

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO284F  
\$7.00

Clara Schumann  
Robert S. Frost, Arranger

# *Prelude and Fugue*

*Op. 16, No. 3*





## The Arranger

**Robert S. Frost** earned his B.M. and M.M. in Music Education from Utah State University and a Ph.D. in Music Education from the University of Northern Colorado. Formerly, he has held the positions of Secretary and Orchestra Vice President of the Utah Music Educators Association, President of the National School Orchestra Association (NSOA), and President of Utah ASTA. He is active as a lecturer and clinician and has conducted honor and clinic orchestras at many state, national, and international Music Education Association conferences. He is widely known for his compositions and arrangements for school orchestras, many of which are found on state and national recommended lists.

Dr. Frost retired from the Cache County School District in 1994 after 30 years as a string specialist, having taught strings and orchestra at the elementary, middle school, and high school levels. Currently, in addition to his work as a composer, author, and clinician, he maintains a private studio and conducts the Cache Chamber Orchestra. He remains active in string education and holds membership in the Utah Education Association, National Education Association, American String Teachers Association, European String Teachers Association, Music Educators National Conference, and ASCAP. Dr. Frost is also a member of Pi Kappa Lambda and Kappa Delta Pi national honor societies. His published works include *Sacred Settings*, *Especially for Strings*, *Christmas Kaleidoscope* 1 and 2, *Primo Performance*, *Solos & Etudes* 1 and 2, *Viva Vibrato*, *All for Strings*, and the highly innovative string method and curriculum, *Artistry In Strings*, co-authored with Dr. Gerald Fischbach and Dr. Wendy Barden. His most recent book, *String Techniques for Superior Musical Performance*, has received positive reviews and is gaining wide acceptance with directors of orchestras at the intermediate level. Dr. Frost has over 200 published works to his credit.

## The Arrangement

The compositional form of the “Prelude and Fugue” was developed and refined during the Baroque Period and exemplified in the works of Johann Sebastian Bach. Since that time the fugue has especially found favor with composers of instrumental music. Such was the case with Clara Schumann, wife of Robert Schumann, who wrote a set of three preludes and fugues for piano in 1845. Although these preludes and fugues follow the basic format of their earlier counterparts they are highly individualistic, building more on melodic movement and harmonic underpinning representative of the Romantic Period than following the harmonic progressions of the fugal subject typical of Baroque fugues. The *Prelude and Fugue* no. 3 is especially chromatic, creating beautiful and interesting harmonic movement.

Transcribing piano music for strings allows a certain amount of freedom in determining voicing, doublings, and especially dynamics that will emphasize and accentuate the melodic line and phrases. With that in mind, it is critical that tempos, dynamics, and phrase indications be followed closely at first in order to become well acquainted with the texture and style of the composition as set forth in the transcription before venturing into personal interpretation. There is simplicity and elegance in this work that requires a new approach to the form. It requires a more sustained and flowing style as opposed to the more perpetual melodic motivations found in the Baroque style. As always, however, fugal subjects require sensitivity by the ensemble to insure that each entrance is properly heard. Although significant technical requirements are evident, ultimately, a successful performance rests more with the musical maturity of the orchestra. Clara Schumann masterfully built a strong relationship between the melodic theme in the prelude and the fugal subject that binds the two sections together into one cohesive unit.

## Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – 3<sup>rd</sup> Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

## Learning Bank: Clara Schumann



Born in Germany into a musical family in 1819, Clara Schumann (then Clara Wieck) quickly showed promise as a pianist and composer with profound gifts. At age 11, she performed her first major solo concert, sealing her reputation as a child prodigy. At around the same time, the young piano virtuoso first met Robert Schumann, a talented musician who would go on to become one of the most celebrated composers of all time. Clara and Robert fell in love and, despite the disapproval of her overbearing father, the two got married in 1840.

Clara and Robert Schumann's life partnership was filled with both deep romance and creative energy. The two studied music together, read poetry aloud, and played each other's music at the piano. Clara's career as a concert pianist blossomed and she quickly became one of the most famous musicians in Europe; similarly, Robert's compositions gained great respect throughout the continent. They also had eight children together. Tragically, however, their partnership ended when Robert had a mental breakdown and died in 1856. After the loss of her beloved husband, Clara never composed again. She remained a widow until her death forty years later in 1896, although she continued to play and teach piano throughout her life.

Clara Schumann's life was filled with tragedy, from Robert's mental illness and premature death to the loss of four of her eight children. Her circumstances, including her grueling daily schedule of raising children, playing concerts to support the family, and taking care of her famous but troubled husband, make her accomplishments all the more remarkable. Clara Schumann's compositions, especially the masterful *Three Preludes and Fugues* Op. 16, composed during a particularly difficult period in 1845, reflect the challenges and misfortunes that were a fixture in her life. The third of these, *Prelude and Fugue*, is full of melancholy and the sad, wise beauty of hard life experience. During the brief window of time from her teenage years to her mid 30s, she composed dozens of works for piano, orchestra, chamber ensemble, and voice. Furthermore, Clara Schumann lived in a time when most people believed that women could not compose. This perception obscured her music for over a hundred years until a revival of interest occurred in the 1970s. She herself believed that women were incapable of serious composition. Surmounting tremendous odds, however, Clara Schumann proved to the world that this was false. Today, she stands as an inspiration for talented female (and male) musicians everywhere.

# Prelude and Fugue

Op. 16, No. 3

Full Conductor Score  
Approx. time – 4:00

Clara Schumann  
Arranged by Robert S. Frost

**Andante** ( $\text{♩} = 60 - 66$ )

1 2 3 4 5

Violins 1 *p*

Violins 2 *p*

Viola *p*

Cello *p*

String Bass *p*

6 7 8 9 10

Vlins. *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

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11 12 13 14 15

Vlns. 1 *mf*

Vlns. 2 *mf* V

Vla. *mf*

Cello *mf*

Str. Bass

16 17 18 19 20

Vlns. 1 *mf* V

Vlns. 2 *mf* V

Vla. *mf* V

Cello *mf* V

Str. Bass *mf* (V)

21 22 23 24 25

Vlns. 1 *p* V

Vlns. 2 *p* V

Vla. *p* V

Cello *p* V

Str. Bass *p* V

26 27 28 29 30

Vlns. 1 *f* *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

31 32 33 34 35 *Poco rit.*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

36 37 *A Tempo* 38 39 40 41

Vlns. 1 *p* *p* *p*

Vlns. 2 *p* *p* *p*

Vla. *p* *p* *p*

Cello *p* *p* *p*

Str. Bass *p* *p* *p*



42 43 44 45 **Meno mosso** 46

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

47 48 49 50 **Molto rit.** 51 52

Vlns. 1 *f* *pp*

Vlns. 2 *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Str. Bass *f* *pp*

53 **Andante con moto** (♩ = 76 - 84) 54 55 56 57

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

58 59 60 61 62 63

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Cello *mf*

Str. Bass *mf*

64 65 66 67 68 69

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

70 71 72 73 74 75

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

D D



76 77 78 79 80 81

Vlns. 1 *mf*

Vlns. 2 *mp* *mf*

Vla. *mf*

Cello *mf*

Str. Bass

82 83 84 85 86 87

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello

Str. Bass

88 89 90 91 92 93

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

D ..... G D

94 95 96 97 98 99

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

100 101 102 103 104 105

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

106 107 108 109 110 111

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

*mp free bowing*

*mf*

112 113 114 115 116 117 **Poco rit.**

Vlns. 1 2

Vla.

Cello

Str. Bass

118 119 **A Tempo** 120 121 122 123

Vlns. 1 2

Vla.

Cello

Str. Bass

*p free bowing* *mp*

124 125 **Rit.** 126 127 128 129

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *mf* *mf* *mf* *mf*

SAMPLE

