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Clara Schumann

Concerto for Piano and Orchestra

Two-Piano Score

Kile Smith, Editor

M
1011
.S426
op.7
1993

HILDEGARD PUBLISHING COMPANY®
Box 332
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Preface

THE REMARKABLE CAREER of the pianist and composer Clara Schumann (1819–1896) has been well documented, and recent scholarship has illuminated for us the astonishing reach of her activity. She lived her life in the highest circles of renown. She was unanimously hailed by critics, constantly sought after by conductors, and honored by royalty. Her virtuosity at the piano mystified, and all praised her musicianship as unparalleled. Few indeed were the names of pianists—two, perhaps, maybe three—which one would dare even to mention in the same breath as the name of Clara Schumann.

Her compositions, however, have not enjoyed the same reputation accorded her legendary performances. The Hildegard Publishing Company, working to rectify that imbalance, has prepared an edition of seven of her formerly unpublished *Lieder*, and now presents her *Concerto for Piano and Orchestra*, in this first-ever edition of solo with complete orchestral reduction for second piano. (Orchestral performance materials are available on rental from Hildegard.)

The concerto, begun in 1833 when Clara Wieck was only 14, received its premiere in 1835 by the Leipzig Gewandhaus Orchestra under the baton of Felix Mendelssohn, with the composer as soloist. It was published in 1836 by the Leipzig firm of Friedrich Hofmeister. The sources I have worked from are: the Hofmeister engraved solo part (with orchestral reduction filling in where the solo rests, as was the custom); engraved Hofmeister parts; a manuscript full score of unknown provenance; and a manuscript orchestration of the Finale by Robert Schumann, which he wrote out in 1833 or at the latest by early 1834 (Clara had composed the Finale, originally a *Concertsatz*, before she composed the other movements). Copies of the full score, solo, and parts are housed in the Fleisher Collection of Orchestral Music in The Free Library of Philadelphia. The Robert Schumann orchestration is found in the Deutsche Staatsbibliothek in (Ost-) Berlin.

The phrasings I have added are shown as broken slurs, and any other added markings are bracketed. I have kept slurs over tuplets only in those instances where they are obviously phrase markings; all other tuplet slurs (redundancies in modern engraving practice) have been removed. Some obviously missing accidentals have been added without comment, as have some self-evident corrections. On page 14, measure 109 and following, the B♭ against the A♯ is not a mistake; I have kept them as is for the voice-leading consideration the composer obviously had in mind.

I have added fingerings infrequently; those in italics (on pages 5, 7, 8, and 10) are the composer's own. According to her daughter's *Memoirs of Eugenia Schumann* (London: W. Heinemann, 1927), Clara (anticipating modern sensibility) had a strong aversion to fingerings in published editions, so I have kept mine to a minimum, using them only in the more problematic passages. I wish to thank my good friend, the pianist Samuel Hsu, for his help here. Our discussions on all aspects of this project were particularly fruitful, and he provided a cornucopia of fingerings, with advice, from which I made my decisions.

Because beaming in the 19th century is more of a window into the composer's thinking on phrasing than it is these days, I have, in most cases, kept the beaming as in Hofmeister. Any changes are made only for internal consistency.

The overlapping dynamics on page 11, measure 91, are as in Hofmeister.

As it is my hope that performances of the concerto will increase through the availability of these new materials, I have tried above all to make this a true performing edition. My primary emphasis throughout has been clarity of expression. The dedicated pianist will discover that this work reveals—in addition to its obvious melodic charms—a surprising strength and depth of personality.

For those interested in further reading about Clara Schumann, there are a number of sources. In addition to the above-mentioned *Memoirs*, translated by Marie Busch, I would especially recommend two worthy biographies, *Clara Schumann: A Dedicated Spirit*, by Joan Chissell (New York: Taplinger Publishing Company, 1983), and *Clara Schumann, The Artist and the Woman*, by Nancy B. Reich (Ithaca, NY: Cornell University Press, 1985).

Kile Smith
Philadelphia
May, 1993

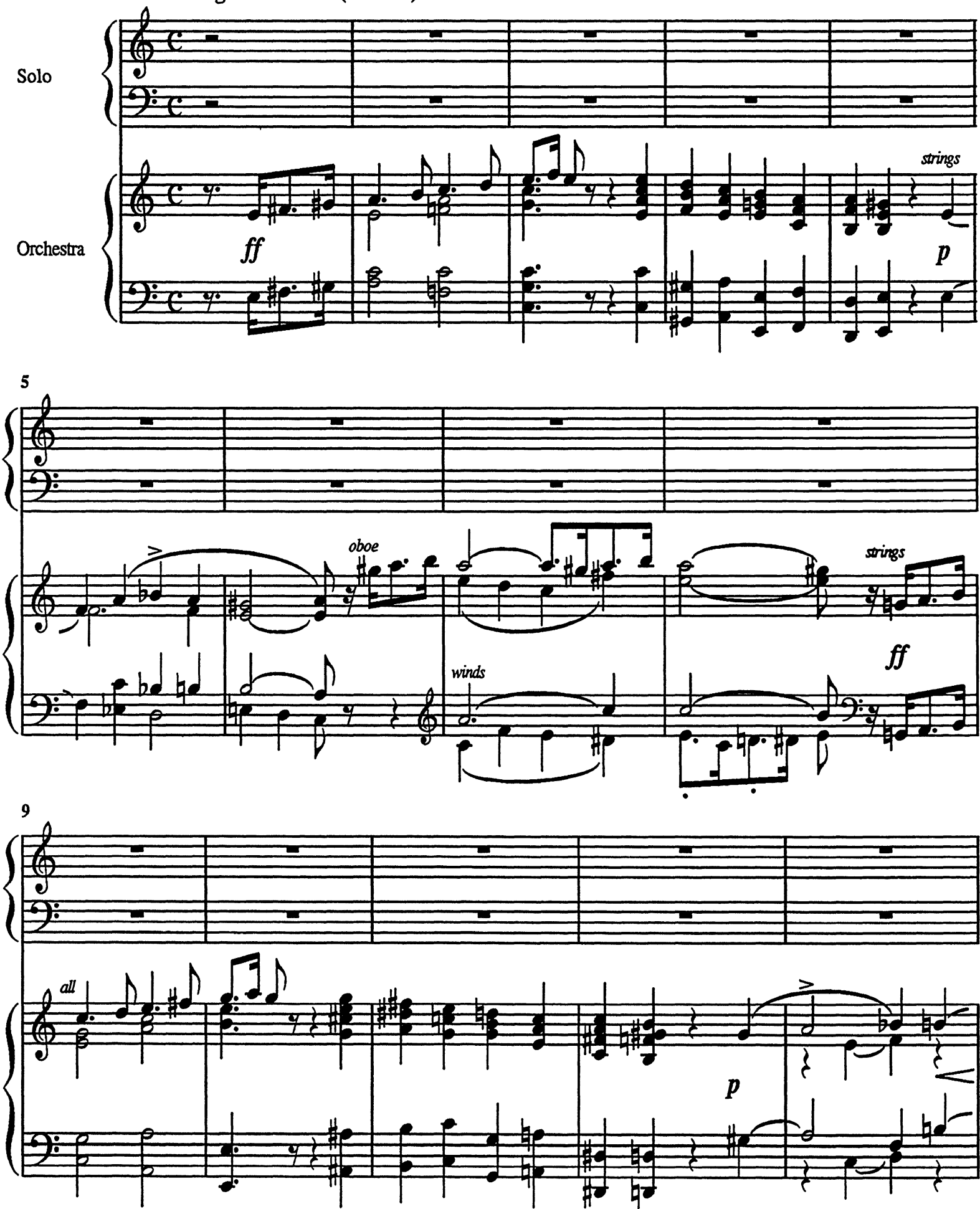
Concerto for Piano and Orchestra

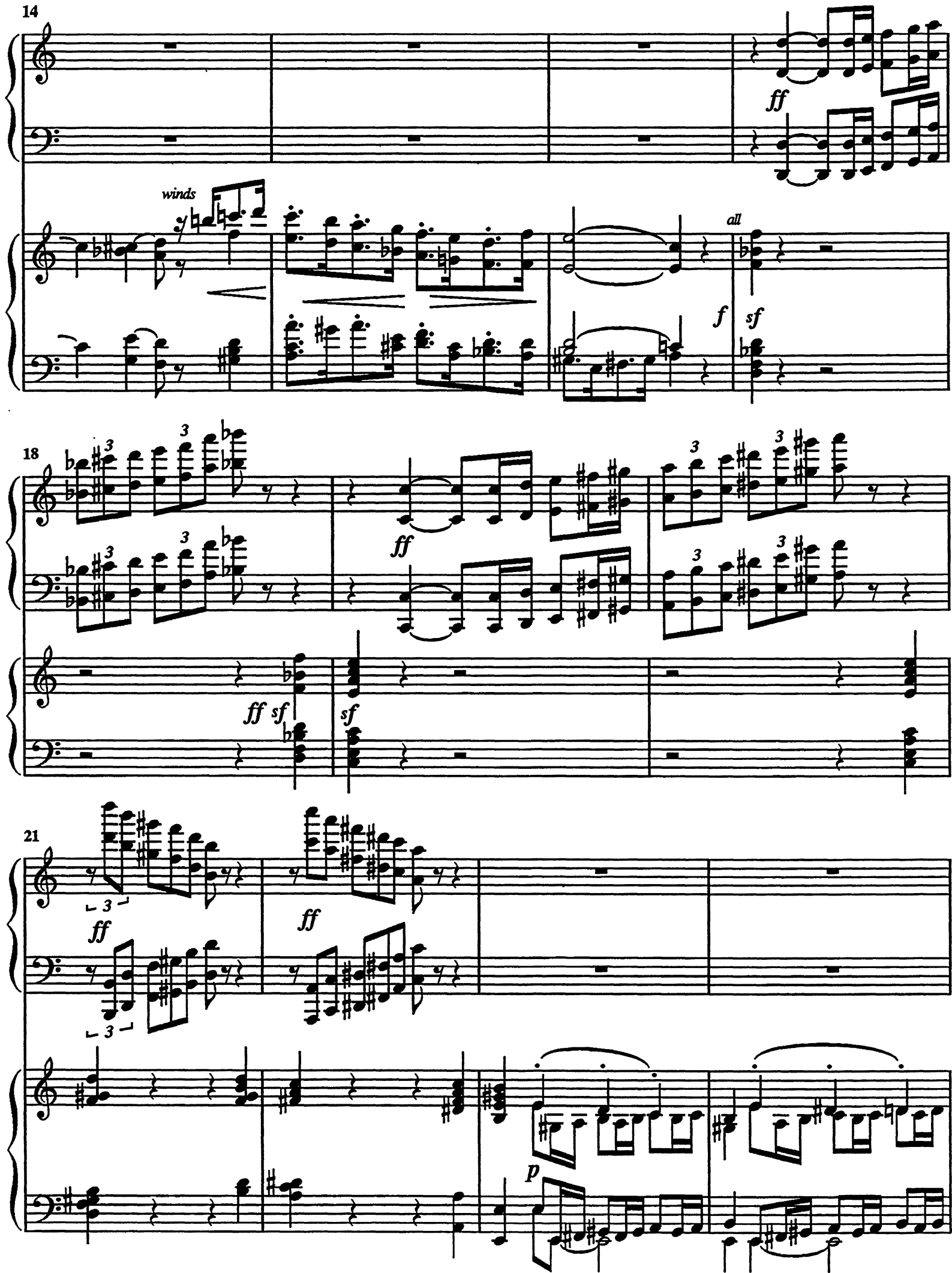
Clara Wieck Schumann, Op. 7

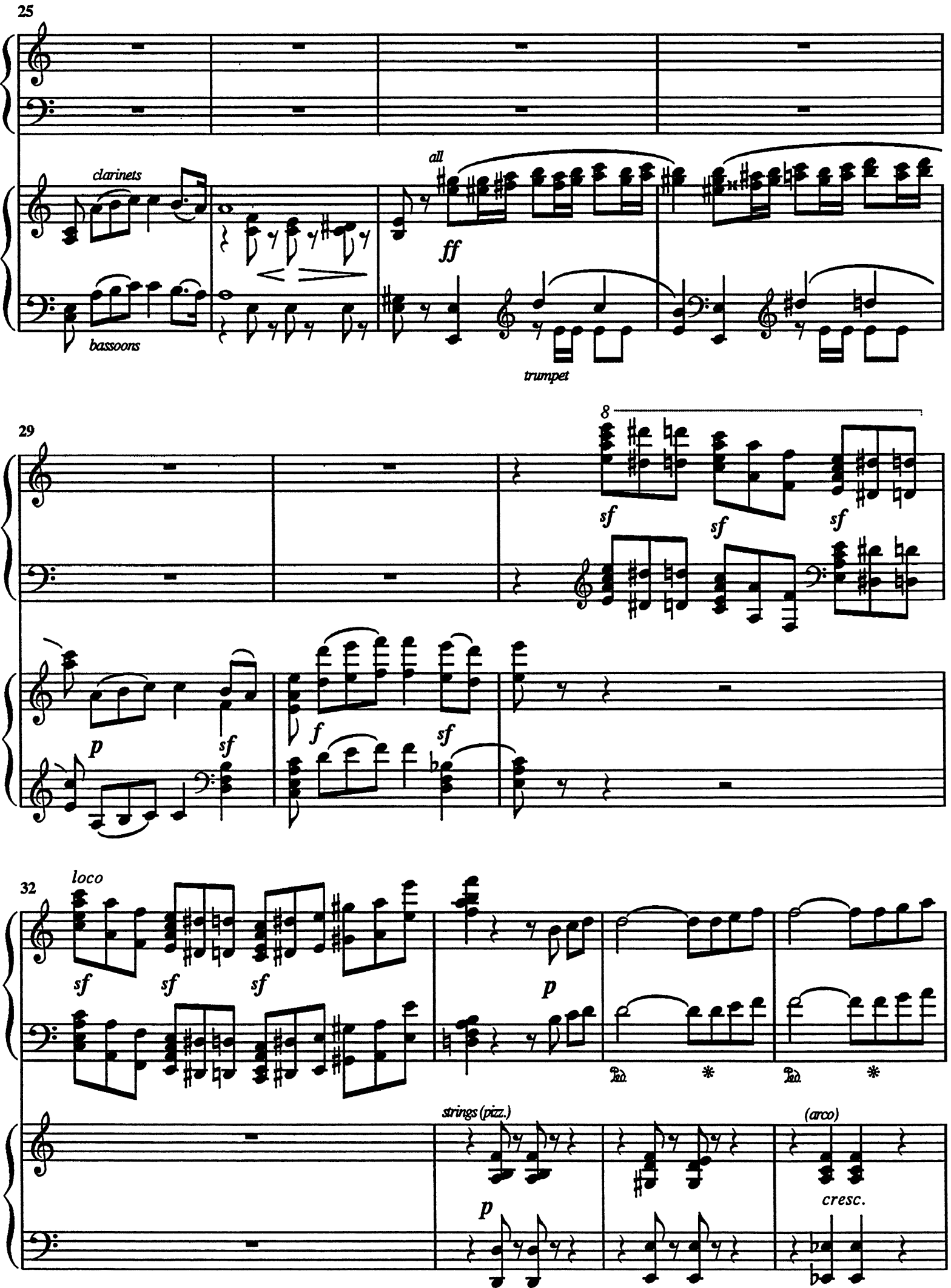
Reduction and editing by Kile Smith

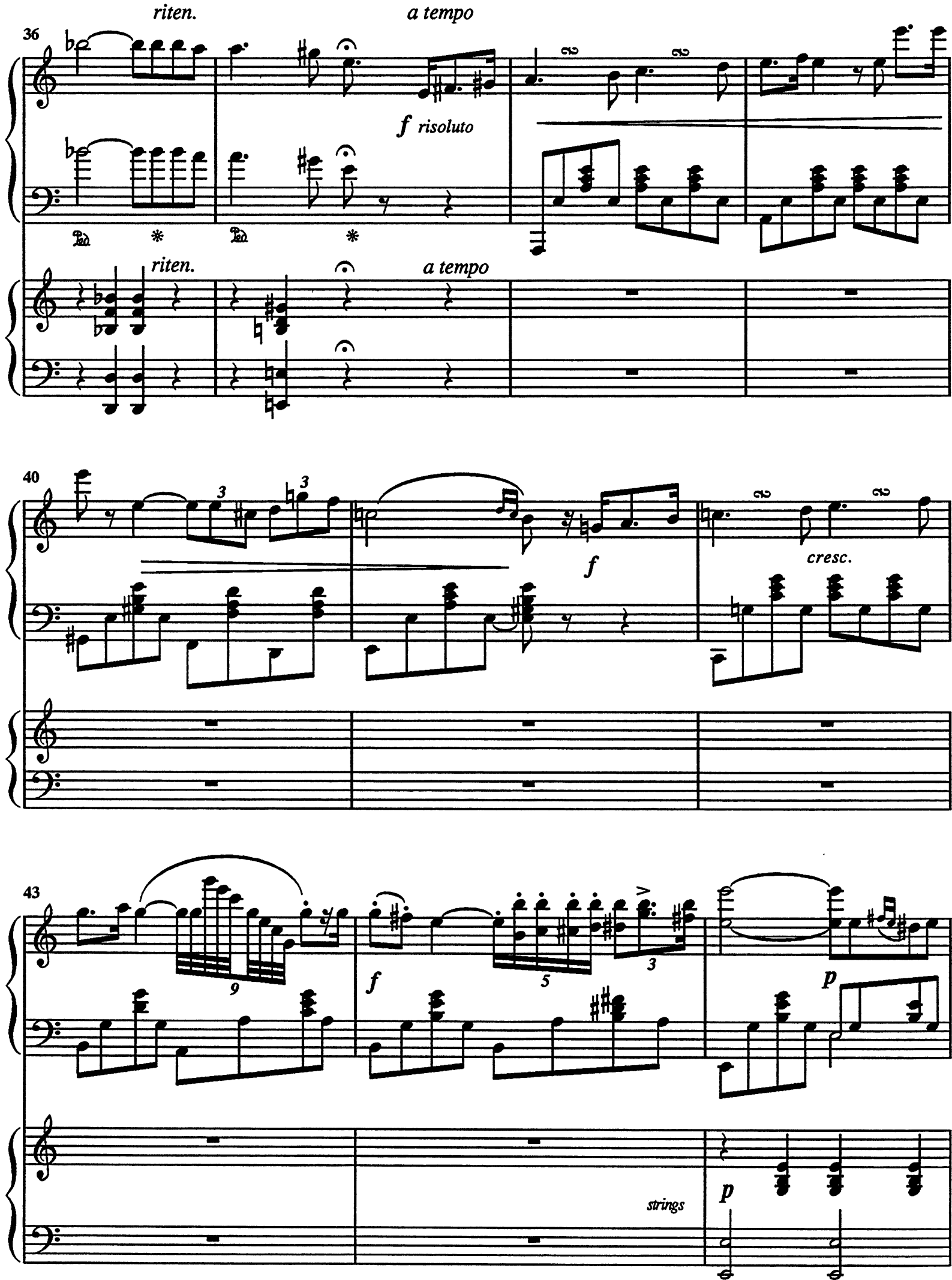
I.

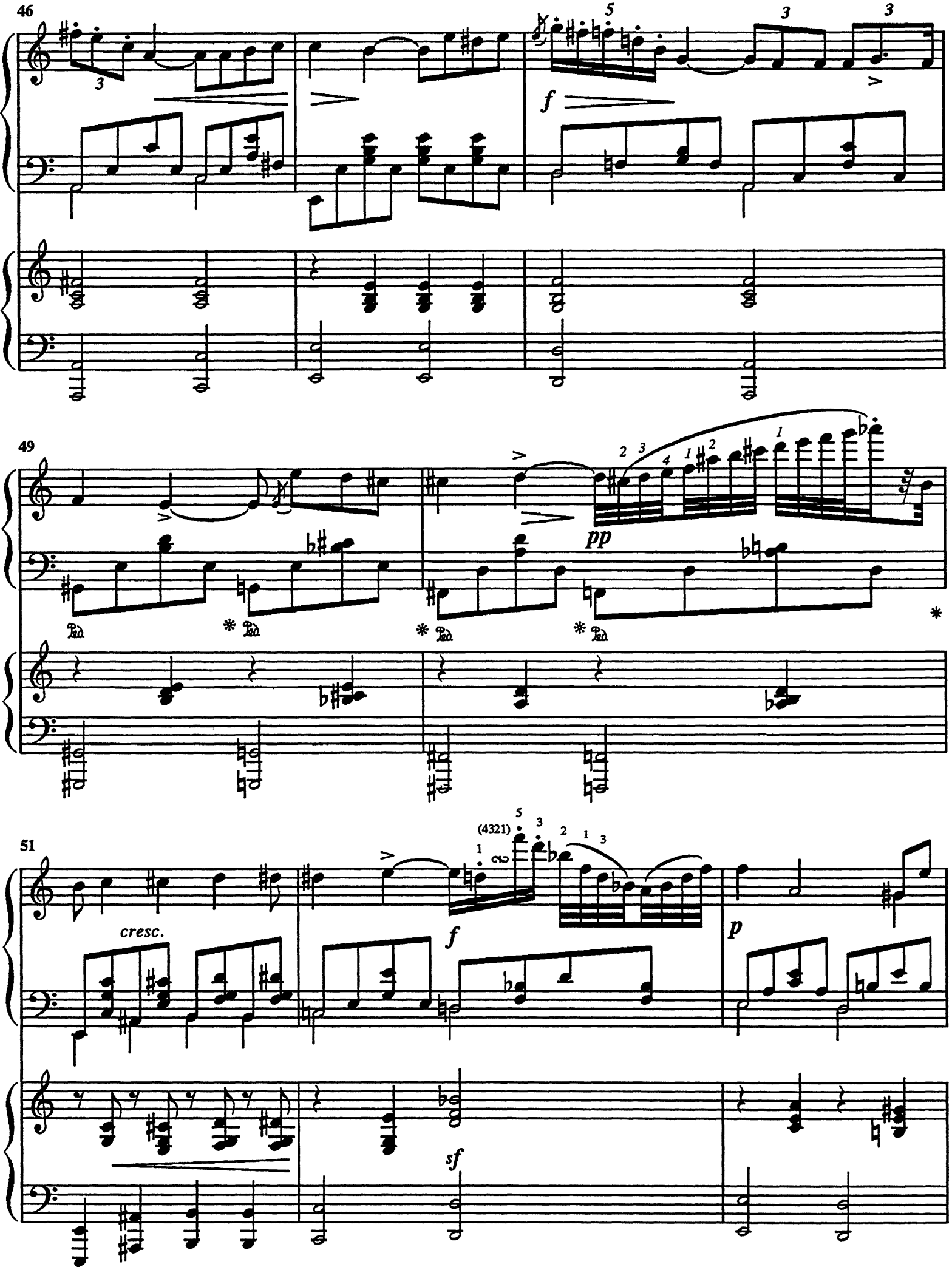
Allegro maestoso (♩ = 116)

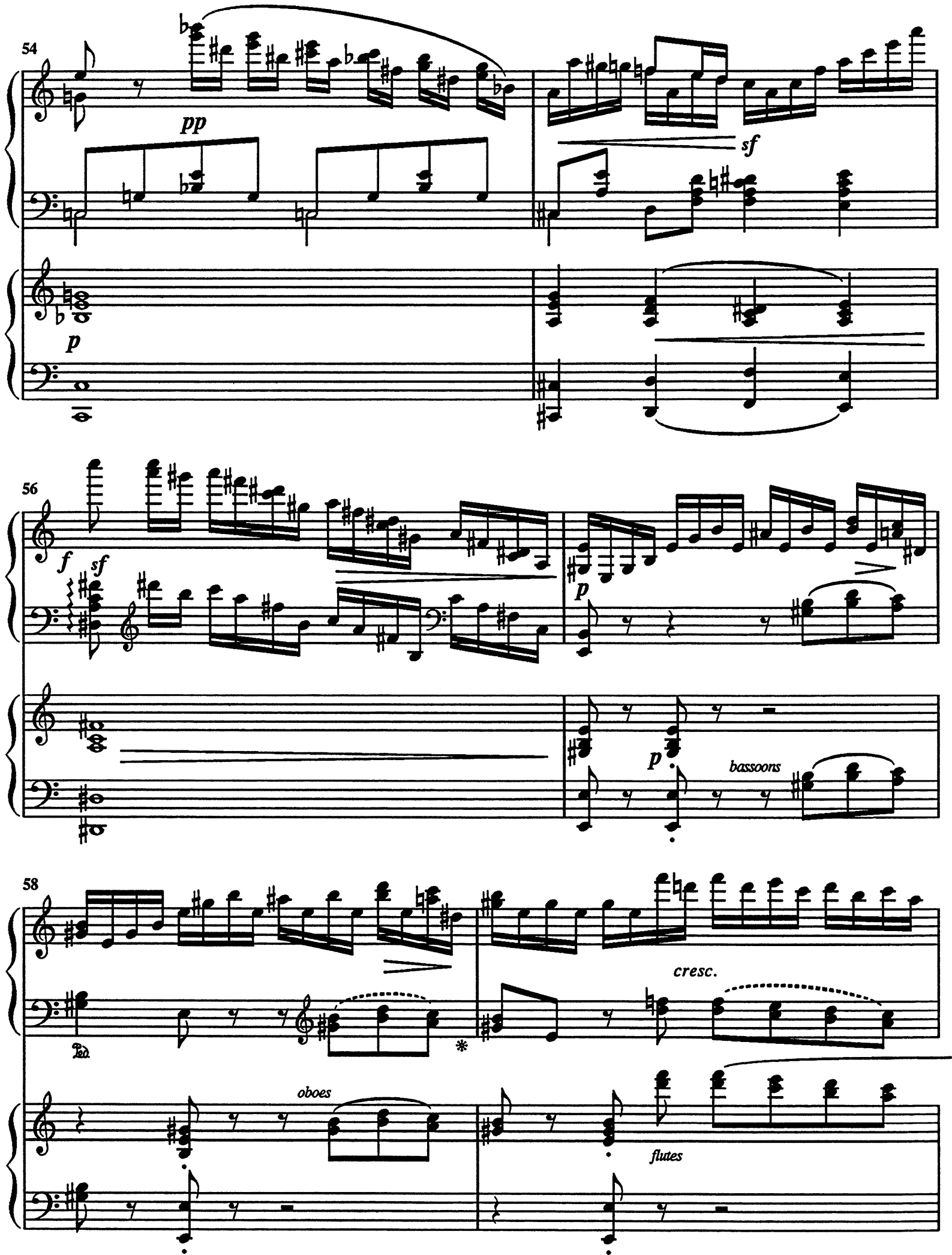


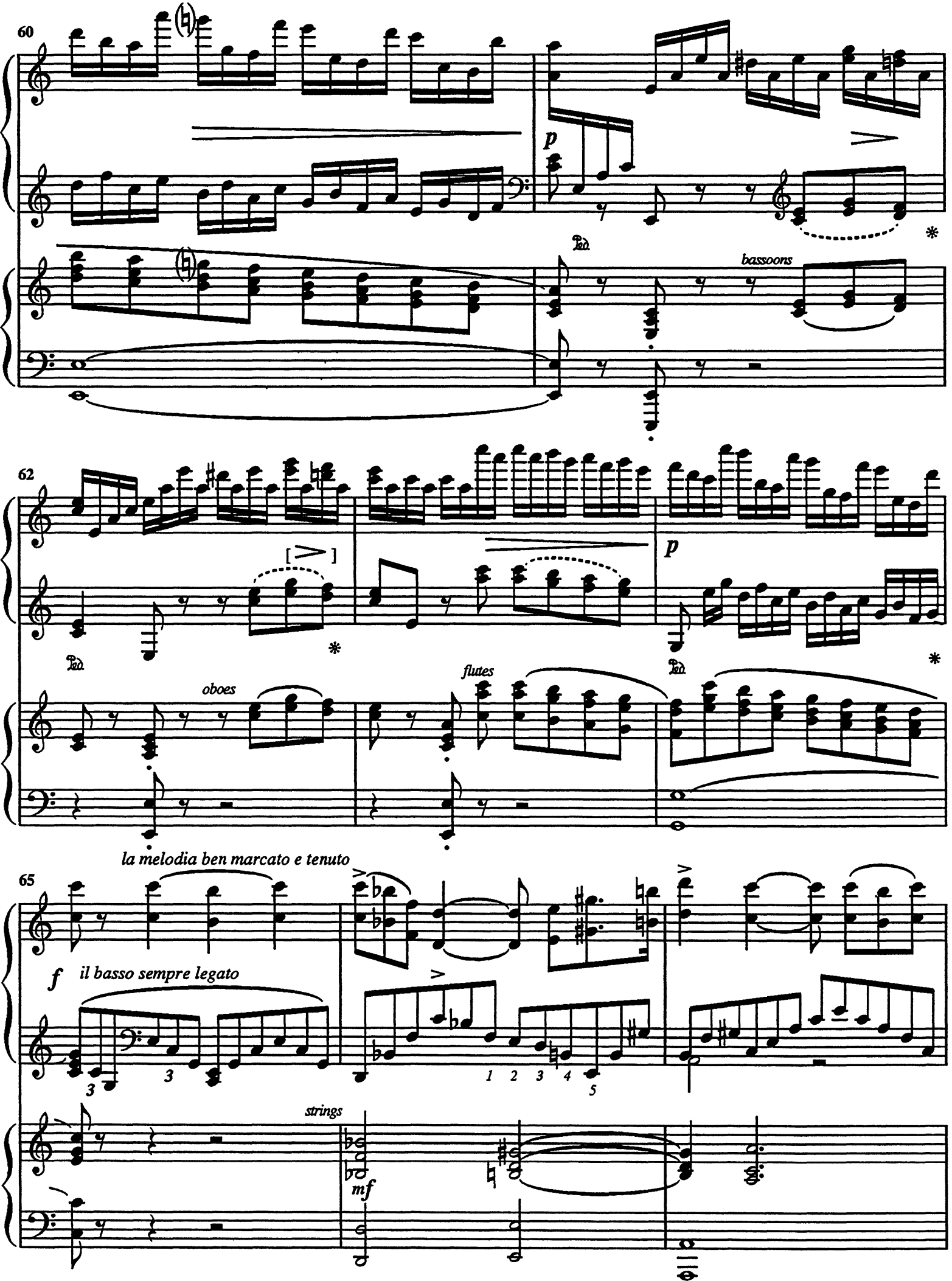

14
ff
winds
all
f
sf
18
3
ff
ff sf
sf
21
3
ff
ff
p

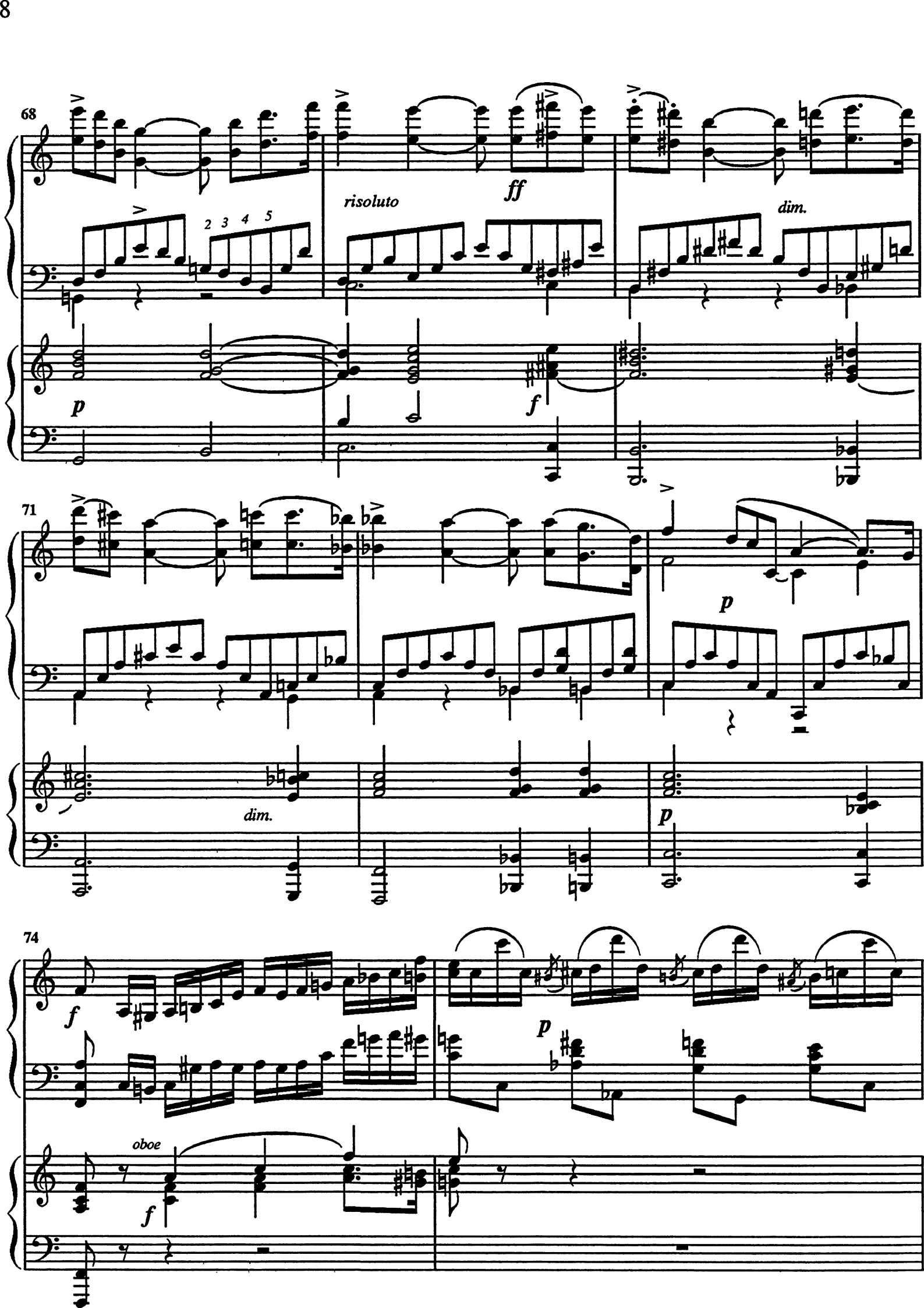

25
clarinets
bassoons
all
ff
trumpet
29
8
sf
sf
sf
p
sf
f
sf
32
loco
sf
sf
sf
p
Ped.
*
Ped.
*
strings (pizz.)
p
(arco)
cresc.

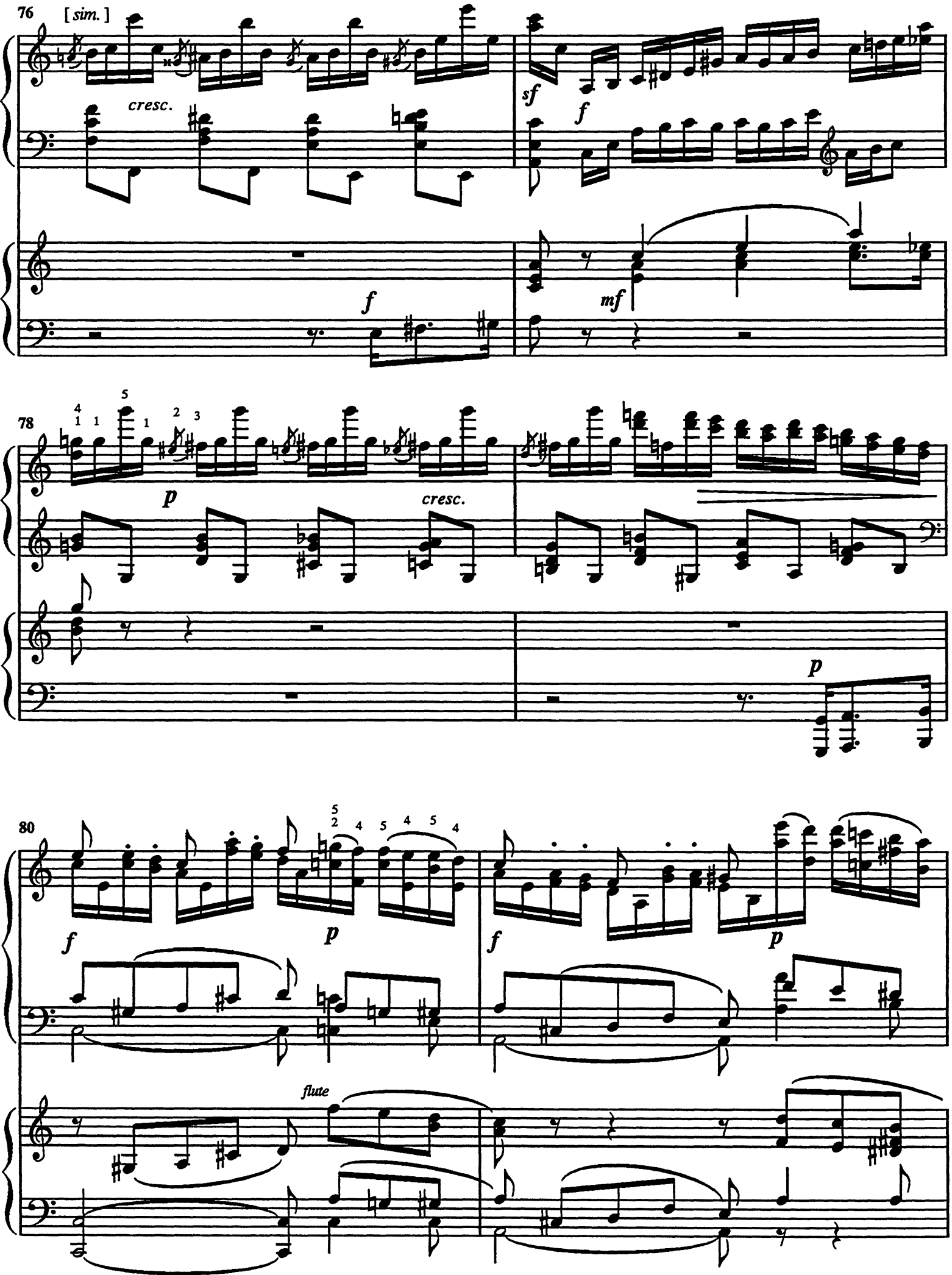

riten.
a tempo
36
f risoluto
Ped.
*
Ped.
*
riten.
a tempo
40
3
3
f
cresc.
43
9
f
5
3
p
strings
p

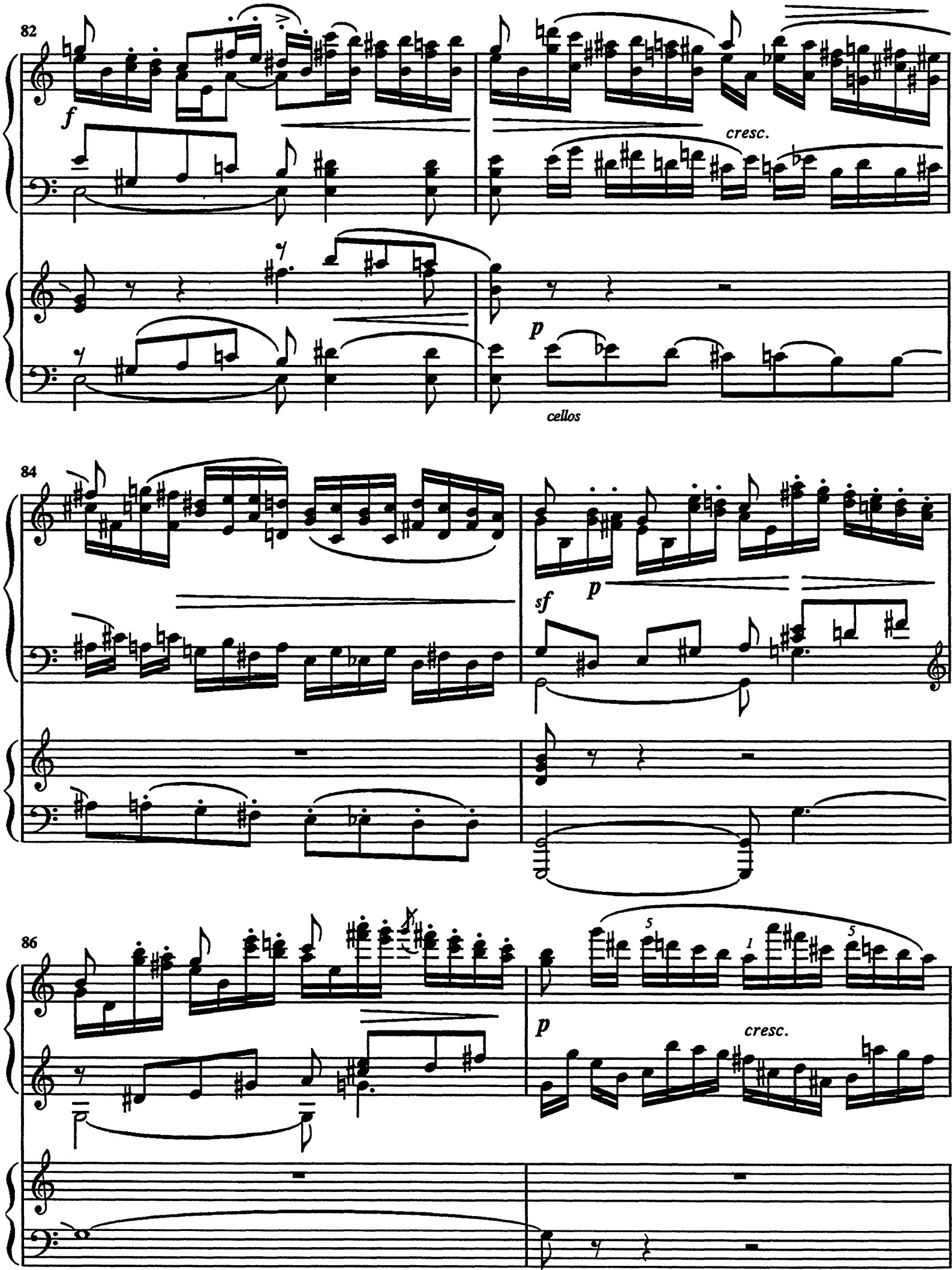

46
49
51
cresc.
f
pp
p
sf
(4321)

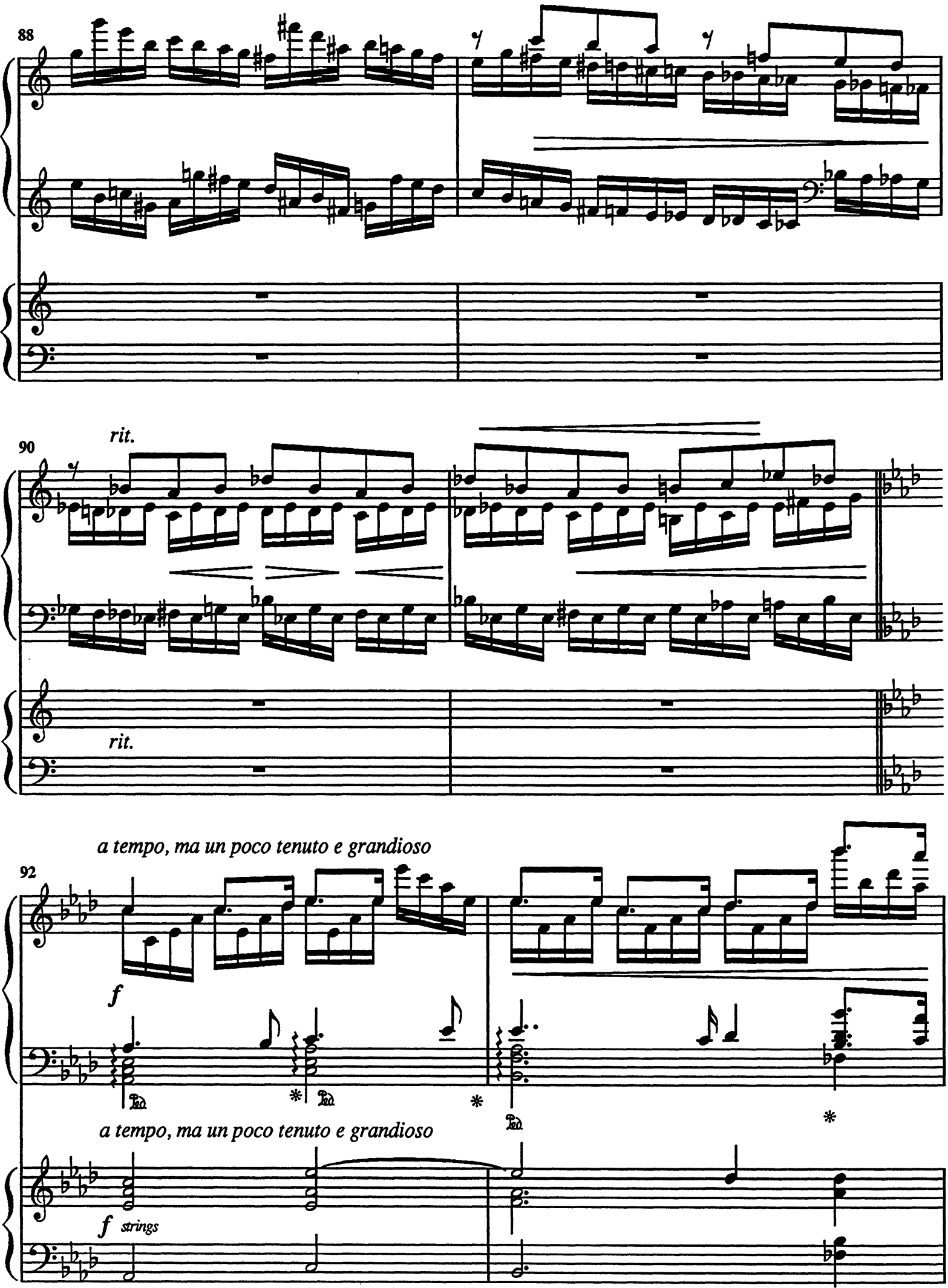

54
pp
sf
p
56
f
sf
p
p
bassoons
58
cresc.
oboes
flutes

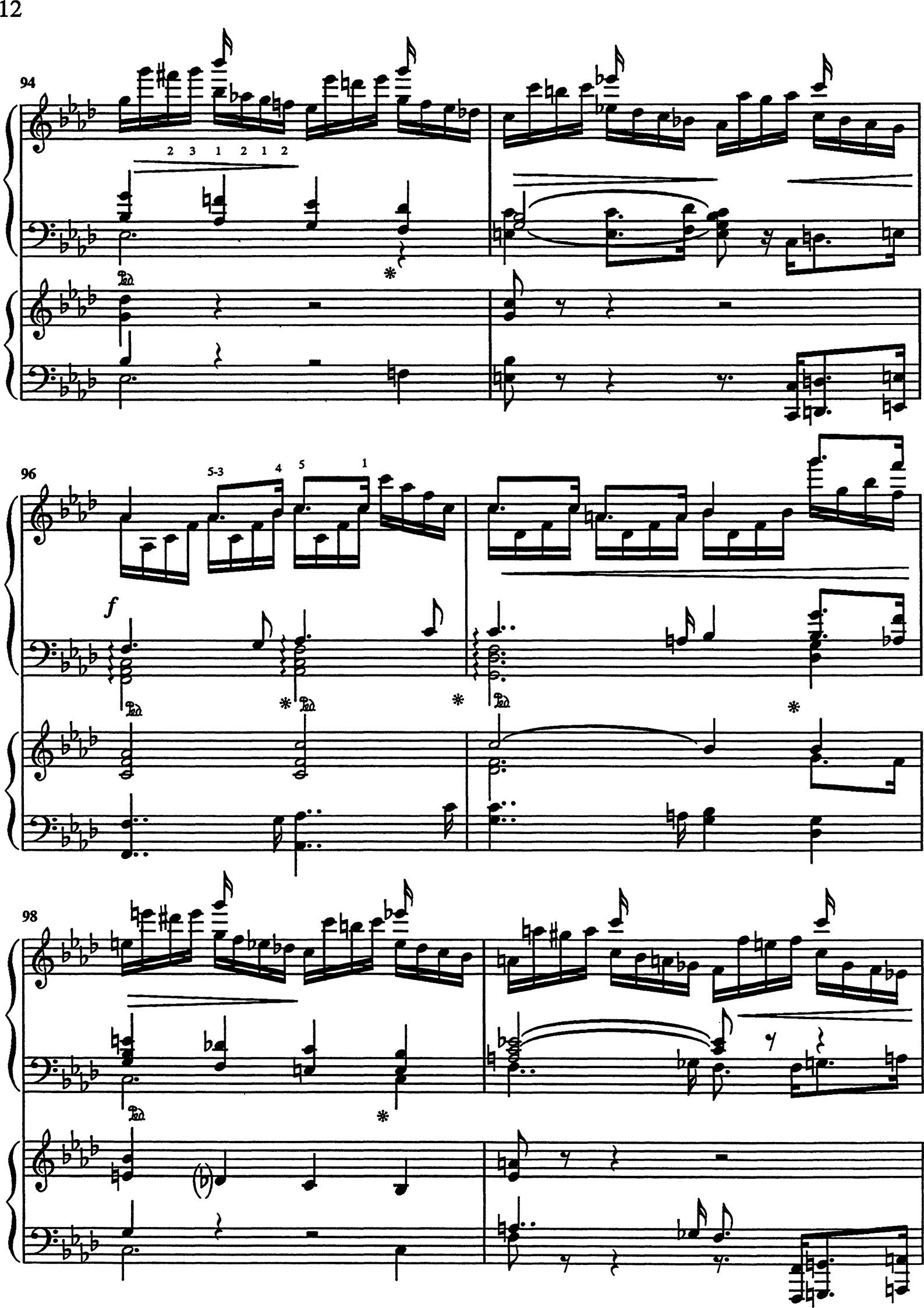

60
p
bassoons
62
p
oboes
flutes
la melodia ben marcato e tenuto
65
f
il basso sempre legato
strings
mf

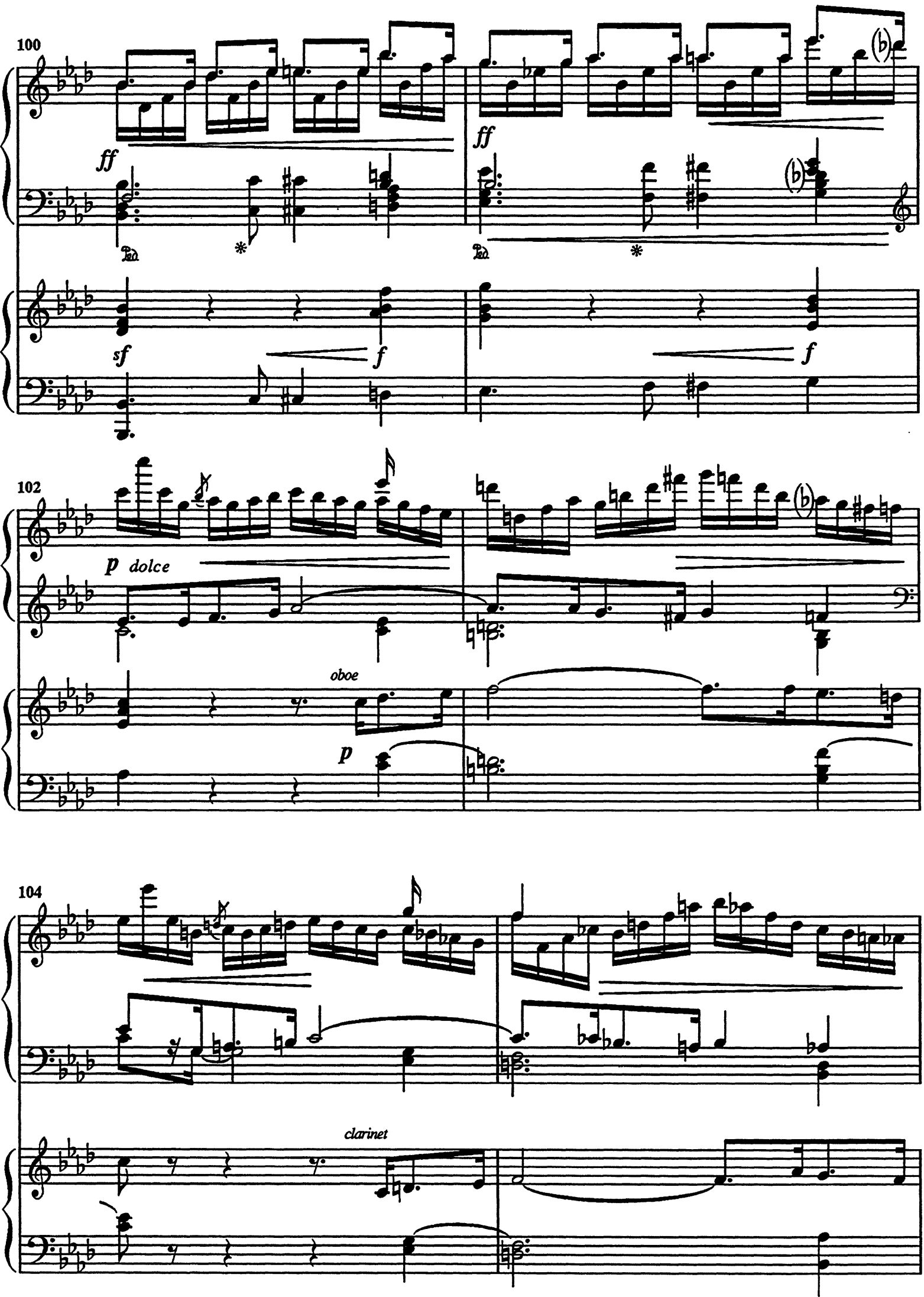

68
risoluto
ff
dim.
p
f
71
dim.
p
p
74
f
p
oboe
f

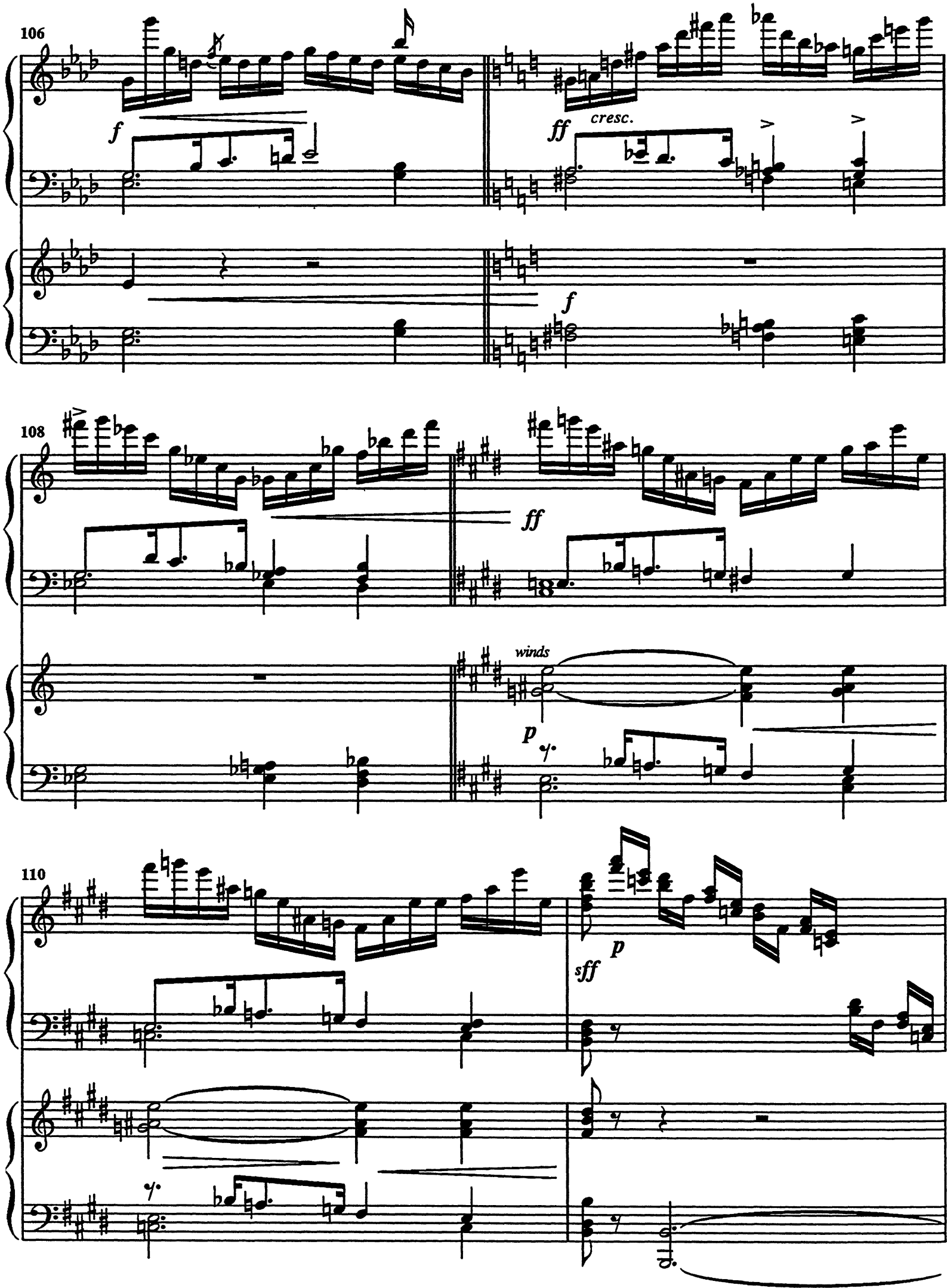

76
[sim.]
cresc.
sf
f
f
mf
78
p
cresc.
p
80
f
p
f
p
flute

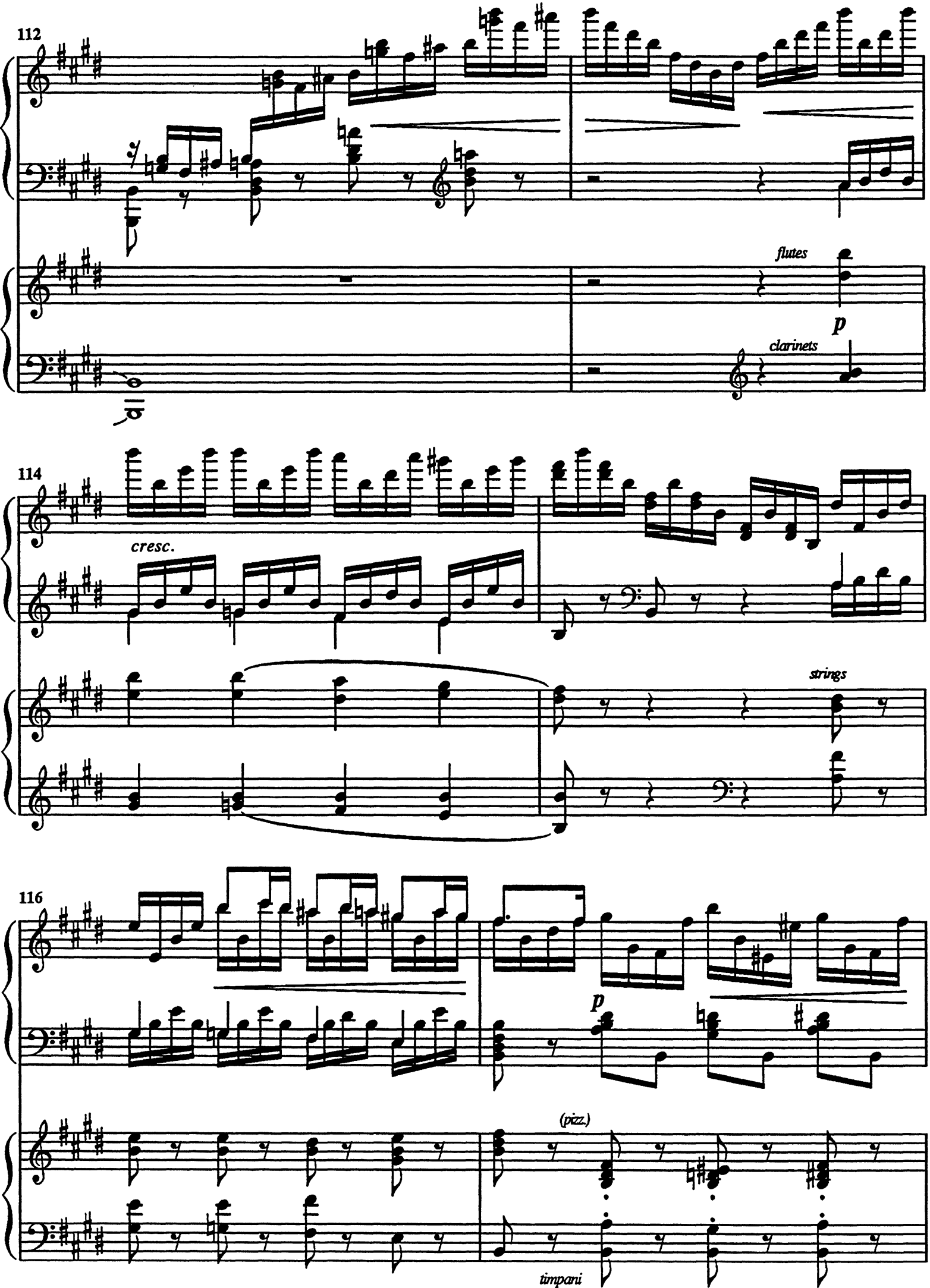

82
f
cresc.
p
cellos
84
sf
p
86
p
cresc.

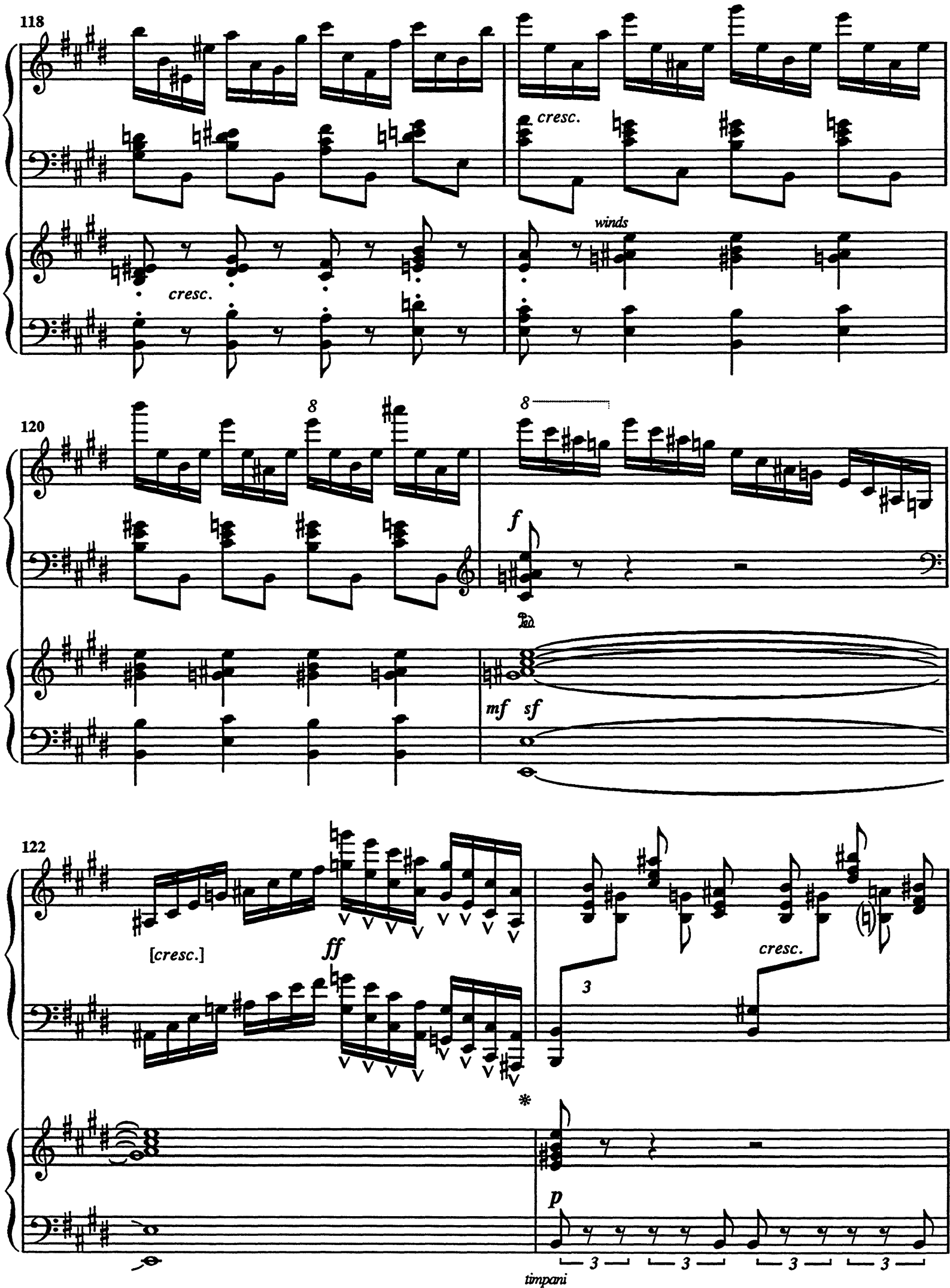

88
90
rit.
rit.
92
a tempo, ma un poco tenuto e grandioso
f
a tempo, ma un poco tenuto e grandioso
f strings

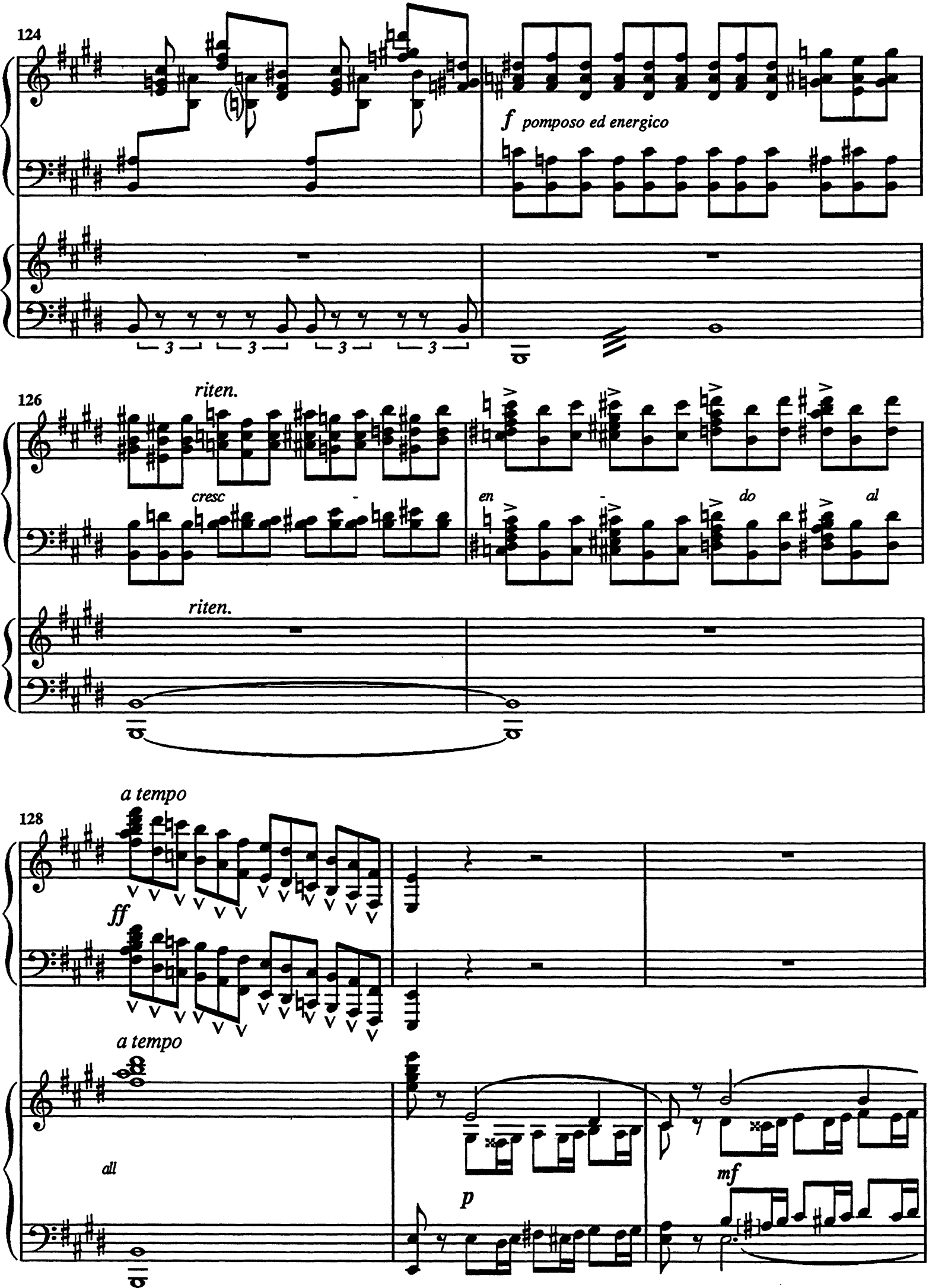

94
2 3 1 2 1 2
Ped.
96
5-3
4
5
1
f
Ped.
98
Ped.

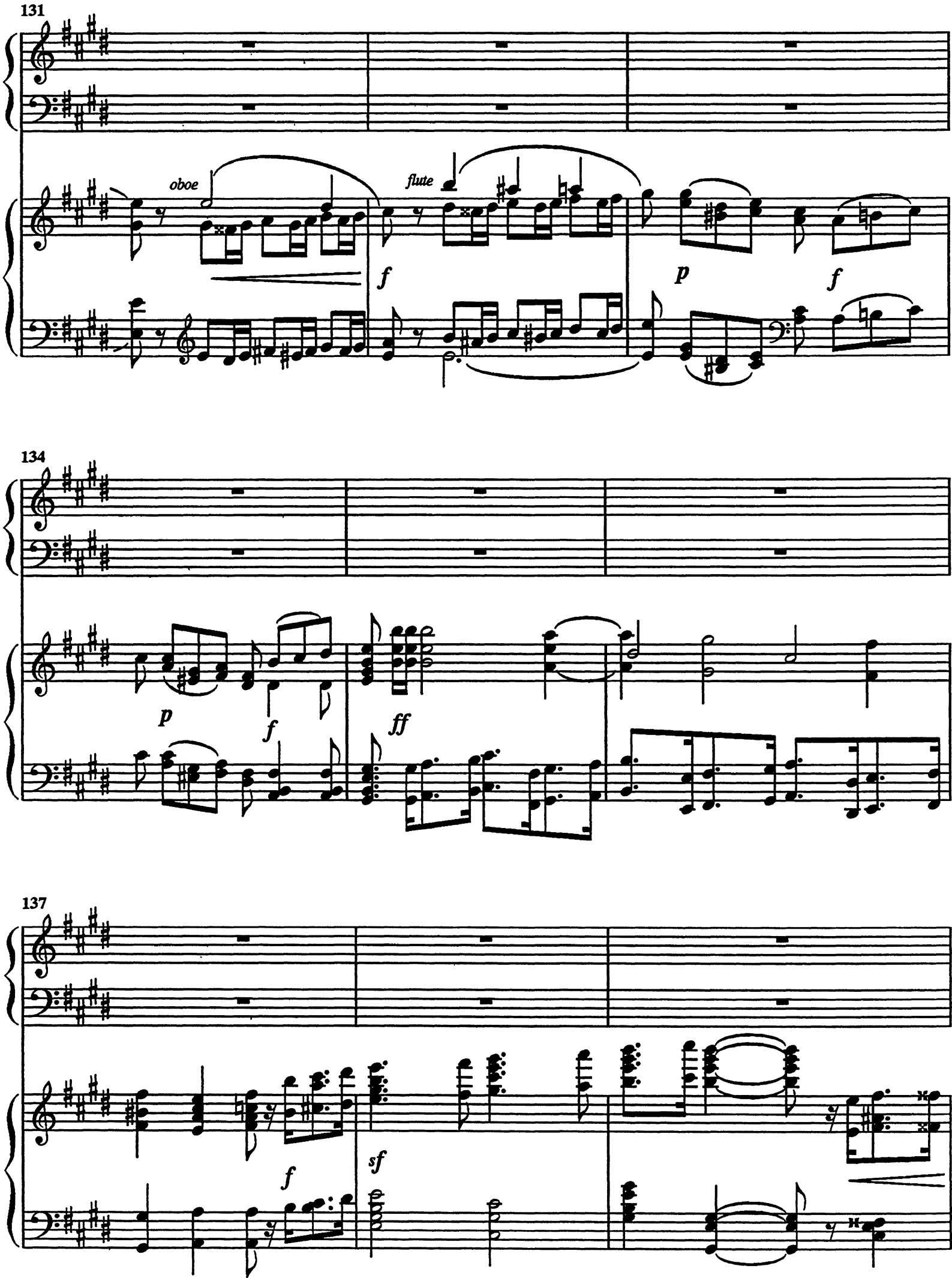

100
ff
ff
sf
f
f
102
p dolce
oboe
p
104
clarinet

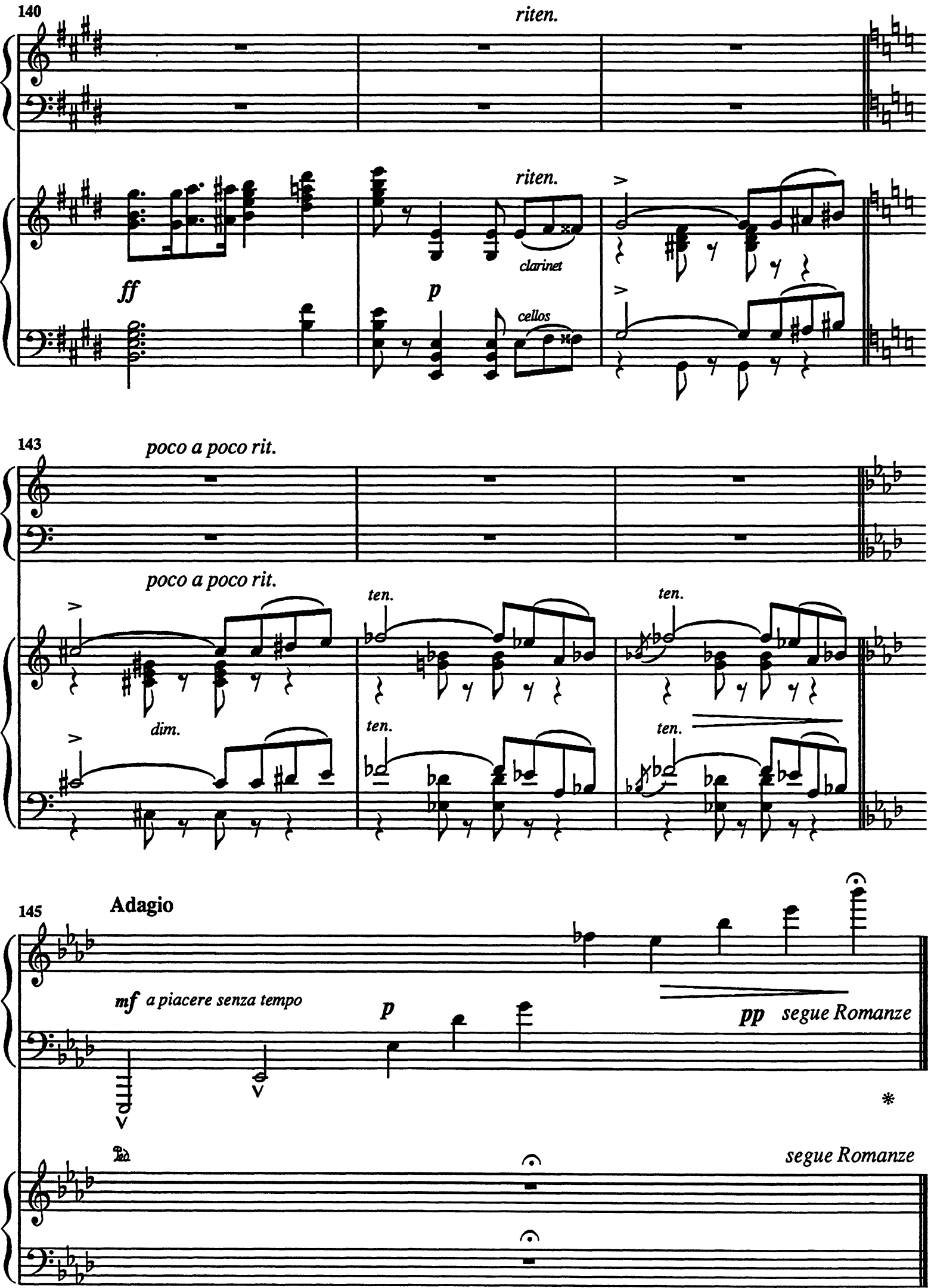

106
f
ff
cresc.
f
108
ff
winds
p
110
sff
p


112
flutes
p
clarinets
114
cresc.
strings
116
p
(pizz.)
timpani


118
cresc.
winds
cresc.
120
8
8
f
Ped.
mf sf
122
[cresc.]
ff
cresc.
3
*
p
3 3 3 3
timpani


124
f pomposo ed energico
3
3
3
3
126
riten.
cresc
en
do
al
riten.
128
a tempo
ff
a tempo
all
p
mf


131
oboe
flute
f
p
f
134
p
f
ff
137
f
sf


140
riten.
riten.
clarinet
cellos
ff
p
143
poco a poco rit.
poco a poco rit.
ten.
ten.
ten.
ten.
ten.
dim.
145
Adagio
mf a piacere senza tempo
p
pp segue Romanze
segue Romanze

II. Romanze

Andante non troppo con grazia (♩= 80)

la melodia ben marcato con grazia

Solo

p *mf* [*sim.*]

5

stretto

9

calando

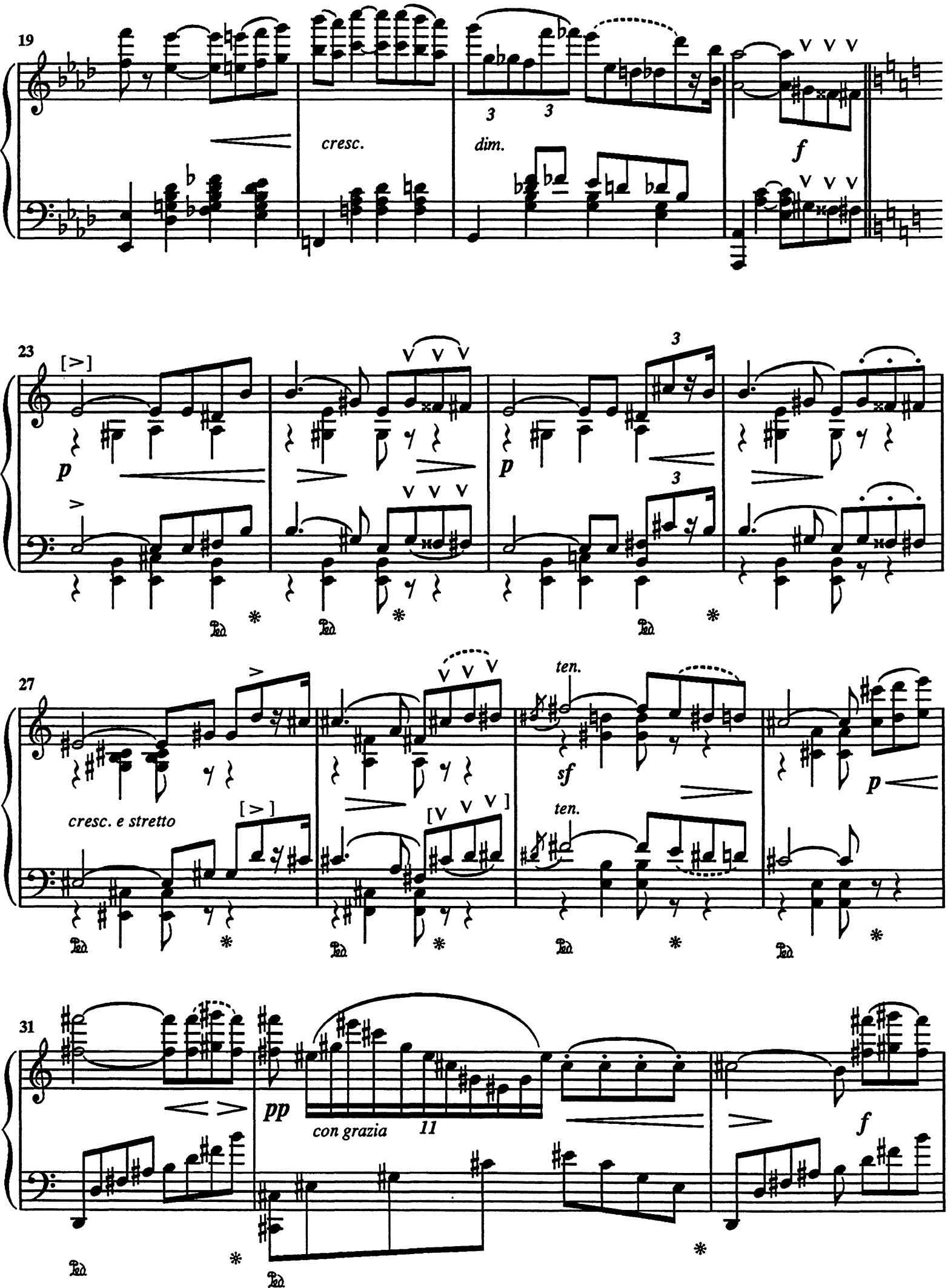
p *sf*

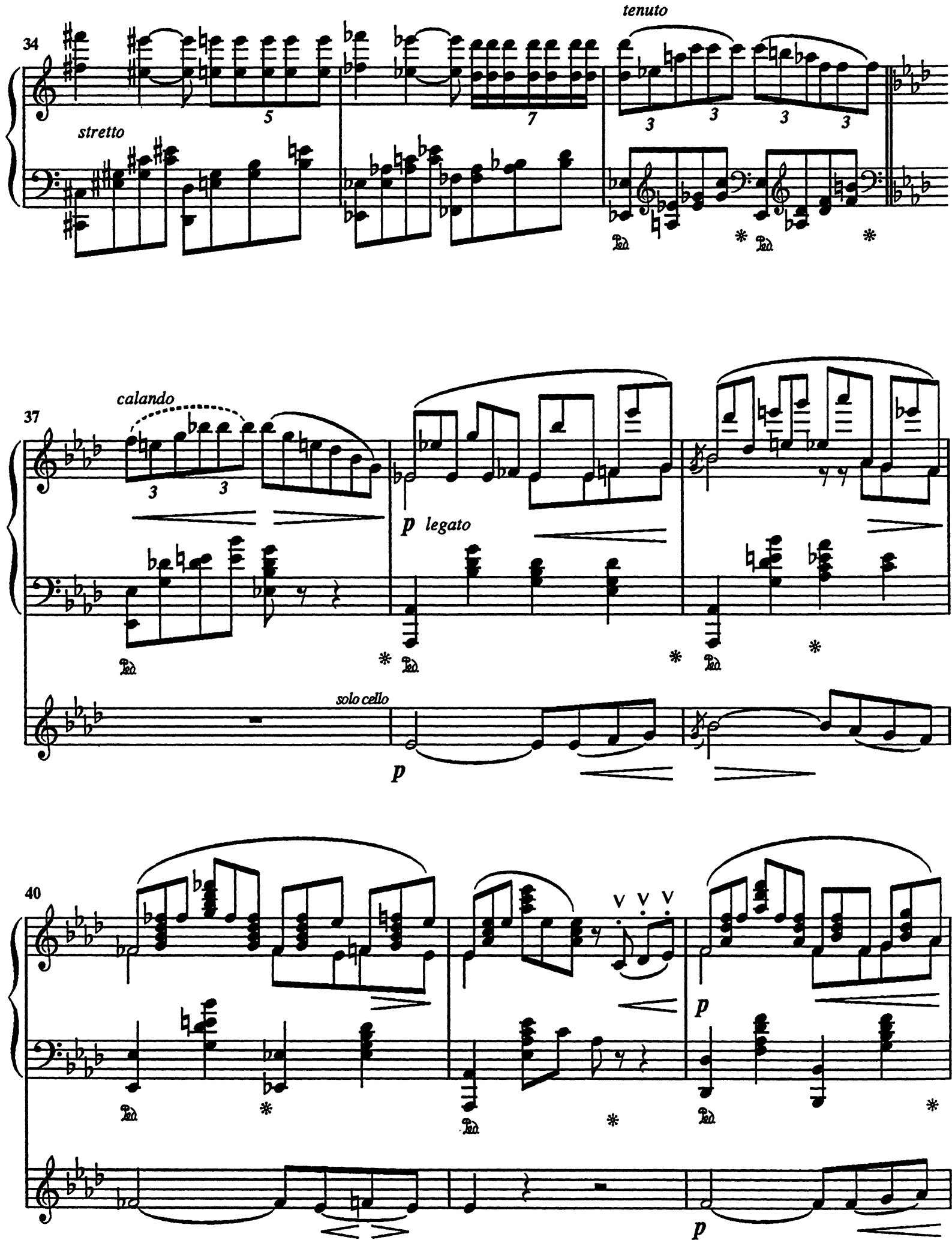
13

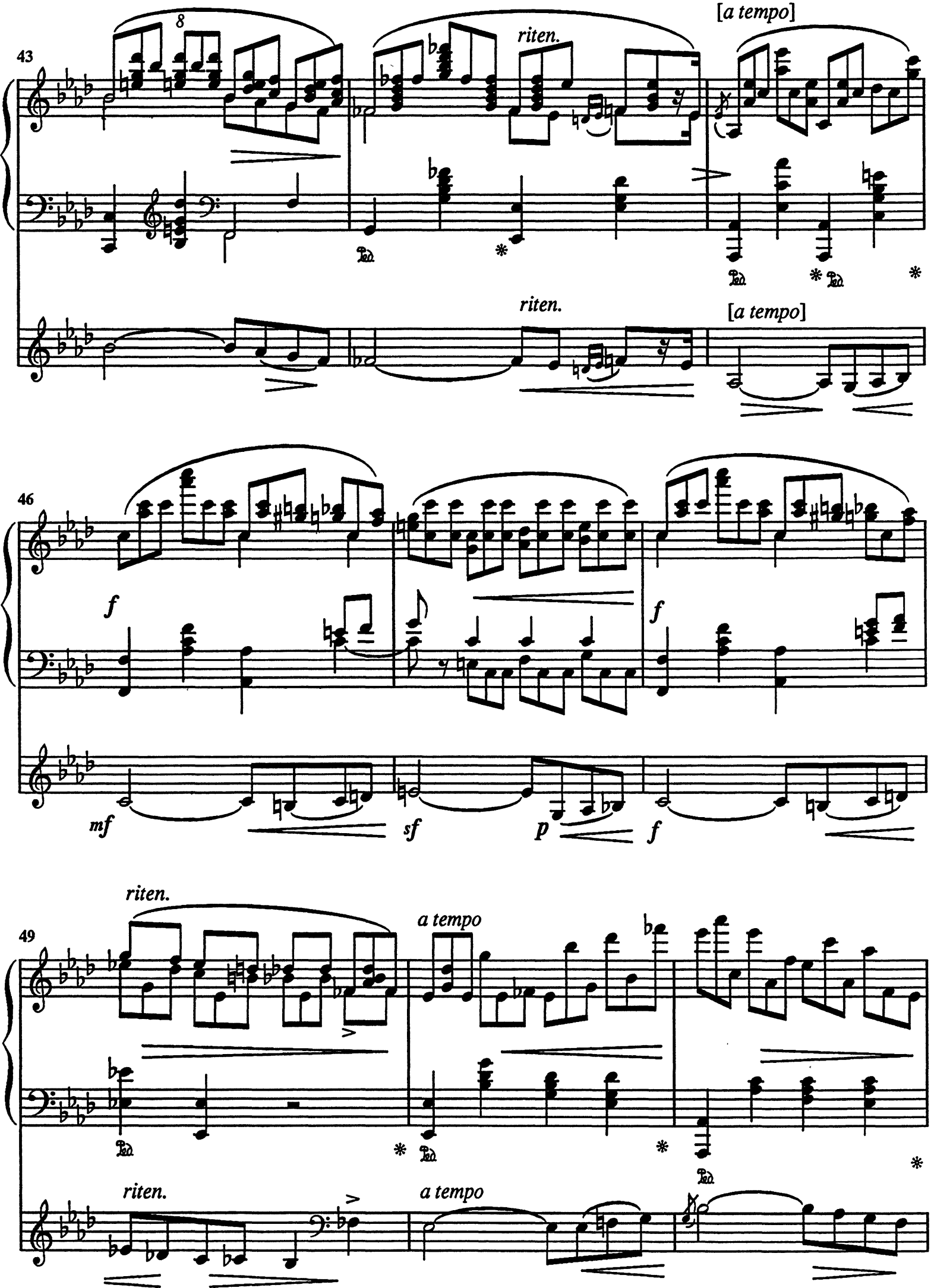
p *f*

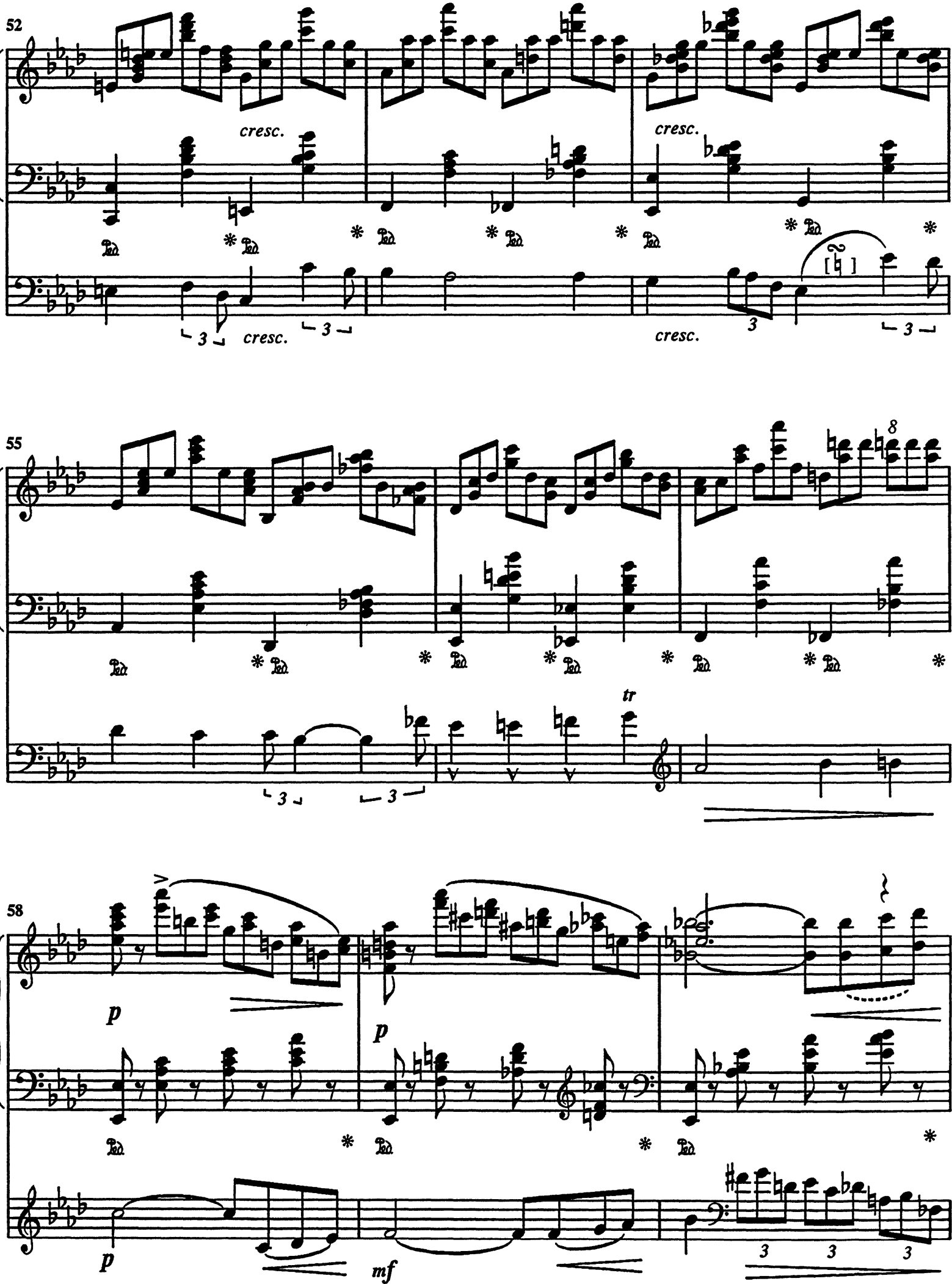
17

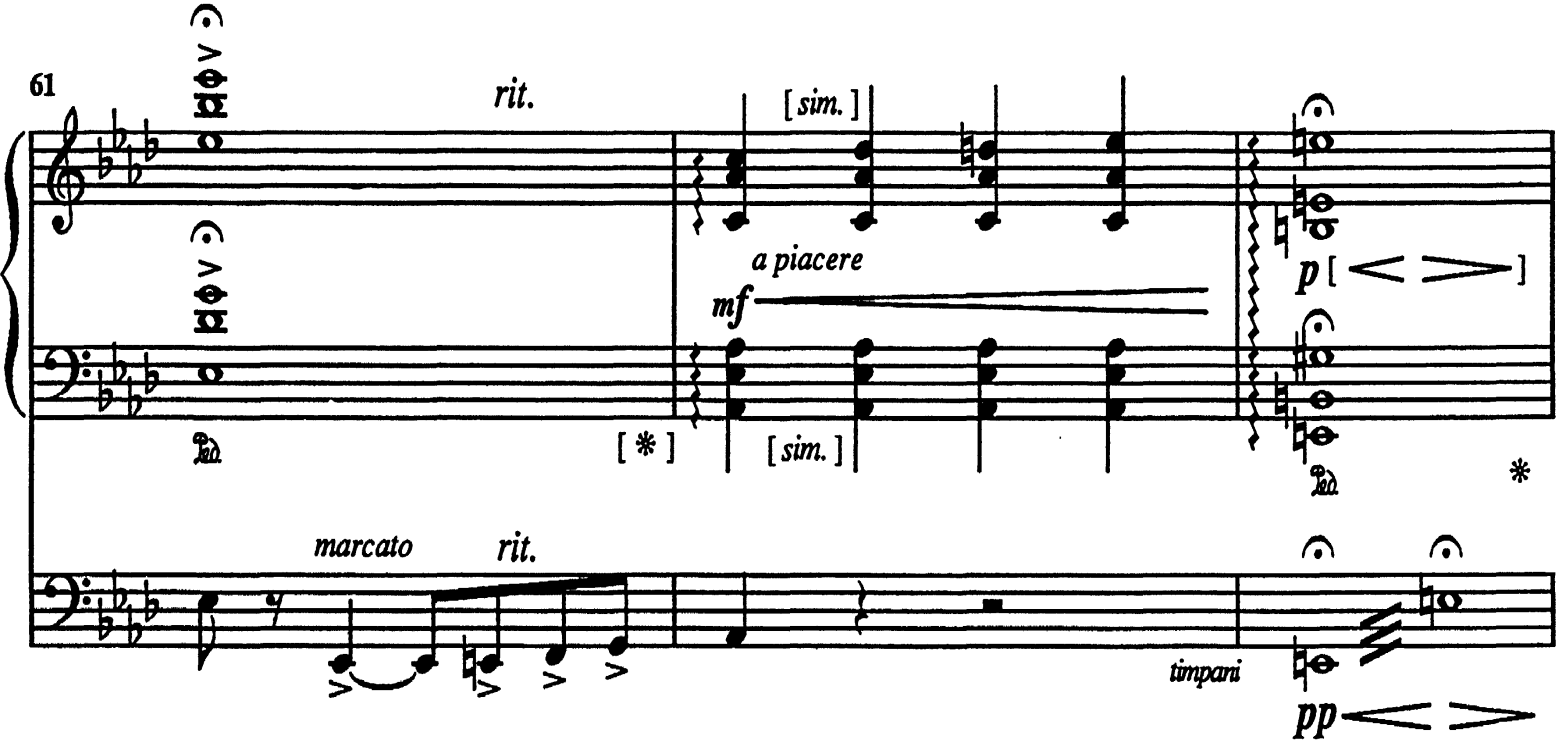
> *pp* *mf* *f*

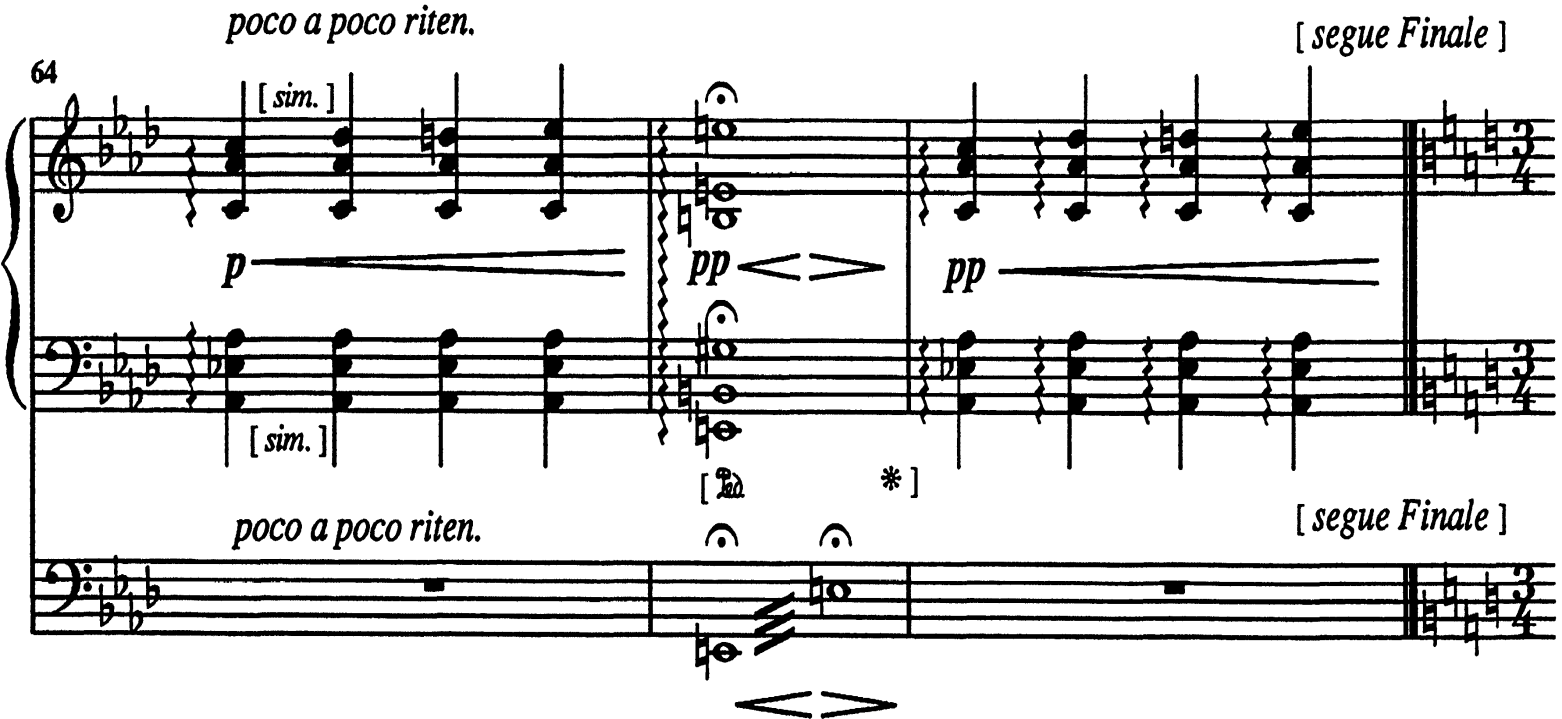

19
cresc.
dim.
f
23
[>]
p
p
27
cresc. e stretto
[>]
[V V V]
ten.
sf
ten.
p
31
pp
con grazia
11
f


34
stretto
tenuto
37
calando
p legato
solo cello
p
40
p
p


43
8
riten.
[a tempo]
riten.
[a tempo]
46
f
f
mf
sf
p
f
49
riten.
a tempo
riten.
a tempo


52
cresc.
cresc.
cresc.
cresc.
55
8
tr
58
p
p
p
mf


61
rit.
[sim.]
a piacere
mf
p
[*]
[sim.]
*
marcato
rit.
timpani
pp


poco a poco riten.
[segue Finale]
64
[sim.]
p
pp
pp
[sim.]
*
poco a poco riten.
[segue Finale]