

A Transcription of Charles Stanford's

Cello Sonata No. 2, Op. 39

for Viola and Piano

by

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ABSTRACT

Provided here is a new transcription for viola and piano of Charles V. Stanford's Sonata for Cello and Piano, No. 2, Op. 39. This transcription preserves the original music, but provides new tone color and register possibilities using the viola. In general, there is a lack of solo viola repertoire in the early nineteenth century. Stanford, a romantic composer, writes music using structural forms and harmonic techniques derived from the classical period. In order to introduce violists to the music of Charles Stanford and increase the amount of nineteenth century repertoire for the viola, this transcription of Stanford's Cello Sonata No. 2, Op. 39 is done by making artistic and educated decisions regarding fingerings and bowings, while discussing the choices for register changes. The transcription here can be employed by viola students as an example of repertoire from the early romantic period.

TABLE OF CONTENTS

	Page
LIST OF TABLES	iii
LIST OF EXAMPLES	iv
CHAPTER	
1 INTRODUCTION	1
2 CHARLES V. STANFORD	4
Life.....	4
Works	7
3 STANFORD’S CELLO SONATA NO. 2, OP. 39	10
Background of the Work.....	10
Form and Analysis of Sonata No. 2.....	11
4 DISCUSSION OF THE TRANSCRIPTION	25
Change in Register	25
Inflection/Articulation.....	28
Use of Harmonics	28
BIBLIOGRAPHY	30
APPENDIX	
A FULLSCORE	31
B VIOLA PART	63

LIST OF TABLES

Table	Page
1. Sonata Form in Table of the First Movement	11
2. Ternary Form in Table of the Second Movement	16
3. Binary Form in Table of the Third Movement.....	20

LIST OF EXAMPLES

Example	Page
3.1.1 Sonata No. 2, mvt. 1, mm. 18.....	12
3.1.2 Sonata No. 2, mvt. 1, mm. 9-2.....	13
3.1.3 Sonata No. 2, mvt. 1, mm. 40-43.....	13
3.1.4 Sonata No. 2, mvt. 1, mm. 60-67.....	13
3.1.5. Sonata No. 2, mvt. 1, mm. 99-119.....	14
3.1.6 Sonata No. 2, mvt. 1, mm. 200-203.....	15
3.2.1 Sonata No. 2, mvt. 2, mm. 1-5.....	17
3.2.2 Sonata No. 2, mvt. 2, mm. 14-19.....	17
3.2.3 Sonata No. 2, mvt. 2, mm. 14-16, 18-19.....	17
3.2.4 Sonata No. 2, mvt. 2, mm. B section, Varied motives.....	18
3.2.5 Sonata No. 2, mvt. 2, mm. 249-251.....	19
3.2.6 Sonata No. 2, mvt. 2, mm. 267-283.....	20
3.3.1 Sonata No. 2, mvt. 3, mm. 1-5.....	21
3.3.2 Sonata No. 2, mvt. 3, mm. 12-15.....	22
3.3.3 Sonata No. 2, mvt. 3, mm. 15-18.....	22
3.3.4 Sonata No. 2, mvt. 3, mm. 34-40.....	23
3.3.5 Sonata No. 2, mvt. 3, mm. 49-50.....	23
3.3.6 Sonata No. 2, mvt. 3, mm. 61-63.....	23
3.3.7 Sonata No. 2, mvt. 3, mm. 80-83.....	24
3.3.8 Sonata No. 2, mvt. 3, mm. 71-73.....	24
3.3.9 Sonata No. 2, mvt. 3, mm. 189-190.....	24

Example	Page
4.1 Sonata No. 2, mvt. 2, mm. 282-283.....	25
4.2 Sonata No. 2, mvt. 1, mm. 15-17.....	27

CHAPTER 1

INTRODUCTION

The viola was not considered a solo instrument until very late in the romantic period. This is not to say that the viola did not have any solo repertoire; several composers had written works for the viola solo, however, the viola was primarily used as an accompanying instrument, resulting in far fewer solo works than other instruments. Composers who played the viola, such as Haydn, Mozart, and Beethoven, realized the expressivity of the viola and expanded the possibilities of the instrument as an independent voice in chamber music. In the romantic period, composers began to write music for solo performance on the viola, such as Brahms, Mendelssohn, Schumann, and Vieuxtemps.

In the late 19th century and 20th century, several musicians and instrument makers experimented with the shape of the instrument and composition of the strings, adding to the depth and resonance of the viola, making it a more attractive solo instrument. The viola's development as a solo instrument can be traced by focusing on the work of Lionel Tertis, William Primrose, and Paul Hindemith.¹ Tertis is most noted for the 'Tertis' model of viola' (an expanded lower belly with slim shoulders for ease of playing in the higher positions) and his experimentation with string composition.² Primrose, one of the most famous violists, brought the viola to the forefront in music performance. Hindemith should also be mentioned for his unique compositional style, numerous viola works, and

¹ Lionel Tertis (1876-1975), William Primrose (1904-1982), Paul Hindemith (1895-1963)

² Philip, Robert. 1992. *Early recordings and musical style: Changing tastes in instrumental performance, 1900-1950*. Cambridge; New York: Cambridge University Press.

as a prominent soloist of his generation. In the 20th century, even though many groundbreaking new composers were writing for the instrument, many audiences were only exposed to classical repertoire. In order to create a wider range of repertoire for the instrument, Primrose and other violists voraciously sought out undiscovered repertoire from earlier periods of music. They also began to pull repertoire from the vast storehouses of long-established instruments and transcribe them for the viola.³

The most well-known repertoire for the viola stems from the very late 19th century or early 20th century, such as works by Frank Bridge, Ralph Vaughan Williams, Rebecca Clarke, William Walton, and York Bowen. All of these composers are of English descent. Many of their works are late romantic in quality and character.⁴

During the middle of the 19th century, the “English Musical Renaissance” led composers to see the old traditions of England.⁵ As a result, the first generation of the Renaissance sought the style of absolute music, rather than join their contemporaries of the time such as Wagner and Strauss. Charles V. Stanford was an influential composer of this first generation of the English Musical Renaissance. Stanford’s fame can be credited to the fact that he fostered an entire generation of prominent composers. He did this believing that Brahms’ music was the ideal model of composition, which was

³ Primrose, William. *Walk on the north side: Memoirs of a violist* (Utah: Brigham Young University Press, 1978), 108-110

⁴ Rebecca Clarke (27 August 1886 – 13 October 1979) was an English classical composer and violist best known for her chamber music featuring the viola. Sir William Turner Walton OM (29 March 1902 – 8 March 1983) was an English composer. Edwin York Bowen (22 February 1884 – 23 November 1961) was an English composer and pianist. Ralph Vaughan Williams (12 October 1872 – 26 August 1958) was an English composer.

⁵ Late 19th century to early 20th century, a musical movement in England, mainly by musicians in Royal college of music.

emphasized in his teaching.⁶ This list of composers Stanford influenced includes Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Frank Bridge and Arthur Bliss.⁷ Ironically, these young composers have quite a different composition style compared to their teacher, Charles Stanford.

The purpose of this project is to contribute a new sonata to the viola repertoire. Offering a scholarly and practical edition of Stanford's Cello Sonata No. 2, Op. 39 for viola and piano, it offers violists an introduction to the music of Charles Stanford and provides another romantic masterpiece into the viola repertoire.

⁶Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (New York: Oxford University Press, 2002), 206.

⁷ *Ibid.*, 463.

CHAPTER 2

CHARLES V. STANFORD

Life

Charles V. Stanford was born on September 30, 1852, in Dublin, to John James Stanford and his wife Mary Henn. The family was financially stable as his father worked as a lawyer. Also, Stanford's father was an amateur musician; he was a cellist and a vocalist. The Stanford's house was the social hub for the many influential clients of Stanford, among them being other lawyers, physicians, churchmen, artists, musicians, writers, and scholars.⁸

Dublin is the cultural center of Ireland, as well as the capital. This Irish influence translates often into Stanford's compositions, along with his love of the Austro-German style of classical music. Among Stanford's compositions is one of his contributions to Irish culture, *Song of Old Ireland*, a collection of Irish folk tunes.⁹

His father originally wanted him to pursue law as was the tradition in his family, however, when his parents realized that Charles was a musically gifted child, they encouraged him to become a musician. The social and financial position of Stanford's family provided a conducive environment in which he could study music. His teachers included several of Dublin's most prominent musicians: Robert Stewart, Joseph Robinson, Michael Quarry, Arthur O'Leary, and Ernest Pauer.¹⁰ Stanford received a

⁸ Dibble, *Man and Musician*, 5-6.

⁹ *Ibid.*, 127.

¹⁰ *Ibid.*, 21-27.

varied and extensive education. He was considered a prodigy, giving his first recital at the age of seven. Stanford composed his first composition one year earlier.¹¹

Stanford attended Queen's College, Cambridge in 1870, and received his bachelor degree in 1874. Recognized as a talented musician, he belonged to the Cambridge University Musical Society (CUMS). His musical interests were not limited to piano performance and choir conducting. As John Hopkins,¹²the lead conductor of CUMS began to have health problems, Stanford took over as assistant conductor in 1871 and became a well-noted part of the music culture in Cambridge. Following college in 1874, Stanford took two years off from his position as organist at Trinity College in order to study abroad. During this time, he went to Leipzig to study with Carl Reinecke (1824-1910), one of the most famous composition teachers in Germany. While the Leipzig Conservatory was not considered the leading musical institution at the time, the culture in Leipzig was flourishing, which allowed Stanford the opportunity to attend many high-quality concerts and operas every week. Additionally, he began studying piano with Robert Papperits (1826-1903). Leipzig was also in close proximity to many other German art and cultural centers, such as Berlin, Dresden, and Vienna.

Stanford moved back to Cambridge in 1877, his formal education was finished by this time. He kept the position with CUMS as conductor and organist. During his time with this organization, he invited many great European musicians to perform with the society, such as Hans Richter, Joseph Joachim, Carlo Alfredo Piatti, Edward

¹¹ Stanford's early compositions; *Double chant* (1858), *March* (1860)

¹² John Larkin Hopkins (1820-1873), an organist and composer, he was a conductor in CUMS.

Dannreuther, Hermann Franke, and Robert Hausmann. He also invited fellow English composers, including Sir Charles Hubert Parry, Sir Frederic Hymen Cowen, Arthur Goring Thomas, and Sir Alexander Campbell Mackenzie.¹³ As an admirer of Johannes Brahms' music, Stanford conducted Brahms' *Symphony No. 1* and the *German Requiem*. He had hoped to give the English premiere of Brahms' *Requiem*, but later learned that its premiere had already taken place in 1871.¹⁴ Throughout this time, Stanford also continued to write and perform his own compositions.

Stanford's first teaching position was in the Royal College of Music (RCM) in 1883. He found the job difficult due to the low salary and the competitive atmosphere between rival musicians. Despite the trials and tribulations, Stanford was deeply influenced in the work he did with opera production while teaching at RCM. He was also extremely influential to many of the student composers: Benjamin Britten, Frank Bridge, George Butterworth, Samuel Coleridge-Taylor, George Dyson, Ivor Gurney, Herbert Howells, William Hurlstone, John Ireland, Ernest Moeran, and Ralph Vaughan Williams.¹⁵ By 1888, he joined the Cambridge University faculty, one of the most

¹³ Hans Richter (János Richter) (4 April 1843 – 5 December 1916) was an Austrian–Hungarian orchestral and operatic conductor. Joseph Joachim (28 June 1831 – 15 August 1907) was a Hungarian violinist, conductor, composer and teacher. Carlo Alfredo Piatti (January 8, 1822 – July 18, 1901) was an Italian cellist and renowned teacher. Edward Dannreuther (1844–1905), British pianist of Alsatian descent. Hermann Franke, a Pupil of Joachim who had settled in London in 1873(Dibble. P.93). Robert Hausmann (13 August 1852 – 18 January 1909) was a notable 19th-century German cellist. Sir Charles Hubert Hastings Parry, 1st Baronet (27 February 1848 – 7 October 1918) was an English composer, teacher and historian of music. Sir Frederic Hymen Cowen (29 January 1852 – 6 October 1935), was a British pianist, conductor and composer. Jeremy Dibble. "Stanford, Sir Charles Villiers." Grove Music Online. Oxford Music Online. Oxford University Press, accessed January 13, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26549>.

¹⁴ Dibble, *Man and Musician*, 80.

¹⁵ *Ibid.*, 463.

prominent music teaching positions in England at the time. This was also the time when Stanford helped to create a strong community of English composers, which led to the creation of the English Musical Renaissance.

Works

Stanford was a prolific composer. His composition covers all genres of music, which include vocal and choir music for church, and many chamber works, orchestral works, and theatre and opera works.

Instrumental pieces

Symphonies:

Stanford wrote seven symphonies, of which the first and second symphonies are unpublished symphonic works and are omitted from his catalogue of works. These symphonies follow in the classic style Mendelssohn, Schumann, and Brahms. However, *Symphony No. 3 in F Minor, Op. 28*, appropriately subtitled “*Irish*”, includes many elements of Irish folk music.

Chamber music

Stanford’s chamber repertoire is extensive and includes four piano trios, two piano quartets, and also many sonata works for winds and strings. While Stanford wrote many sonatas for other instruments, such as his two cello sonatas, two violin sonatas, and his clarinet sonata, he did not compose any sonatas for the viola.

His most popular music is choral music, and he is famous for his Anglican works.¹⁶ Since he worked as a church musician for 22 years, even after leaving his organist position, he was involved in many choirs, orchestras, and festivals. His ecclesiastical music is still frequently performed in England.

Operas

Once he became a faculty member at the Royal College of Music, Stanford initiated an opera class, and he was strongly involved in this genre throughout his lifetime. He wrote ten operas and other theatre works. His operas have been performed throughout Europe and in the United States. Stanford was a leading composer of the English Musical Renaissance. He believed that opera was the proper vehicle for the renaissance. The list of operas includes *The Veiled Prophet of Khorassan*, *Savorola*, *The Canterbury Pilgrims*, *The Miner of Falun*, *Lorenza*, *Shamus O'Brien*, *Christopher Patch (or The Barber of Bath)*, *Much Ado About Nothing (or the Marriage of Hero)*, *The Critic*, and *The Travelling Companion*.

Style

While other composers were experimenting with new musical languages and colors, such as Claude Debussy, Maurice Ravel, and Gustav Mahler, Stanford conservatively gravitated to Brahmsian music or romantic era music based on classical

¹⁶ Jeremy Dibble, "Stanford, Sir Charles Villiers," Grove Music Online. Oxford Music Online. Oxford University Press, accessed March 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26549>.

forms and traditions.¹⁷ His compositions often reflect his Irish identity as well. Many early musical theorists dismissed Stanford as a composer who tried to imitate Brahms; however, his operas and many instrumental works reflect that Stanford is one of most important Irish composers who had a unique and strong personality in his music, making him one of the most influential composers in England.

¹⁷ Claude Achille Debussy (1862-1918) was a French composer. Joseph Maurice Ravel (1875-1937) was a French composer, pianist and conductor. Gustav Mahler (1860 – 1911) was an Austrian late-Romantic composer

CHAPTER 3

STANFORD'S CELLO SONATA NO. 2, OP. 39

Background of the Work

Charles Stanford composed two cello sonatas: *No. 1 in A major, Op. 9*, and *No. 2 in D minor, Op. 39*. According to Dr. Jeremy Dibble, a specialist in music of nineteenth and early-twentieth century Great Britain and Ireland, the *Cello Sonata No. 2, Op. 39* was composed in a relatively short time. The work was dedicated to Alfredo Piatti, a famous cellist and pedagogue.¹⁸ Piatti was born in Italy, growing up in a family of musicians. His father, Antonio Piatti, was the leader of the Bergamo Orchestra, and his great uncle, Gaetano Zanetti, was also a cellist. The young Piatti learned how to play the violin from his father, while his uncle taught him the cello. After gaining fame as a cellist in Europe, he worked as a teacher at the Royal Academy of Music. During this time, Piatti performed with many of the most famous soloists, such as Ernst, Joachim, Liszt, and Wieniawski.¹⁹ Felix Mendelssohn also wrote a piece for Piatti that, unfortunately, has since disappeared.²⁰ Stanford, who was in the practice of working with the most popular musicians of the day, wrote his second cello sonata while on vacation at Piatti's summer house in 1889.

During the latter part of the nineteenth century, the repertoire that was being performed in the concert halls was primarily pulled from the classical period. However, composers were also experimenting with new musical languages and colors. Within this

¹⁸ Lynda MacGregor, "Piatti, Alfredo," *Oxford Music Online*, Oxford University Press, accessed October 9, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21652>.

¹⁹ Heinrich Wilhelm Ernst (8 June 1812 – 8 October 1865) was a Moravian-Jewish violinist, violist and composer.

²⁰ MacGregor, "Piatti, Alfredo".

late romantic period, the three biggest trends in composition were nationalism, overtly romantic-dramatic style (such as Wagner and Strauss), and the preservation of the classical period practices (which included Mendelssohn and Brahms).²¹ Dr. Dibble stresses that, throughout Stanford's writings, he did not prescribe to the Wagnerian trend, and in fact, found it quite unfavorable.²² Leading what was to become known as the English Musical Renaissance, Stanford was much more interested in classical period qualities, while adding his own special style. In fact, in his teaching, he emphasized Brahms' musical style of form and order. Stanford used other factors in his compositions, including the expansion of traditional forms and the incorporation of folk songs from his rich Irish heritage. The Sonata No. 2 reflects his compositional genius.

Form and Analysis of Sonata No. 2

The *Cello Sonata No. 2 in D minor, Op. 39* is divided into three movements. The first movement follows the traditional sonata form, the second movement is a ternary form in which each section is divided into three parts, and the third movement is similar to a binary form with a coda.

Movement 1

Table 1. Sonata form in table of the first movement

Section	Measures	Description
Exposition	1-119 First subject group 1-20	d minor First theme

²¹ Several studies (J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music* Eighth Edition. w.w. Norton & Company New York, 2010; Charles V. Stanford, *Studies and Memories*, Portland, Maine: Longwood press, 1976).

²² Jeremy Dibble, "Stanford, Sir Charles Villiers," *Oxford Music Online*, Oxford University Press, accessed April 8, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26549>.

	1-8 9-14 Transition 21-59 Second subject group 60-98 Closing theme 99-119	Theme is presented at the subdominant by piano F major
Development	121-207	167-191 circle of fifths
Recapitulation	208-311 First subject group 208-215 216-222 Transition 228-253 Second subject 254-288 Closing theme 289-311	D minor Theme in Piano Theme at subdominant by cello D major d minor
Coda	312-end 1) 312-334 2) 335-345	D major d minor

The first movement of the Cello Sonata No. 2 is in sonata form. The first subject group is quite easy to detect; the first theme is eight measures long in D minor. The swells of running sixteenth-notes in the piano provides the energy for the *Allegro con moderato* characteristics of this movement (see Ex.3.1). This first statement does not cadence, but immediately goes into a restatement of the theme a fourth higher (Ex. 3.2).

Allegretto con moto moderato ♩ = 88

Example. 3.1, Stanford Sonata No. 2, mvt. 1, mm. 1-8



Example 3.2, Stanford Sonata No. 2, mvt. 1, mm. 9-12

Between the first and second subject group, a motivic ascending sixteenth-note run followed by a dotted rhythm figure provides a transition. Here Stanford uses a canonic compositional technique: after the cello plays the sixteenth-note figure, the piano imitates the same material.



Example 3.3, Stanford Sonata No. 2, mvt. 1, mm. 40-43

The second theme is in the key of F major, and is also eight measures long.



Example 3.4, Stanford Sonata No. 2, mvt. 1, mm. 60-67

When this theme repeats, the transition elements suddenly appear in measure 75, making the second key area somewhat unclear. However, this statement includes important motives. These motives and themes will be intertwined throughout the whole of this first movement.

One attribute that spans the entire work is the avoidance of strong cadences. Stanford also uses an abundance of diminished seventh chords, rather than dominant seventh chords. When he does employ secondary dominant chords, they seldom resolve by way of phrasing; moreover, each phrase is overlapped by the next phrase. In the closing section, the second key, F major, is prolonged quite clearly with dominant chords (V/F), but at the end of closing area, Stanford suddenly implies the key of D with a dominant seventh chord of D, thereby ushering in the development section that continues in the key of D.

The musical score shows measures 99 to 119. Measure 99 begins with a piano introduction (p) and a forte (f) section. The score includes a boxed section of chords in measures 100-103. The key signature is one flat (B-flat). The score ends with a dominant seventh chord of D (V7/D) in measure 119.

Example. 3.5, Sonata No. 2, mvt. 1, mm. 99-119, (closing theme)

The development starts with motives from the first theme, which are then interrupted by the reoccurrence of the transitional motive in measure 151. The motives from the second theme are only utilized at the end of this development section. Right before the recapitulation, material that foreshadows the recapitulation is played, reminiscent of Brahms' Symphony No. 4.²³



Example. 3.6, Sonata No. 2, mm. 200-203 (foreshadowing the recapitulation)

The real recapitulation starts in the piano part with a pizzicato accompaniment by the cello. The rest of this section stays in D minor for the most part, while the second theme moves to D major (instead of F major, as it does in the exposition). The coda section, marked *Piu tranquillo*, begins with an arching phrase that starts with first theme and dramatically ascends into the last statement of the second theme. Once more, Stanford avoids a cadence by interrupting the mood with a new tempo and running sixteenth notes in piano part in m. 335. This movement ends with a long awaited perfect authentic cadence (PAC).

²³ Dibble, *Man and Musician*, 216

Movement II

Table 2. Ternary form in table of the second movement

	Section	Measures	Description
A	Introduction	1-13	G minor: piano starts and cello receives the arpeggio melody
	P (primary theme) and ending	14-46	B-flat major: main theme, homophonic texture
		46-50	B-flat major ending in B-flat with arpeggio figure from intro
B	B	51-118	G minor- B-flat major- G minor 3/8 fast dance rhythm, Scherzando Motive B
	P'	119-148	motive from A (repeated three eighth notes which is a diminution from the quarter notes) Circle of fifths mm. 98-102 (Gb-C-F-Bb-Eb)
	B'		again primary theme Unstable key, keeps moving Eb-Db-Ab-C-Bb in mm.119-130
		149-223	B-flat minor, twelve measure theme, repeats in cello part in mm.161-172 D-flat Major at m.189
A'	I	224-233	B-flat key is expected but new key G-flat major instead. The ending chord is Ger6
	P	234-266	B-flat major, which is the original key for this theme, same melody, but varied by altered piano and cello part, also small notes and arpeggio elements in piano
	Coda	267-286	Both motive I and A in B-flat major complete arching phrase by I and A

This movement includes many tempo indications, breaking this work up into different sections and making it fairly easy to analyze. Each section has its own musical material, motive, and mood, and also includes moments of variation. This movement can

be divided into three parts, A, B, A'. The first A section can be divided into an introduction and primary theme group. All sections contain unique musical material. The first introduction, marked *Andante con moto*, is in the key of G minor, and begins with a slow ascending arpeggio eighth-note figure.



Example. 3.2.1 Sonata No. 2, mvt. 2, mm. 1-5

The primary theme section, marked *Poco piu lento*, is in the key of B-flat major and has a strong thematic motive. This material returns in every section, as if to suggest the movement is in a quasi-rondo form.



Example. 3.2.2, Sonata No. 2, mvt. 2, mm. 14-19

a)



b)



Example, 3.2.3, Sonata No. 2, mvt. 2, mm. 14-16, 18-19

Stanford cleverly uses melodic material from the introductory theme as a way to close each section.

The treatment of thematic ideas in this piece is important to note. The second part of this movement can be divided into three subsections: B, P', B'. This section would almost suggest a development section because thematic material from P reappears in different keys, many of them unstable. But this material is generally the same, with notable changes to meter and character. At measure 51, marked *Allegretto scherzando*, the meter is 3/8 and in the key of G minor. Later, at measure 149 where it is marked *Prestissimo*, it is in a 2/4 meter. Despite these differences, the same motive presides over these sections. The example below shows how the main motive is manipulated in the B and B' sections.

The main motive from mm. 14-15:



mm. 78-79:



The B section from mm. 52-54:



The B' section from mm. 149-151:



267 **Un poco più mosso.**

276

Example 3.2.6, Cello Sonata No. 2, Mvt. 2, mm. 267-283

Movement III

Table 3. Binary form in table of the third movement

Section		Measures	Description
A	Primary	1-15	D major
	Link	16-20	
	Transition	21-38	
	Second theme	39-49	A major
	Closing theme	50-61	
	Link	62-69	
	Development	69-85	Inversion of subject
A'	First theme	86-100	D major
	Link	101-104	
	Transition	105-118	D minor
	Second theme	119-139	D major
	Closing theme	140-151	
	Link	152-158	
	Development	159-174	Inversion of subject
Coda	First theme	175-189	D major, main theme and closing theme
		190-195	twice diminished motive

This work starts with a first inversion tonic chord which moves to a dominant chord (I -V). These two chords function like a fanfare for the beginning of this movement. The third movement contains elements that point to sonata form, but due to a lack of a development section, what feels like an exposition section (A) and a recapitulation (B) can simply be labeled as binary form with coda. Both the A and B sections include a portion that sounds developmental: the main subject is inverted, motives are varied, and the key area starts to wander and become unstable. It is a fugal section and the Stanford brilliantly displays his mastery of imitative counterpoint at this point.

The first theme is fifteen measures long and includes the main subject and several other motives. The main subject is three ascending quarter notes and two eighth notes, which is a relatively short motive. The cello plays this twice and then the piano repeats the subject many times, while the cello goes on to other sixteenth-note passages.



Example 3.3.1 Sonata No. 2, mvt. 3, mm. 1-5

This first theme is reminiscent of a canon, each voice repeating the main motive in a polyphonic texture. Finally, the cello and piano come to a consensus in measure 15, ending on a half cadence.

Example 3.3.2 Sonata No. 2, mvt. 3, mm. 12-15

A link section connects the first theme to a transitional section by way of a homophonic texture; the link, a dotted rhythmic figure, is taken from the second part of the first theme.

Example 3.3.3 Sonata No. 2, mvt. 3, mm. 15-18, link

The main motive then returns with sixteenth note figures. The main motive is now transposed to different pitches in measure 24, indicating that the key has begun to modulate.

The suggestion of second theme material appears two and one-half beats before measure 34 in the piano part. In the key of F, Stanford uses this sonority to create a stunning arrival of the real second theme in the cello part (two and one-half beats before measure 39). This is stated in the key of A major, the dominant key of the tonic. This foreshadowing entry is a technique common to fugal writing; Stanford shows elements of brilliant counterpoint in this section.

Example 3.3.4, Sonata No. 2, mvt. 3, mm. 34-40

The second theme has a half cadence in the key of E major, which marks the sudden beginning of the closing theme.

Example 3.3.5, Sonata No. 2, mvt. 3, mm. 49-50

The link motive again appears here several times: between the closing theme and the development section, between the development and the recapitulation, and between the recapitulation and the coda. This link is truly pleasing as a way to connect each section of the piece.

Example 3.3.6, Sonata No. 2, mvt. 3, mm. 61-63, link



Example. 3.3.7, Sonata No. 2, mvt. 3, mm. 80-83, link

The development-like section is comprised of the main subject, simultaneously combined with an inverted main subject, and a countersubject.



Example 3.3.8, Sonata No. 2, mvt. 3, mm. 71-73

The return is almost the same as the opening, except that the second theme is presented in key of D major. Finally, Stanford includes a coda at the end of this piece, marked *Animato*, a diminution of the main subject.



Example 3.3.9, Sonata No. 2, mvt. 3, mm. 189-190

CHAPTER 4

DISCUSSION OF THE TRANSCRIPTION

Changes in Register

When transcribing a musical work from one instrument to another, changes are inevitable with respect to range, register, and tonal differences of each instrument. The edition presented in this document is an arrangement for viola and piano of the *Cello Sonata No. 2, Op. 39* by Charles Stanford. This edition has been transcribed an octave higher on the viola to fit in the appropriate range of the instrument and also to maintain the idiom of the cello; however, several homophonic sections were kept in the original register for specific reasons. For the most part, the resulting gaps between the piano and the viola parts are not a substantial issue, as the piano part maintains its natural and fuller texture. In instances where the viola part is kept in the original register of the cello part, the choice is to maintain such factors as providing the root of the chord. When transcribing the viola part one octave higher, the chord becomes an inversion, which alters Stanford's original harmonic structure (Ex. 4.1).

282

The original score for measures 282-284 is written for cello. It consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff contains a melodic line with a slur over measures 282 and 283. The grand staff contains a homophonic accompaniment with chords in the right hand and a bass line in the left hand.

a) original

282

The transcription for measures 282-284 is written for viola and piano. It consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key. The top staff contains a melodic line that is transcribed one octave higher than the original, with a slur over measures 282 and 283. The grand staff contains a homophonic accompaniment with chords in the right hand and a bass line in the left hand. The chord voicings in the right hand are inverted compared to the original.

b) transcription

Example 4.1, Stanford Sonata No. 2, mvt. 2, mm.282-3²⁴

In the rare situations when the viola should remain in the original register but cannot due to limitations of the range of the instrument, the piano part has been transcribed appropriately (through either a change of register or the addition of a root note) in order to maintain the harmonic integrity of the composition.

A constant challenge transcribing this work for viola is the smaller sound that it produces in the higher ranges due to its size. In musical passages that require a full ringing sound, or that are rhythmically active, the lower registers of the viola can be most attractive and easily produced. Some of the richest and most charming sounds are achieved in the lower to middle range of the viola; therefore, it is important that these specific timbres be used to fit the character of the melodic line.²⁵

For most of this sonata, the original register was maintained when the cello part functions as a supportive role to the piano's primary melodic material. One example of this is occurs in the first movement, mm. 12-13, where the cello part was transcribed one

²⁴ This particular chord is originally a second inversion tonic chord I_4^6 preceding the V-I. As this section is transcribed on the viola, the function of the chord would be lost, therefore, the left hand piano part has been altered as you can see in Example 4.1.

²⁵ Lionel Tertis (29 December 1876 – 22 February 1975). *My Viola and I*. London: Kahn & Averill. 1991. ISBN 1-871-08220-X. Lionel Tertis was particularly active in helping develop a more resonant C string for the viola through the experimentation of different string construction.

octave higher for the viola, placing this voice between the octave progression in the right hand of the piano.

a)

Octave melody

Supporting melody

mf

This musical notation shows two staves. The upper staff contains a melody with a circled starting point. A box labeled 'Octave melody' has an arrow pointing to this circled point. The lower staff contains a supporting melody. A box labeled 'Supporting melody' has an arrow pointing to the first note of this lower staff. A bracket spans across both staves, and the dynamic marking *mf* is placed below the lower staff.

b)

Viola locates between octave progression

mf

This musical notation shows a single staff with a melody. A box labeled 'Viola locates between octave progression' has an arrow pointing to a specific note in the melody. A bracket spans across the staff, and the dynamic marking *mf* is placed below the staff.

Example 4.2, Stanford Sonata No. 2, mvt. 1, mm. 15-17 ²⁶

The cello part would originally be a 6th below these octaves. If transcribed literally, the viola would not be able to sustain this line in a supportive role. The sound would not be distinct and would get lost between the octaves of the piano part. In this edition, the viola part maintains the original cello register, keeping the line one sixth lower than the octaves in the piano part. It preserves the relationship of the stringed instrument with the piano part.

²⁶ A) is the original version, and b) is the case of literally transcribed in octave high for viola

Register changes are also choices, as a way to create contrast within a musical work. Restatements of melodic material, such as that of the recapitulation, are usually composed in different registers. Several composers in the classical and romantic periods, such as Wolfgang Amadeus Mozart and Georg Abraham Schneider, used this technique in sonata form.²⁷ In Mozart's *Viola Quintet in B-flat Major, K. 174*, the first theme in the exposition is stated by the first violin and then restated by the viola one octave lower.²⁸ Schneider utilized this concept in some of his solo viola works, changing register when the viola repeats a phrase.²⁹ To match this commonly used technique, this viola transcription of Stanford's *Cello Sonata No.2, Op. 39* also includes instances of this to provide variation and musical challenge.

Changes of Inflection/Articulation

Slurs can inform both the connection between notes and the length and duration of a phrase. The original edition sometimes presents impossible slurring marks which is not suitable for bow directions; this edition provides several bow and slur marks to guide players' bowing choice. Articulation marks are not changed since the original edition clearly demonstrates the style of performance.

²⁷ Wolfgang Amadeus Mozart (1756 - 1791). Georg Abraham Schneider (1770 - 1839).

²⁸ Wolfgang Amadeus Mozart, *Werke, Serie XIII: Quintette für Streichinstrumente, No.1* (Leipzig: Breitkopf & Härtel, 1883)

²⁹ Georg Abraham Schneider, *Solo viola No. 3, Op. 19*, (Gainesville, FL: Gems Music Publications, Ltd., 2012)

Use of Natural Harmonics

Harmonics are also addressed in this edition. A composer originally chooses the instrumentation of a piece that will relate well to the key of the work and provides an understanding of the idiom of the instrument for which they are writing.³⁰ Natural harmonics have been added in order to further highlight the expressive and sweet tones of the viola, and to provide a manner in which to extend phrase lengths. In a very long phrase where melodic content comprises large intervals and leaps, string crossings are unavoidable. In certain situations, harmonics can provide smoother transitions between notes where string crossings must occur. These are used as a technical means to enhance the roundness and continuity of select phrases.

³⁰ David Cardon and Michael Havanian, *Schubert's Arpeggione Sonata Revisited*. Discordia Music Inc. (2003). 9-13

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APPENDIX A
STANFORD'S SONATA NO. 2, OP. 39
FOR VIOLA AND PIANO
FULL SCORE

Sonata No. 2, Op. 39

for
Viola and Piano

I.

Charles V. Stanford
transcribed by Sungjin Park

Allegretto con moto moderato.

Viola

Piano

6

12

18

p

p

mp

cresc. *mf*

cresc. *mf*

mf *dim.*

mf *dim.*

25 *mf* *dim.*

32 *f* *sf* *sf*

39

45

51 *cresc.* *ff* *ff*

59 *a tempo*

poco rit. *a tempo*
p

65

mf

70

dim.
dim. *p*

75

mf *cresc.*
cresc. *8va*

80

f

86

Musical score for measures 86-91. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 86 features a melodic line in the treble staff with a dotted line and a circled '8' above it, and a piano accompaniment in the grand staff. Measures 87-91 show a continuation of the melodic line with various rhythmic patterns and triplets in both the treble and bass staves.

92

Musical score for measures 92-97. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measures 92-97 show a melodic line in the treble staff with dynamics *p* and *cresc.* and triplets in both the treble and bass staves.

98

Musical score for measures 98-103. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measures 98-103 show a melodic line in the treble staff with dynamics *f* and triplets in both the treble and bass staves.

104

Musical score for measures 104-110. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measures 104-110 show a melodic line in the treble staff with dynamics *dim.* and *p* and triplets in both the treble and bass staves.

111

Musical score for measures 111-116. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measures 111-116 show a melodic line in the treble staff and a piano accompaniment in the grand staff.

120

Musical score for measures 120-125. The system includes a vocal line with triplets and a piano accompaniment with arpeggiated chords.

126

Musical score for measures 126-131. The system includes a vocal line with triplets and a piano accompaniment with arpeggiated chords.

132

Musical score for measures 132-138. The system includes a vocal line with triplets and a piano accompaniment with arpeggiated chords. Dynamic markings include *mf* and *espr.*

139

Musical score for measures 139-143. The system includes a vocal line with a melodic line and a piano accompaniment with arpeggiated chords.

144

Musical score for measures 144-149. The system includes a vocal line with a melodic line and a piano accompaniment with arpeggiated chords. Dynamic markings include *p* and *pp*.

150

cresc. poco a poco

Musical score for measures 150-156. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'cresc.' in both parts.

157

Musical score for measures 157-162. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'f' and '3' (triplets).

163

Musical score for measures 163-168. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'trm' (trills) and '3' (triplets).

169

Musical score for measures 169-174. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'mp', 'cresc.', 'f', and 'p cresc. poco a poco'. The piano part also includes 'trm' (trills) and '3' (triplets).

175

Musical score for measures 175-180. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'f' and 'trm' (trills).

182

dim.

fp

190

198

205

pizz

211

216 arco

mp *mf*

3

221

3 3

p

3

226

3

p

3

232

3

cresc.

3

cresc.

239

3 3

p

3 3

216 arco

mp *mf*

221

p

226

p

232

cresc. *cresc.*

239

p

277

Musical score for measures 277-282. The system includes a bass line, a grand staff (treble and bass clefs), and a piano line. The key signature is one sharp (F#). Measure 277 starts with a treble clef. The piano line features triplets in measures 277, 278, 279, 280, and 281. The bass line has a triplet in measure 278. The piano line ends with a fermata in measure 282.

283

Musical score for measures 283-287. The system includes a bass line, a grand staff, and a piano line. The key signature changes to one flat (Bb) in measure 283. The piano line starts with a *p* dynamic and includes a *cresc.* marking in measure 285. The bass line also starts with a *p* dynamic and includes a *cresc.* marking in measure 285. The piano line has a triplet in measure 283 and another in measure 285.

288

Musical score for measures 288-294. The system includes a bass line, a grand staff, and a piano line. The key signature changes to two flats (Bb, Eb) in measure 288. The piano line starts with a *f* dynamic and includes a triplet in measure 288. The bass line has triplets in measures 291 and 292. The piano line ends with a fermata in measure 294.

295

Musical score for measures 295-302. The system includes a bass line, a grand staff, and a piano line. The key signature changes to two sharps (F#, C#) in measure 295. The piano line starts with a *dim.* dynamic and includes a *p* dynamic marking in measure 295. The bass line has a *dim.* marking in measure 295. The piano line ends with a fermata in measure 302.

303

Musical score for measures 303-308. The system includes a bass line, a grand staff, and a piano line. The key signature changes to one flat (Bb) in measure 303. The piano line starts with a *rall.* marking in measure 303. The bass line has a *rall.* marking in measure 303. The piano line ends with a fermata in measure 308.

Più tranquillo.

312

312-318: Musical score for measures 312-318. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes and a crescendo marking. The piano accompaniment includes a triplet of eighth notes and a crescendo marking.

319

319-327: Musical score for measures 319-327. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a forte (*sf*) dynamic marking.

328

Tempo I.

328-335: Musical score for measures 328-335. The system includes a vocal line and a piano accompaniment. The tempo is marked **Tempo I.**. Dynamics include *mf* and *dim.*.

336

336-339: Musical score for measures 336-339. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a *dim.* dynamic marking.

340

340-347: Musical score for measures 340-347. The system includes a vocal line and a piano accompaniment. Dynamics include *pp* and *f*.

II.

Andante con moto

Viola *p*

Piano *sfp* *sf*

7 *f rall.* *rall.* *sf*

14 **Poco più lento** *mf cantabile* *cresc.*

22

29

37

Musical score for measures 37-43. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *cresc.*

44

Musical score for measures 44-50. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes. The piano accompaniment has a similar triplet pattern. Dynamics include *dim.* and *dim.*

Allegretto scherzando.

51

Musical score for measures 51-59. The system includes a vocal line and a piano accompaniment. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp* and *p*.

60

Musical score for measures 60-67. The system includes a vocal line and a piano accompaniment. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp* and *pp*.

68

Musical score for measures 68-74. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a triplet of eighth notes. The piano accompaniment has a similar triplet pattern. Dynamics include *cresc.* and *dim.*

74

mf

80

mp

86

cresc.

p *cresc.*

91

dim

96

cresc.

102

cresc. *p*

cresc. *sf* *sf* *p*

108

113

mf *rall.*

rall.

119 **Andante**

p

124

f *f* *dim.*

129

129 *dim.* *mf*

135

135 *cresc.* *mf* *appassionato*

141

141 *dim.*

149

Prestissimo.

149 *pp* *staccato* *pp* *staccato*

156

156 *cresc.* *mf* *cresc.* *mf*

163

p *cresc.* *f*

170

f *p*

178

f

186

dim. *mp* *dim.* *p* *legato*

193

p

201

pizz
f
cresc.
f

208

p
cresc.
p

215

arco
p
dim.

222

pizz **Andante** arco

pizz **Andante** arco
sf
3

228

p
3
f
rall.
sf
rall.
sf

234 **Un poco più lento.**

234 *mp cantabile*
p legato

Measures 234-237. The system includes a vocal line and a piano accompaniment. The piano part features triplet figures in the right hand and a steady eighth-note bass line in the left hand.

238 *cresc.* *cresc.*

Measures 238-241. The system includes a vocal line and a piano accompaniment. The piano part continues with the eighth-note bass line and more complex right-hand figures.

242

Measures 242-245. The system includes a vocal line and a piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns.

246

Measures 246-250. The system includes a vocal line and a piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns and triplet figures.

251

Measures 251-254. The system includes a vocal line and a piano accompaniment. The piano part features a more active right hand with sixteenth-note patterns and triplet figures.

256

f *cresc.* *ff*

cresc. *mf* *f*

261

dim. e rall.

rall.

267 **Un poco più mosso.**

p *p*

273

cresc. *f*

279

dim.

III.

Allegro giusto

Viola

Piano

6

9

12

14

f *mf* *tr* *tr* *tr* *tr*

f *mf* *tr* *tr* *tr* *tr*

fp *fp* *tr* *tr* *tr* *tr*

mf *tr* *tr* *tr* *tr* *tr*

cresc. *dim. rall.* *a tempo* *f*

dim. rall. *dim. rall.* *f*

16

f

Measures 16-18: The right hand features a melodic line with eighth notes and a final half note. The left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* is present.

19

p
p legato

Measures 19-21: The right hand has a melodic line with a trill in measure 20. The left hand has a continuous eighth-note accompaniment. Dynamic markings include *p* and *p legato*.

22

p

Measures 22-24: The right hand features a melodic line with a trill in measure 23. The left hand has a continuous eighth-note accompaniment. A dynamic marking of *p* is present.

25

Measures 25-27: The right hand has a melodic line with a trill in measure 26. The left hand has a continuous eighth-note accompaniment. Trills are marked in both hands.

28

dim.

Measures 28-30: The right hand has a melodic line with a trill in measure 29. The left hand has a continuous eighth-note accompaniment. A dynamic marking of *dim.* is present.

31

cresc.

cresc.

tr

p.v.

34

pp

mf

38

mf

f

dim.

mf

3

tr

42

p

45

mf

mf

49 *a tempo*
poco rall. *mp* *cresc.*

52 *cresc.*

55 *f* *tr*

58 *cresc.* *tr*

61 *cresc.* *dim.* *p*

65

Musical score for measures 65-68. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line has a melodic line with some rests and a fermata at the end of the system.

69

Musical score for measures 69-72. The system includes a vocal line and a piano accompaniment. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The vocal line features a melodic line with trills (tr) and a piano (p) dynamic marking.

73

Musical score for measures 73-76. The system includes a vocal line and a piano accompaniment. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The vocal line features a melodic line with a crescendo (cresc.) marking and a trill (tr).

77

Musical score for measures 77-79. The system includes a vocal line and a piano accompaniment. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The vocal line features a melodic line with a trill (tr) and a piano (p) dynamic marking.

80

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The piano part has a melodic line in the treble clef and a bass line in the bass clef. The vocal line features a melodic line with a piano (p) dynamic marking and a forte (f) dynamic marking.

83

86

89

92

95

98

3 poco cresc. dim. rall. a tempo

dim. rall. a tempo p

101

p cresc. cresc.

104

tr ff f tr

107

tr dim. dim.

110

cresc. sf cresc.

113

pp

Musical score for measures 113-116. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *pp* dynamic marking is present above the vocal line.

117

mf *f* *mp*

tremolo

Musical score for measures 117-120. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *tremolo* marking is present in the left hand. Dynamic markings *mf*, *f*, and *mp* are present.

121

mf *p*

Musical score for measures 121-124. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings *mf* and *p* are present.

125

cresc.

Musical score for measures 125-128. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *cresc.* marking is present in the left hand.

129

sf *p*

Musical score for measures 129-132. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings *sf* and *p* are present.

132

cresc.

3

3

135

cresc.

f

139

poco rall.

mf

a tempo

cresc.

poco rall.

mp

a tempo

cresc.

142

cresc.

cresc.

145

f

f

tr

148

tr tr tr tr

151

tr ff sf sf dim. f dim.

155

p

159

p marcato tr tr

162

cresc. cresc. tr sf tr tr

166

sf

170

sf

173

più f *ff* *poco a poco animato*

176

mf

179

cresc.

182

f sostenuto

tr

ff

f

185

188

Animato

tr

p

cresc.

sf

p

cresc.

191

tr

ff

ff

193

sf

sf

APPENDIX B
STANFORD'S SONATA NO. 2, OP. 39
FOR VIOLA AND PIANO
VIOLA PART

Sonata No. 2, Op. 39

Viola

I.

Charles V. Stanford
transcribed by Sungjin Park

Allegretto con moto moderato.

p

9

3

cresc. *mf*

17

3

mf

26

mf

34

sf *sf* *dim.* *f*

41

48

54

ff *poco rit.* *a tempo* *cresc.*

62

70

dim. *mf*

77

cresc.

85 *f* 3

92 *p* *cresc.* 3 3

99 *f* 3 3 *dim.*

105 *p*

109

118 0 3 3 3

125 0 3 3

131 *mf*

138

141

p *pp*

148

cresc. poco a poco *cresc.*

156

f

163

f

169

mp *cresc.* *sf* *p* *cresc. poco*

175

a poco *f*

181

dim.

189

dim.

197

dim.

205 pizz

212 arco mp

219 mf

225 p

233 cresc.

239

246 f dim. poco rall. a tempo

255 cresc. 5

263 dim. cresc.

viola

II.

Andante con moto.

11 *p*

Poco più lento

20 *f rall.* *mf cantabile*

29 *cresc.*

39 *f* *dim*

Allegretto scherzando.

49 *mp* *p*

58 *mp* *dim.* *mf*

68 *cresc.* *dim.* *mf*

77 *mp* *cresc*

85 *dim*

94 *mp* *cresc*

99 *dim* *cresc*

103

109 *p*

119 **Andante** *mf* *rall.*

127 *f*

134 *dim.* *mf*

141 *cresc.* *mf*

149 **Prestissimo.** *pp* *staccato* *dim.*

156 *cresc.* *mf*

164 *p* *cresc.* *f*

173 *f* *p* *f*

183 *dim.* *mp* *p*

197 *pizz.* *f*

210 *p* *cresc.* arco *p*

219 pizz **Andante** arco

228 *p* 3 *f rall.*

234 **Un poco più lento.**
mp cantabile *cresc.*

240 *cresc.*

247 3 3 3 3

253 3 *f*

259 *cresc.* *ff*

265 *dim* **Un poco più mosso.** *rall.* *p*

273 *cresc.* *f*

280 *dim.*

III.

Allegro giusto

f *mf*

6

8 *cresc.*

10 *fp* *tr* *mf*

13 *cresc.* *dim. rall.* *a tempo*

16 *f*

19 *p* *tr*

22 *p*

25 *p*

27 *dim.*

30 *cresc.* *tr* *pp* **3**

38 *mf* *f* *dim.*

42 *p* *mf*

46 *poco rall.* *a tempo*
mp

50 *cresc.*

53 *cresc.* *f*

57 *tr* *tr* *tr* *tr*

60 *tr* *V* *V* *cresc.* *dim.*

64 *p* *p* *tr*

70 *p* *tr*

75 *cresc.*

78

80 *f*

83 *cresc.* *ff* *tr*

87 *tr* *mf*

90 *cresc.*

92 *ff*

94 *p*

97 *3* *3* *poco cresc.* *dim.* *rall.*

100 *a tempo* *p* *cresc.* *0* *0*

105 *tr* *ff*

107 *tr* *dim.*

111 *cresc.* *sf* *pp* **2**

118 *mf* *f* *mp*

122 0 4 3 3

126 *sf*

130 *p*

133

135 *cresc.*

139 *poco rall.* *a tempo* *mf* *cresc.*

143 *cresc.*

147 *f*

150 *tr* *tr* *tr* *tr* *tr* *ff* *sf*

154 *sf* *dim.* *p*

159 *p marcato* *tr*

162 *cresc.*

166

169 *f*

173 *più f* *ff* *poco a poco animato* *tr* *tr*

177 *mf*

180 *cresc.*

183 *f sostenuto*

187 *Animato* *tr* *p*

190 *cresc.* *ff*

193 *f*