CLARA SCHUMANN

Three Romances

for orchestra

Magnolia Music Press

ORCHESTRA

2	Flutes
1	Oboe
2	Clarinets in B-flat (movement I also available for clarinets in A)
2	Bassoons
4	Horns in F
1	Trumpet in C
	Strings

This score is in C. Standard octave transposition is in effect for double basses (8vb).

Timings:

Movement I: 3-1/2 mins.
Movement II: 1-1/2 mins.
Movement III: 2 mins.

Total duration: 7 mins.

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Program Note

Three Romances is an orchestral arrangment of pieces for solo piano by the 19th century pianist and composer Clara Schumann (1819-1896):

Quatre Pièces Caractéristiques, Op. 5, movment 3, "Romance" (1835-36)
Drei Romanzen, Op. 21, movement 2 (1853)
Drei Präludien und Fugen, Op. 16, #2, "Preludium" (1845)

The three pieces span a time period from her days as a young touring piano virtuoso (the opening movement) to one of her last published compositions (the second movement). The "Prelude" of the final movement was composed during the time that she and her husband Robert were studying the fugues of J.S. Bach.

I decided to make orchestral arrangements of these short, lovely pieces in order to introduce more audiences to Mme. Schumann's music. While the music of her husband Robert is widely known and played, Clara is only known for a few pieces of chamber music and songs. The only surviving orchestral music is an early piano concerto (1835-36) and a fragment of another piano concerto (1847).

— Paul Hayden

Biographical Information on the Composer:

Clara Schumann (1819-1896) had a long and distinguished career as a virtuoso pianist, teacher, and advocate for the music of her husband, Robert, and of their friend Johannes Brahms. She was a frequent collaborator with the great violinist Joseph Joachim. Already touring Europe as a piano prodigy at the age of 11, she began composing works for solo piano to showcase her technical ability. She premiered her *Piano Concerto* (completed at the age of 16) in 1835 with the Gewandhaus Orchestra conducted by Felix Mendelssohn. Her compositional output gradually decreased after her marriage to Robert in 1840 as the demands of running a household, bearing eight children, teaching, and performing claimed most of her time. After Robert showed signs of mental illness in 1854, Clara became the sole source of support for their surviving children. She composed virtually nothing after Robert's death in 1856. However, for the next forty years, she tirelessly promoted the works of Robert, Brahms, Mendelssohn, Chopin, and Liszt.

Biographical Information on the Arranger:

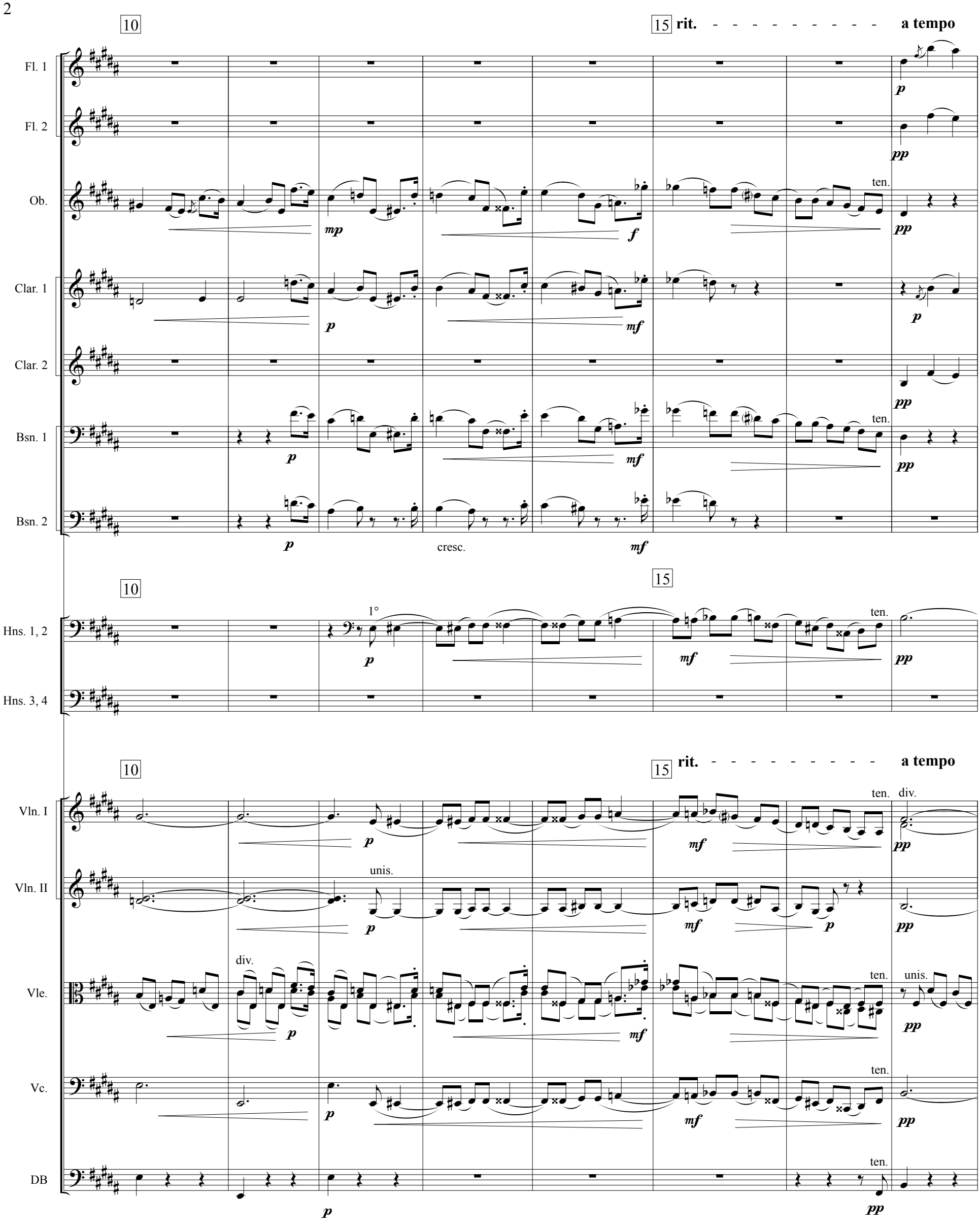
Paul Hayden (b. 1956) received his graduate degrees in music composition from the University of Illinois at Urbana-Champaign where he studied with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. Dr. Hayden has taught music at Louisiana State University and at Eastern Illinois University.

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, and *In Plain Air* premiered by the Shreveport Symphony Orchestra. *Clara*, based on fragments of music by Clara Schumann, will be premiered by the Baton Rouge Symphony in 2016.

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, Mark, and WorldWinds record labels.

More information can be found on his website at <paulhayden.com>.

First audio excerpt begins at ms. 15.



20

rit. - - - - - - - - -

Fl. 1
Fl. 2
Ob.
Clar. 1
Clar. 2
Bsn. 1
Bsn. 2

20

25

Hns. 1, 2
Hns. 3, 4

20

rit. - - - - - - - - -

Vln. I
Vln. II
Vle.
Vc.
DB

unis.
div.

Con anima ♩ = ca. 80

30

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

f *p*

30

Hns. 1, 2

Hns. 3, 4

mf *p* *pp*

Con anima ♩ = ca. 80

30

unis.

Vln. I

Vln. II

Vle.

Vc.

DB

div.

arco

f *mf* *mp* stac. *tr*

35

Fls.

Ob.

Cls.

Bsns.

a2

f

f

a2

f

a2

mf

35

Hns. 1, 2

Hns. 3, 4

p

p

35

Vln. I

Vln. II

Vle.

Vc.

DB

f

f

mf

mf

mf

3

40

Fls.

Ob.

Cls.

Bsns.

40

Hns. 1, 2

mf

Hns. 3, 4

mf

40

Vln. I

Vln. II

Vle.

Vc.

DB

45

rit. - - - - - - - - - - - - - - -

Fls.

Ob.

Cls.

Bsns.

45

50

Hns. 1, 2

Hns. 3, 4

45

rit. - - - - - - - - - - - - - - -

Vln. I

Vln. II

Vle.

Vc.

DB

Tempo I° ♩ = 60

55

60

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hns. 1, 2

Hns. 3, 4

3°

Vln. I

div.

unis.

Vln. II

Vle.

Vc.

DB

pizz.

arco

sub.

Second audio excerpt begins at ms. 19.

20 25

Fls.
Ob.
Clar. 1 — *mf*
Clar. 2 — *mf*
Bsn. 1 — *mf*
Bsn. 2 — *mf*

20 25

Hns. 1, 2 — *p*
Hns. 3, 4 — *p*
Tpt. — *p*

20 25

Vln. I — arco — *mf* — *p sub*
Vln. II — arco — *mf* — *p sub*
Vle. — arco — *mf* — *p sub*
Vc. — arco — *mf* *p sub* — *p* — *p*
DB — arco — *p* — *p* — *p*

30

35

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsns.

30

35

Hns. 1, 2

Hns. 3, 4

Tpt.

30

35

Vln. I

Vln. II

Vle.

Vc.

DB

40

45

a2

Fls.

Ob.

Clar. 1

Clar. 2

Bsns.

Hns. 1, 2

Hns. 3, 4

Tpt.

Vln. I

Vln. II

Vle.

Vc.

DB

p

mf

mp

50

Fls.

Ob.

Clar. 1

Clar. 2

Bsns.

50

Hns. 1, 2

Hns. 3, 4

Tpt.

50

Vln. I

Vln. II

Vle.

Vc.

DB

pizz.

rit. - a tempo

55 60

Fls.
Ob.
Cls.
Bsns.

breve

55 60

Hns. 1, 2
Hns. 3, 4
Tpt.

breve

rit. - a tempo

55 60

Vln. I
Vln. II
Vle.
Vc.
DB

breve

pp

p

Third audio excerpt begins at start of third movement.

III. Drei Präludien und Fugen, Op. 16, No. 2, “Preludium”

Allegretto ♩ = ca. 96

5

10

Flutes 1, 2

Oboe

p

Clarinet 1

pp

Clarinet 2

pp

Bassoon 1

pp

Bassoon 2

pp

Horns 1, 2

Horns 3, 4

Allegretto ♩ = ca. 96

5

10

Violin I

Violin II

Viola

pizz.

pp

Cello

pizz.

pp

Double Bass

pizz.

pp

15 20

Fls.

Ob.

Clar. 1

p_{sub}

Clar. 2

Bsn. 1

Bsn. 2

15 20

Hns. 1, 2

Hns. 3, 4

15 20

Vln. I

Vln. II

Vle.

Vc.

DB

25 30

Fl. 1
p mf

Fl. 2
p mf

Ob.

Clar. 1
mf p pp mp

Clar. 2
mp pp pp mp

Bsn. 1
pp mp

Bsn. 2
pp mp

25 30

Hns. 1, 2

Hns. 3, 4

25 30

Vln. I
pizz.
pp mp

Vln. II
pizz.
mp

Vle.
mp pp

Vc.
p mp pp p mp

DB

35 40

Fl. 1
p
Fl. 2
p
Ob.
Clar. 1
pp
Clar. 2
pp
Bsn. 1
pp
p_{sub}
Bsn. 2
pp
p_{sub}

35 40

Hns. 1, 2
pp
Hns. 3, 4
pp

35 40

Vln. I
arco
p
Vln. II
arco
pp
p
Vle.
arco
p
Vc.
arco
pp
p
DB
arco
p

45 50

Fls.

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

Hns. 1, 2

Hns. 3, 4

Vln. I

Vln. II

Vle.

Vc.

DB

pizz.

Magnolia Music Press

6319 Riverbend Blvd.
Baton Rouge, LA 70820

www.paulhayden.com