before the guitar and drums join back in for Shaw's three choruses of improvised clarinet. The saxes join in with some simple backgrounds on the second chorus. The band proceeds to open things up to showcase some other instrumentalists - two choruses of alto sax, one chorus of trombone, one chorus of tenor sax, and two choruses of trumpet. The backgrounds behind each solo range from simple string pads to more intricate call-and-response riffs between the trombones and saxes. Shaw finally re-emerges for one last chorus at measure 98 before another transitional section of some brief cadenzas over the ensemble.

Perhaps taking a cue from his perennial rival Benny Goodman, the third movement begins with an improvised clarinet solo over a hard-driving tom-tom groove. There are two of these ad-lib sections, separated by some intricately written-out clarinet lines and stabbing ensemble hits. Some string pads and four final measures of clarinet solo return things to a more traditional blues feel at measure 138. Here, the saxes play a simple melodic riff that receives an equally simple response riff from the brass. The trumpets eventually switch over to fanning their derbies at measure 150, where Shaw returns once again to solo over the top of everything. The ensemble continues to whip up into a frenzy all the way to a fake-out ending at measure 172. Shaw plays a few more brief cadenzas over the ensemble, eventually being left to his own devices, where he builds up to a climactic altissimo C before the band returns to bring everything crashing back down.

This publication was prepared using the original 1940 parts - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- July 2019

ARTIE SHAW

ORIGINAL PART

Conductor Lead

CONCERTO

CONDUCTOR 62

IN CLARINET KEY

(Viols) ^{8vw}

A PLAY

VIOLS PLAY

VIOLS

ATempo

B A LITTLE FASTER

DRUM SOLO

TRABS (2x) ONLY

SAXS (2x) ONLY

VIOLS

CONTINUOUS

D PLAY (ad lib)

E G.P.

(CLARINET ad lib WITH DRUMS)

Here is page 1 of the part that Artie Shaw used for the 1940 recording of Concerto for Clarinet.

CONCERTO FOR CLARINET

SCORE

RECORDED BY ARTIE SHAW

MUSIC BY ARTIE SHAW
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QUICKLY $\text{♩} = 100$

The score is a full orchestral arrangement for Concerto for Clarinet. It features a Solo Clarinet part that begins with a rest and then enters with a melodic line marked *mf*. The woodwind section consists of five parts: Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), and Woodwind 5 (Bartitone Sax, Opt.). The brass section includes three Trumpets and three Trombones. The string section consists of Violin I, Violin II, Violin III, Viola, and Cello. The guitar and piano parts provide harmonic support, while the acoustic bass and drum set provide the rhythmic foundation. The score is written in 4/4 time and includes various musical notations such as dynamics (*f*, *mf*), articulation (accents), and phrasing (brackets and slurs).

5 FREELY ♩ = 70

Solo Cl. C^6 C^7 G^7 C^6 C^9 $C^9(4s)$

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vln. III *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Bs. *mp* pizz. arco *mf*

5 6 7 8

Solo Cl. F^9 G^7 B^b6 B^7

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vln. III *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Bs. *mp* pizz. arco *mf*

9 10 11 12

