

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 arrangement of pieces for solo piano by the 19th century pianist and composer Clara Schumann (1819-1896):

Quatre Pièces Caractéristiques, Op. 5, movement 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.

2

[10]

Musical score for measures 10-15. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. Measure 10 starts with Flute 1 and 2 playing eighth-note patterns. Measures 11-12 show the Oboe and Bassoon 1 taking melodic lines. Measure 13 features the Bassoon section. Measure 14 includes dynamic markings *p*, *cresc.*, *mf*, and *pp*. Measure 15 begins with a *rit.* followed by *a tempo*. The bassoon parts end with tenuto marks (*ten.*) and *pp*.

[15] rit.

a tempo

[10]

[15]

Musical score for measures 10-15. It features parts for Horn 1, 2 and Horn 3, 4. Measure 10 has rests. Measures 11-12 show the horns playing eighth-note patterns. Measure 13 includes dynamic *p*. Measures 14-15 show more eighth-note patterns with dynamics *mf* and *pp*. The bassoon parts end with tenuto marks (*ten.*) and *pp*.

[10]

[15]

a tempo

Musical score for measures 10-15. It features parts for Violin I, Violin II, Viola, Cello, and Double Bass. Measure 10 starts with sustained notes. Measures 11-12 show the violins playing eighth-note patterns. Measure 13 includes dynamic *p* and marking *unis.*. Measures 14-15 show more eighth-note patterns with dynamics *mf* and *pp*. The strings end with tenuto marks (*ten.*) and *pp*.

20

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

rit.

p

mf

mf

mf

p

mf

mf

p

mf

20

25

Hns. 1, 2

Hns. 3, 4

20

rit.

Vln. I

Vln. II

Vle.

Vc.

DB

unis. , > div.

p

mf

mf

p

mf

p

mf

mf

Con anima $\text{♩} = \text{ca. } 80$

30

Fl. 1

f \geqslant *p*

Fl. 2

f \geqslant *p*

Ob.

f \geqslant *p*

Clar. 1

f \geqslant *p*

Clar. 2

f \geqslant *p*

Bsn. 1

f \geqslant *p*

Bsn. 2

f \geqslant *p*

30

Hns. 1, 2

mf \geqslant *p* *pp*

Hns. 3, 4

mf \geqslant *p* *pp*

Con anima $\text{♩} = \text{ca. } 80$

unis.

30

Vln. I

f

Vln. II

f

Vle.

mf stac. *div.*

Vc.

DB

arco *mf*

35

Fls.

Ob.

Clz.

Bsns.

a2
f

a2
f

a2
f

a2
mf

Musical score for two pairs of horns (Hns. 1, 2 and Hns. 3, 4) in measures 35-36. The score is in common time, key signature of A major (two sharps). Measure 35 starts with a dynamic *p*. The top pair (Hns. 1, 2) plays eighth-note patterns with grace notes. The bottom pair (Hns. 3, 4) plays eighth-note patterns with grace notes. Measure 36 continues with similar patterns, maintaining the dynamic *p*.

35

Vln. I

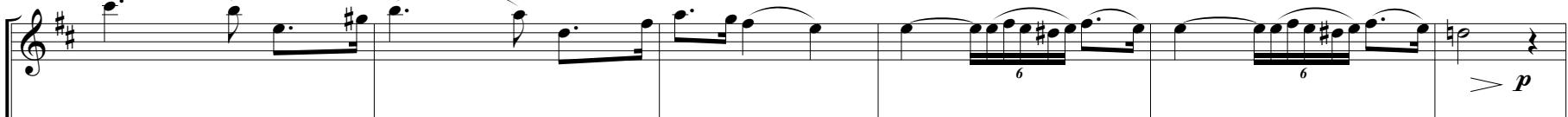
Vln. II

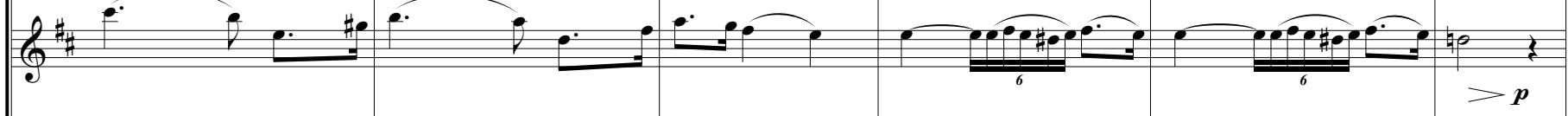
Vle.

Vc.

DB

40

Fls. 

Ob. 

Cls. 

Bsns. 

40

Hns. 1, 2 

mf

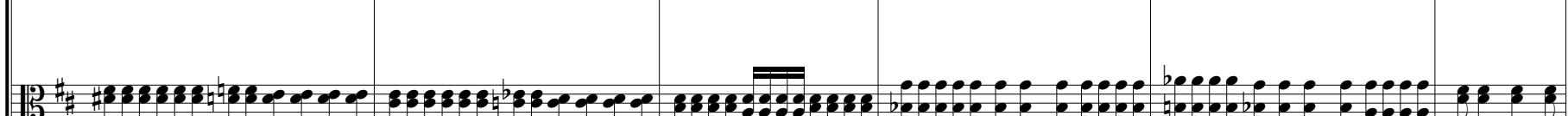
Hns. 3, 4 

mf

40

Vln. I 

Vln. II 

Vle. 

Vc. 

DB 

45

rit.

7

Fls. Ob. Cls. Bsns.

45

50

Hns. 1, 2 Hns. 3, 4

45

rit.

Vln. I Vln. II Vle. Vc. DB

Tempo I° $\text{♩} = 60$

55

60

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

55

60

Hns. 1, 2

Hns. 3, 4

Tempo I° $\text{♩} = 60$

55

60

Vln. I

Vln. II

Vle.

Vc.

DB

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

Hns. 3, 4

Tpt.

20

25

Vln. I arco *mf*

Vln. II arco *mf*

Vle. arco *mf*

Vc. arco *mf* *p*_{sub}

DB arco *p*

30

35

13

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsns.

30

35

13

Hns. 1, 2

Hns. 3, 4

Tpt.

30

35

13

Vln. I

Vln. II

Vle.

Vc.

DB

Fls. *p*

Ob. *p*

Clar. 1 *p*

Clar. 2 *p*

Bsns. *p*

Hns. 1, 2 *p*

Hns. 3, 4 *p*

Tpt. *p*

Vln. I *p*

Vln. II *p*

Vle. *p*

Vc. *p*

DB *p*

This musical score page contains three systems of music for an orchestra and brass band. The top system features Flutes, Oboes, Clarinets 1 & 2, Bassoons, Horns 1 & 2, Horns 3 & 4, Trombones, and Double Basses. The middle system features Trombones and Double Basses. The bottom system features Violins I & II, Cello, and Double Bass. Measure 40 begins with eighth-note patterns in the woodwinds and bassoon. Measures 41-42 show more complex sixteenth-note figures. Measures 43-44 continue the rhythmic patterns. Measure 45 concludes with sustained notes and dynamic markings.

Measure 40: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

Measure 41: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

Measure 42: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

Measure 43: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

Measure 44: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

Measure 45: Flutes play eighth-note pairs. Oboes play eighth-note pairs. Clarinet 1 and 2 play eighth-note pairs. Bassoons play eighth-note pairs. Trombones play eighth-note pairs. Double Basses play eighth-note pairs.

50

Fls. Ob. Clar. 1 Clar. 2 Bsns.

p <> <> <> <> <>

p

50

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

p

p

p <> <> <> <> <>

50

Vln. I Vln. II Vle. Vc. DB

pizz. <> <>

pizz. <> <>

p pizz. <>

p pizz. <>

rit.

a tempo

55

60

breve

breve

breve

breve

Fls.
Ob.
Cl.
Bsns.

55

60

breve

breve

breve

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

rit.

a tempo

55

60

breve

breve

breve

breve

pp

pp

Vln. I

Vln. II

Vle.

Vc.

DB

p

p

pp

pp

pp

pp

Third audio excerpt begins at start of third movement.

17

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

Allegretto $\text{♩} = \text{ca. } 96$

[5]

[10]

Musical score for Flutes 1, 2, Oboe, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The score is in 3/4 time, key signature is B-flat major (two flats). The instrumentation consists of Flutes 1, 2, Oboe, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The score shows measures 5 through 10. Dynamics include p , pp , and $p\cdot$. Measure 5: Flutes 1, 2 play eighth-note pairs. Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs. Measure 6: Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs. Measure 7: Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs. Measure 8: Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs. Measure 9: Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs. Measure 10: Oboe plays eighth-note pairs. Clarinet 1 plays eighth-note pairs. Bassoon 1 plays eighth-note pairs.

[5]

[10]

Musical score for Horns 1, 2 and Horns 3, 4. The score is in 3/4 time, key signature is B-flat major (two flats). The instrumentation consists of Horns 1, 2 and Horns 3, 4. The score shows measures 5 through 10. Dynamics include p and $p\cdot$. Measure 5: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs. Measure 6: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs. Measure 7: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs. Measure 8: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs. Measure 9: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs. Measure 10: Horns 1, 2 play eighth-note pairs. Horns 3, 4 play eighth-note pairs.

Allegretto $\text{♩} = \text{ca. } 96$

[5]

[10]

Musical score for Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time, key signature is B-flat major (two flats). The instrumentation consists of Violin I, Violin II, Viola, Cello, and Double Bass. The score shows measures 5 through 10. Dynamics include p , $p\cdot$, and $pizz.$. Measure 5: All instruments are silent. Measure 6: Viola and Cello play eighth-note pairs. Double Bass plays eighth-note pairs. Measure 7: Viola and Cello play eighth-note pairs. Double Bass plays eighth-note pairs. Measure 8: Viola and Cello play eighth-note pairs. Double Bass plays eighth-note pairs. Measure 9: Viola and Cello play eighth-note pairs. Double Bass plays eighth-note pairs. Measure 10: Viola and Cello play eighth-note pairs. Double Bass plays eighth-note pairs.

15

20

Fls.

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

This section shows six staves of musical notation. The first staff (Flutes) has a treble clef and a key signature of one flat. The second staff (Oboe) has a treble clef and a key signature of one flat. The third staff (Clarinet 1) has a treble clef and a key signature of one flat. The fourth staff (Clarinet 2) has a treble clef and a key signature of one flat. The fifth staff (Bassoon 1) has a bass clef and a key signature of one flat. The sixth staff (Bassoon 2) has a bass clef and a key signature of one flat. Measures 15-20 are shown, with measure 15 containing eighth-note patterns and measure 20 containing sixteenth-note patterns. Measure 20 includes dynamic markings p_{sub} and slurs.

15

20

Hns. 1, 2

Hns. 3, 4

This section shows two staves of musical notation. The top staff (Horns 1, 2) has a bass clef and a key signature of one flat. The bottom staff (Horns 3, 4) has a bass clef and a key signature of one flat. Measures 15-20 are shown, with each staff consisting of a single note per measure.

15

20

Vln. I

Vln. II

Vle.

Vc.

DB

This section shows five staves of musical notation. The first two staves (Violin I and Violin II) have a treble clef and a key signature of one flat. The next two staves (Viola and Cello) have a bass clef and a key signature of one flat. The bottom staff (Double Bass) has a bass clef and a key signature of one flat. Measures 15-20 are shown, with the violins providing sustained notes and the lower instruments playing sixteenth-note patterns.

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

25

p

mf

p

mf

mf > p

pp

mp

mp > pp

pp

pp

mp

pp

mp

30

Hns. 1, 2

Hns. 3, 4

25

30

Vln. I

Vln. II

Vle.

Vc.

DB

25

pizz.

pp

mp

30

pizz.

mp

mp > pp

p

mp

35

40

Fl. 1

Fl. 2

Ob.

Clar. 1

Clar. 2

Bsn. 1

Bsn. 2

p

pp

p_{sub}

pp *p_{sub}*

35

40

Hns. 1, 2

Hns. 3, 4

pp

pp

35

40

Vln. I

Vln. II

Vle.

Vc.

DB

arco

p

arco

pp

arco

p

arco

p

arco

pp

arco

p

arco

p

arco

p

p

45

50

Fls.

Ob.

Clar. 1

Clar. 2

Bsn. 1

mf

f

mf

p

pp

Bsn. 2

mf

f

mf

p

pp

This section of the score features woodwind and brass instruments. The woodwinds (Flutes, Oboe, Clarinet 1, Clarinet 2) play sustained notes. The brass (Bassoon 1, Bassoon 2) play rhythmic patterns with dynamic markings: *mf*, *f*, *mf*, *p*, *pp*; and *mf*, *f*, *mf*, *p*, *pp*. Measures 45-50 are shown.

Hns. 1, 2

mf

f

mf

mp

mf

mp

p

Hns. 3, 4

mf

mp

mf

mp

pp

This section shows two groups of horns (Horns 1, 2 and Horns 3, 4). The first group plays *mf*, *f*, *mf*, *mp*, *mf*, *mp*, *p*. The second group plays *mf*, *mp*, *mf*, *mp*, *pp*. Measures 45-50 are shown.

45

50

Vln. I

mf

f

mf

>

<

>

<

>

<

p

Vln. II

mf

f

mf

>

<

>

<

>

p

Vle.

mf

f

mf

p

pp

pizz.

Vc.

mf

f

mf

p

pizz.

DB

mf

f

mf

p

pp

This section includes string instruments (Violin I, Violin II, Viola, Cello) and Double Bass. The strings play sustained notes with dynamic markings: *mf*, *f*, *mf*, *>*, *<*, *>*, *<*, *>*, *<*, *p*; and *mf*, *f*, *mf*, *p*, *pp*, *pizz.*. The Double Bass plays sustained notes with *mf*, *f*, *mf*, *p*, *p*, *pizz.*. Measures 45-50 are shown.

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