CLARA SCHUMANN

Three Romances

for wind ensemble

Magnolia Music Press

WIND ENSEMBLE

	Piccolo
2	Flutes
2	Oboes
3	Clarinets in B-flat (at least two in each section)
	Bass Clarinet in B-flat
2	Bassoons
	Alto Saxophone in E-flat
	Tenor Saxophone in B-flat
	Baritone Saxophone in E-flat
	Trumpet in C
4	Horns in F
	Double Bass

This score is a transposed score. Standard octave transpositions are in effect for piccolo (sounds 8va) and double bass (sounds 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 a wind ensemble 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 wind ensemble 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 received his BM degree in Music Composition from LSU, and his MM and DMA degrees in Music Composition from the University of Illinois at Urbana-Champaign. He studied composition with Ben Johnston, Salvatore Martirano, Thomas Fredrickson, James Drew, and Dinos Constantinides. He has taught music at Eastern Illinois University and at LSU.

His music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press, and is recorded on several record labels.

Among Hayden's awards are ones from the Delius Composition Competition (grand prize winner for *A Tre* for solo flute), the National Flute Association's Newly Published Music Competition (for *A Tre* and *Grand Mamou* for flute and piano), and the Truman State University/MACRO Society Composers Competition (for *Filé* for orchestra). His band piece, *Scintilla*, was a finalist in the ABA/Ostwald Wind Ensemble Competition.

Recent performances have included *Clara* (Baton Rouge Symphony), *Simple Serenades* for solo bassoon, percussion, and strings (Gabriel Beavers, Mancini Orchestra, University of Miami), and *Leviathan* for wind ensemble (LSU Wind Ensemble).

More information can be found at <paulhayden.com>.

First audio excerpt starts at ms. 15

10

15

rit. - - - - - - - - - - - a tempo

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsn. 1

Bsn. 2

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns.

DB

ten.

p *mp* *f* *mf* *pp*

rit. - - - - - - - - -

20

25

Pic.

Fl. 1

Fl. 2

Oboes

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsn. 1

Bsn. 2

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns.

DB

a2

mp *p* *mf*

Con anima ♩ = ca. 80

30

Pic.
Fls.
Oboes
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns. 1, 2
Hns. 3, 4
DB

a2
arco

35

Pic.
Fls.
Oboes
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns. 1, 2
Hns. 3, 4
DB

40

Pic.
Fls.
Oboes
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns. 1, 2
Hns. 3, 4
DB

mf *p* *f* *sub.*

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

45 50

Pic.

Fl. 1

f

Fl. 2

f

Oboes

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsns.

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns.

DB

Tempo I° ♩ = 60

55

60

Pic.

Fl. 1

Fl. 2

Oboes

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsns.

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns. 1, 2

Hns. 3, 4

DB

1°

3°

a2

pizz.

arco

pp *p* *mp* *mf* *mf sub.*

2nd audio excerpt begins at ms. 19

15 20 25

Pic.

Fl. 1 — *mf*

Fl. 2 — *mf*

Ob. 1 — *mf*

Ob. 2 — *mf*

Clar. 1 — *mf*

Clar. 2 — *mf*

Clar. 3 — *mf*

Bass Cl. — *mf* *p sub* *p*

Bsn. 1 — *p* *mf*

Bsn. 2 — *mf*

Alto Sax — *mf*

Ten. Sax — *mf*

Bari Sax — *mf*

Tpt.

Hns. — 4° *p*

DB — *pp* *p* arco *p*

30

35

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsn. 1

Bsn. 2

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns. 1, 2

Hns. 3, 4

DB

40 45 50

Pic.
Fls.
Oboes
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns. 1, 2
Hns. 3, 4
DB

a2

mf *p*

rit. - - -

3rd audio excerpt begins at the start of the third movement

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

Allegretto ♩ = ca. 96

5

Piccolo

Flutes 1, 2

Oboe 1 — *p*

Oboe 2 — *pp*

Clarinet 1 — *pp*

Clarinet 2 — *pp*

Clarinet 3 — *pp*

Bass Clarinet — *pp*

Bassoons 1, 2 — *pp*

Alto Saxophone

Tenor Saxophone — *pp*

Baritone Saxophone

Trumpet

Horns

Double Bass — pizz. — *pp*

10

15

Pic.

Fls.

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Bass Cl.

Bsns.

Alto Sax

Ten. Sax

Bari Sax

Tpt.

Hns.

DB

p sub

pp

pp

20 25

Pic.
Fls.
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns.
DB

p *mf* *pp* *mp* *p*

30 35 40

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Clar. 1
Clar. 2
Clar. 3
Bass Cl.
Bsns.
Alto Sax
Ten. Sax
Bari Sax
Tpt.
Hns. 1, 2
Hns. 3, 4
DB

mf *p* *pp* *mp* a2 arco

45 50

Pic. *mf* *f* *mf* *p*

Fl. 1 *mf* *f* *mf* *p*

Fl. 2 *mf* *f* *mf* *p*

Oboes

Clar. 1 *mf* *f* *mf* *p*

Clar. 2 *mf* *f* *mf* *p* *pp*

Clar. 3 *pp*

Bass Cl. *pp*

Bsns. *mf* *f* *mf* *p* *pp*

Alto Sax *mf* *f* *mf*

Ten. Sax *pp*

Bari Sax *mf* *f* *mf* *p*

Tpt. *mp* *mf* *mp* *p*

Hns. 1, 2 *mp* *mf* *mp* *p*

Hns. 3, 4 *mp* *mf* *mp* *p*

DB *mf* *f* *mf* *p* pizz. *pp*

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