

PAUL HAYDEN

Clara for orchestra

Magnolia Music Press

ORCHESTRA

- Piccolo
- 2 Flutes
- 2 Oboes
- 2 B-flat Clarinets
- B-flat Bass Clarinet (unavailable low notes may be played an octave higher)
- 3 Bassoons (3^o doubling contrabassoon)

- 4 F Horns
- 3 C Trumpets (1^o doubling B-flat piccolo trumpet)
- 3 Trombones (3^o = bass trombone)
- Tuba

Percussion* (5 players)

Timpani (5 drums)



Celesta

Violin I

Violin II

Viola

Violoncello

Double Bass -- at least two double basses should, if possible, have low C extensions. Instruments without the extension should play the low notes an octave higher.

*PERCUSSION

Percussion 1: Vibraphone, large Tam-Tam (shared with Percussion 3)

Percussion 2: Glockenspiel, Crash Cymbals. 1 Timpano (low G) is optional. Timpano should be placed on the opposite side of the stage from Timpani.

Percussion 3: large Tam-Tam (shared with Percussion 1), Tom-Toms

Percussion 4: Bass Drum, large Button Gong. The preferred pitch for the Gong is C2 -- the C below the bass clef. If C2 is not available, use C3. If C2 and C3 are not available, use another low pitch. If a Button Gong is not available, use a large Tam-Tam different in size from the one used by Percussion 3.

Percussion 5: Chimes, 2 Suspended Cymbals (high and low), large suspended Steel Plate ("Bell Plate"). If specific pitches are available for the Steel Plate, use the lowest C.

This score is in C. Standard octave transpositions are in effect for glockenspiel (15va), piccolo (8va), celesta (8va), contrabassoon (8vb), and double basses (8vb).

Duration: 10 minutes

Performance materials available on rental from the publisher.

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Program Note

Clara is based on excerpts of music by the 19th-century pianist and composer Clara Schumann (1819 - 1896), wife of Robert Schumann (1810 - 1856). Clara was a piano prodigy who became famous as a virtuoso pianist and teacher. In her teens, she gained notoriety for compositions such as her *Piano Concerto* (written between the ages of 14 and 17), songs, and solo piano pieces. After her marriage to Robert in 1840, her compositional output gradually decreased with the demands of concertizing, teaching, raising the first of their eight children, and dealing with Robert's increasingly problematic mental health issues. She composed virtually nothing after Robert was institutionalized with mental health issues in 1854.

Clara is based on melodies and excerpts of chord progressions from three of her compositions: the *Piano Concerto* (1833 - 1836), *Valses Romantiques* (for solo piano, 1835), and the late *Marsch* (for piano four-hands, 1879). No attempt has been made to imitate her style. Rather, I have attempted to take those excerpts and bring them into the 21st century with radical changes of tempo, harmony, and texture. The first melody heard in *Clara*, for example, is based on a series of fast, descending arpeggios found in the final movement of her *Piano Concerto*. These arpeggios are greatly slowed, re-harmonized, and combined with a new, ascending melodic line. My intent was not to *arrange* Clara's music, but to *reimagine* it in a way that places her wonderful ideas in a new and different context.

— Paul Hayden

Note on the excerpts

The following excerpts from the music of Clara Schumann are used:

Piano Concerto -- pages 1-5 of *Clara*, clarinet 1° and flute 1°

Piano Concerto -- page 6, strings

Piano Concerto -- pages 15-17, bassoons

Valses Romantiques -- pages 24-25, ms. 138ff., winds

Marsch -- pages 29-33, 168ff., brass

Piano Concerto -- page 36, clarinet 1° and flute 1°

Biographical Information

Paul Hayden received his undergraduate degree in Music Composition from Louisiana State University and his graduate degrees (also in Composition) from the University of Illinois at Urbana-Champaign. He has studied composition 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 *In Plain Air* (2011) for orchestra, premiered by the Shreveport Symphony (Michael Butterman, Director), and *Simple Serenades* (2013) for solo bassoon, percussion, and strings premiered by Gabriel Beavers and the Mancini Institute Orchestra at the University of Miami.

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.

Musical score for woodwinds and strings, measures 34-39. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Obs. 1&2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (Bass Cl.), Bassoon 1-3 (Bsns. 1-3), Horns 1 & 2 (Hns. 1&2), Horns 3 & 4 (Hns. 3&4), Trumpets 1-3 (Tpts. 1-3), Trombones 1-3 (Tbns. 1-3), Tuba, Timpani (Timp.), and Percussion 1-5 (Perc. 1-5). The music features a solo by two flutes, with various dynamics such as *p*, *ppp*, *f*, *pp*, *mp*, and *ppp*. The score is written in 3/4 time and includes performance markings like *1°, 2°* and *3°*.

Musical score for strings, measures 34-39. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and other strings (gli altri). The music features a solo by two violins, with various dynamics such as *p*, *pp*, *f*, *pp*, and *p*. The score is written in 3/4 time and includes performance markings like *sul tasto*, *ord.*, *pizz.*, *arco*, *arco sul tasto*, *p sub.*, and *(arco, non div.)*.

40

Fl. 1

Fl. 2

Obs. 1&2

Cl. 1

Cl. 2

Bass Cl.

Bsns. 1-3

Hns. 1&2

Hns. 3&4

Tpts. 1-3

Tbns. 1-3

Tuba

Timp.

Perc. 1-5

40

Vln. I

Vln. II

Vla.

3 soli

Vc.

gli altri

1 solo

D.B.

gli altri div.

Fl. 1 *mf* *pp sub.* non vib.

Fl. 2 *mf* *pp sub.* non vib.

Obs. 1&2

Cls. 1&2

Bsns. 1-3

Hns. 1-4

Tpts. 1-3

Tbns. 1-3

Tuba

Timp.

Perc. 1 Vibes L.V. *p ped.* *p* *pp* *p*

Perc. 2 Glock L.V. *p* *p* *pp* *p*

Perc. 3

Perc. 4

Perc. 5

Cel. *p* *p* *pp* *p*

Vln. I *mf* *pp* *p espress.* *mf*

Vln. II *mf* *pp* *p espress.* *mf*

Vla. *p* *ord.* *espress.* *mf*

Vc. *mf* *p* *ord.* *mf* *p*

D.B. div. *arco* *mf* *arco* *p* *mf* *p*

Fls. 1&2

Obs. 1&2

Cls. 1&2

Bsns. 1-3
1°, 2°
mf *p*

Hns. 1-4
1°
f *pp*

Tpts. 1-3
1°, 2° muted
f *pp*

Tbns. 1-3

Tuba

Timp.

Perc. 1-5

Vln. I
p

Vln. II
p

Vla.
p

1 solo
pizz.
f (arco)

Vc.
f_{sub.} (arco) *p* unis. arco

1 solo
pizz.
f arco *p*

D.B.
f_{sub.} *p*

gli altri div.

Fls. 1&2

Obs. 1&2

Cls. 1&2

Bsns. 1-3

Hns. 1-4

Tpts. 1-3

Tbns. 1-3

Tuba

Timp.

Perc. 1-5

65

70

Vln. I

Vln. II

Vla.

Vc. div.

D.B. div.

Second audio excerpt begins here with trombones and tuba solo.

125

Musical score for woodwinds and brass instruments, measures 125-128. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombone 1 & 2, Bass Trombone, Tuba, Timpani, and Percussion 1-5. The woodwinds play a melodic line starting with a *p* dynamic. The brass instruments (Trombones, Bass Trombone, and Tuba) play a rhythmic accompaniment of eighth notes, starting with a *f* dynamic and increasing to *ff* by measure 128.

125

Musical score for string instruments, measures 125-128. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a melodic line starting with a *p* dynamic and a *détaché* articulation. The Violin II part includes an *arco* instruction. The Double Bass part includes a *p sub.* instruction.

130

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bass Cl.

Bsns. 1&2

CBsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpts. 1-3

Tbns. 1&2

Bass Tbn.

Tuba

Timp.

Perc. 1-5

This block contains the musical score for measures 125 through 130 for the woodwind and brass sections. The instruments listed are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1 and 2, Bass Trombone, Tuba, Timpani, and Percussion 1-5. The score is written in 2/4 time and includes various dynamics such as *mp*, *fp*, *f*, and *p sub.*. There are also performance markings like "open" and "détaché".

130

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical score for measures 130 through 135 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is written in 2/4 time and includes dynamics such as *mp* and *détaché*. The strings play a rhythmic pattern of eighth notes.

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

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

Fl. 2 *mf* *f* *ff* *ff* *pp*

Ob. 1 *mf* *f* *ff* *ff* *pp*

Ob. 2 *mf* *f* *ff* *ff* *pp*

Cl. 1 *mf* *f* *ff* *ff* *pp*

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

Bass Cl. *mf* *f* *ff* *ff* *pp* *ff*

Bsns. 1&2 *mf* *f* *ff* *ff* *pp* *ff*

CBsn. *mf* *f* *ff* *ff* *pp* *ff*

Hn. 1 *fp* *fp* *ff* *ff* *pp* *pp*

Hn. 2 *fp* *fp* *ff* *ff* *pp* *pp*

Hn. 3 *fp* *fp* *ff* *ff* *pp* *pp*

Hn. 4 *fp* *fp* *ff* *ff* *pp* *pp*

Tpts. 1-3 *ff* *ff* *ff* *ff* *pp* *pp*

Tbns. 1&2 *mf* *f* *ff* *ff* *pp* *ff*

Bass Tbn. *mf* *f* *ff* *ff* *pp* *ff*

Tuba *mf* *f* *ff* *ff* *pp* *ff*

Timp. *p* *ff*

Perc. 1

Perc. 2 1 Timpano (optional) *ff*

Perc. 3 Toms *p* *ff*

Perc. 4 B. Dr. *p* *ff*

Perc. 5 Sus. Cym med. cord *p* *ff* L.V.

Vln. I *mf* *f* *ff* *ff* *pp* *pp* unis. (détaché)

Vln. II *mf* *f* *ff* *ff* *pp* *pp* unis. (détaché)

Vla. *mf* *f* *ff* *ff* *pp* *pp* unis. (détaché)

Vc. *mf* *f* *ff* *ff* *pp* *pp* unis. (détaché)

D.B. *mf* *f* *ff* *ff* *pp* *pp* unis. (détaché)

Pic. *ff* *pp* *ff* *pp* *ff*

Fls. 1&2 *ff* *pp* *ff* *pp* *ff*

Obs. 1&2 *ff* *pp* *ff* *pp* *ff*

Cls. 1&2 *ff* *pp* *ff* *pp* *ff*

Bass Cl. *ffp* *ff* *ffp* *ff* *ffp*

Bsns. 1&2 *ffp* *ff* *ffp* *ff* *ffp*

CBsn. *ffp* *ff* *ffp* *ff* *ffp*

Hns. 1&2 *ff* *pp* *ff* *pp* *ff*

Hns. 3&4 *ff* *pp* *ff* *pp* *ff*

Tpts. 1-3 *ff* *pp* *ff* *pp* *ff*
(1° = Pic.)

Tbns. 1&2 *ffp* *ff* *ffp* *ff* *ffp*

Bass Tbn. *ffp* *ff* *ffp* *ff* *ffp*

Tuba *ffp* *ff* *ffp* *ff* *ffp*

Timp. *ff* *ff* *ff*

Perc. 1, 3-5

Perc. 2 *ff* *ff* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

This section of the score covers measures 145 to 150. It includes parts for Piccolo, Flutes 1&2, Oboes 1&2, Clarinets 1&2, Bass Clarinet, Bassoons 1&2, Contrabassoon, Horns 1&2, Horns 3&4, Trumpets 1-3, Trombones 1&2, Bass Trombone, Tuba, Timpani, and Percussion 1, 3-5 and 2. The woodwinds and brass parts feature dynamic markings of *pp*, *ff*, and *ffp*. The percussion parts are marked with *ff*. The score is written in 3/4 time with various key signatures and rests.

This section of the score covers measures 145 to 150 for the string ensemble, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff*. The score is written in 3/4 time with various key signatures and rests.

Pic. *pp* *ff* *p* *ff* *p*

Fls. 1&2 *pp* *ff* *p* *ff* *p*

Obs. 1&2 *pp* *ff* *p* *ff* *p*

Cls. 1&2 *pp* *ff* *p* *ff* *p*

Bass Cl. *ff* *ffp* *ff* *ffp* *ff*

Bsns. 1&2 *ff* *ffp* *ff* *ffp* *ff*

CBsn. *ff* *ffp* *ff* *ffp* *ff*

Hns. 1&2 *pp* *ff* *p* *ff* *p*

Hns. 3&4 *pp* *ff* *p* *ff* *p*

Tpts. 1-3 *pp* *ff* *p* *ff* *p*

Tbns. 1&2 *ff* *ffp* *ff* *ffp* *ff*

Bass Tbn. *ff* *ffp* *ff* *ffp* *ff*

Tuba *ff* *ffp* *ff* *ffp* *ff*

Timp. *ff* *ff*

Perc. 1, 3-5

Perc. 2 *ff* *ff*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Pic. *ffp* *ffp* *ffp* *f* *fff*

Fls. 1&2 *ffp* *ffp* *ffp* *f* *fff*

Obs. 1&2 *ffp* *ffp* *ffp* *f* *fff*

Cls. 1&2 *ffp* *ffp* *ffp* *f* *fff*

Bass Cl. *ff* *ffp*

Bsns. 1&2 *ff* *ffp*

CBsn. *ff* *ffp*

Hns. 1&2 *ffp* *ffp* *ffp* *f*

Hns. 3&4 *ffp* *ffp* *ffp* *f*

Tpts. 1-3 *ffp* *ffp* *ffp* *f*

Tbns. 1&2 *ff* *ffp*

Bass Tbn. *ff* *ffp*

Tuba *ff* *ffp*

Timp. *ff* *ff* *ff* *p* *fff*

Perc. 1

Perc. 2 *ff* *ff* *ff* *p* *fff*

Perc. 3

Perc. 4

Perc. 5 *Sus. Cym. med. cord* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Più mosso ♩ = 132

170

Pic.
 Fls. 1&2
 Obs. 1&2
 Cls. 1&2
 Bass Cl.
 Bsns. 1&2
 CBsn.
 Hns. 1&2
 Hns. 3&4
 Tpts. 1-3
 Tbns. 1&2
 Bass Tbn.
 Tuba
 Timp.
 Perc. 1
 Perc. 2 (to Cr. Cym.)
 Perc. 3
 Perc. 4
 Perc. 5 (L.V.)

Dynamics: *ff*, *f*, *ff*, *f*, *mf*, *p*.
 Performance notes: 1° take C Tpt.

Più mosso ♩ = 132

170

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Dynamics: *stac.*, *ff*, *f*.
 Performance notes: non div.

Pic.

Fls. 1&2

Obs. 1&2

Cls. 1&2

Bass Cl.

Bsns. 1&2

CBsn.

Hns. 1&2

Hns. 3&4

Tpts. 1-3

Tbns. 1&2

Bass Tbn.

Tuba

Timp.

Perc. 1-5

Vln. I

Vln. II

Vla.

Vc.

D.B.

* Double basses without low C play upper notes only in mm. 178 - 179.