A Transcription of Rebecca Clarke's

Sonata for Viola and Piano for Clarinet and Piano

by

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ABSTRACT

Throughout centuries of great classical music, many clarinet compositions have been adapted from a wealth of literature for string instruments and instruments of similar ranges. Viola, violin, and cello literature can often be adapted into challenging literature for the clarinet. While the works of English composer and violist, Rebecca Clarke (1886-1979), have gained popularity in the early 2000s, many of her compositions have yet to be discovered by musicians performing on wind instruments of similar ranges.

While legendary western composers such as Mozart, Weber, and Brahms, will continue to be enduring icons in classic clarinet literature, performers and educators alike should always consider the integration of transcribed works for the expansion and diversity of the repertoire. Although a sizeable amount of literature for clarinet is contained in orchestral and chamber works of the late-Romantic era, the availability of solo clarinet literature in this style is lacking. The purpose of the project is the addition of Rebecca Clarke's 1919 Viola Sonata for B-flat soprano clarinet and piano to the solo clarinet repertoire. The transcription preserves the integrity of the original music while exploring the virtuosic nature of the clarinet and its interaction with the piano. Comments on the historical background of Clarke's Viola Sonata and the transcription procedures are provided as well.

DEDICATION

To my grandmother, Eleanor “Mini Ma” Marie Palmer Williams (1934-2017), thank you for helping me make my dreams a reality. I miss you dearly.

ACKNOWLEDGMENTS

I would like to thank the members of my committee, Dr. Joshua Gardner, Dr. Ted Solis, Dr. Albie Micklich, and Ms. Nancy Buck, for helping me throughout my career as a student at Arizona State University. Because of them, I have gained much insight and advice in my writings and research. The knowledge I have absorbed from them is invaluable.

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I would like to thank Ms. Laura Apperson for introducing me to the music of Rebecca Clarke, for suggesting her compositions, and for being an encouraging voice throughout the process. Because of her, I can enjoy Clarke's music and have been able to enjoy working on the project from start to finish. I would also like to thank Dr. Doug Harbin for the countless hours he spent helping me with the illustrations and arrangements for the project. I could not imagine the success of the project without him. Thank you to my dear friend, Dr. Allyson Wuenschel. Words cannot express my deep appreciation for you, and your wisdom. Finally, I would like to thank Dr. Jessica Yam for recording the Clarke with me. I hope all future projects are as easy and wonderful as collaborating with you.

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CHAPTER 1

INTRODUCTION

Explanation and Summary of The Project

Clarinetists should no longer rely entirely on literature written for the clarinet for use in performance and pedagogy. 21st-century composers have steadily created original works for the clarinet; however, many are not composed in the late Romantic Style. If new music from this period is to exist, two things must happen. First, a living composer would have to compose music in the late Romantic Style, or music originally composed for other instruments will have to be transcribed for clarinet, assuming we do not find a cache of previously unknown works from late Romantic composers. A transcription was the solution chosen for the project. Solo clarinet compositions from this period are sparse, and many clarinet compositions have been arranged from a wealth of literature for string instruments of similar ranges. Of the many instruments whose works can be transcribed for clarinet, the viola is one of the most suitable counterparts due to its likeness in range. Once the decision to transcribe viola music was finalized, the next step was to find a work from the viola literature.

Since music written for viola does not usually include notes that would extend into the extreme altissimo register of the clarinet, viola music often translates well for clarinet. The B-flat clarinet was used for the present transcription.

CHAPTER 2

HISTORICAL OVERVIEW

Rebecca Clarke's Sonata for Viola and Piano is considered one of the greatest works composed for the viola during the twentieth century. Because of the viola's late acceptance as a solo instrument, only a few solo viola pieces emerged from previous periods and composers. Before 1919, few substantial works had been written featuring the viola as a solo instrument. During the late nineteenth century, the viola underwent changes in its size, eliminating the unsatisfactory characteristics of the smaller-sized violas from before, while maintaining a manageable size. Improvements to the viola size also brought about improvements to the tone and technique of the instrument. With the reconfiguration of the shape and sound of the viola, distinguished soloists began to appear.[1]

English violist Lionel Tertis (1876-1975) was among the first to appear as a leading figure in the expansion of viola repertoire following his appointment to the faculty of the Royal Academy of Music (RAM) in 1900. In 1907, when Clarke was twenty-one, her father sent a few of her compositions to Sir Charles Villiers Stanford, the composition professor at the Royal College of Music (RCM).[2]

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[1] Vienna Symphonic Library, *Viola History,* https://www.vsl.co.at/en/Viola/History (accessed 17 May 2014).

[2] Julia Katherine Bullard, *The Viola and Piano Music of Rebecca Clarke,* 2000, 5. https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304620084?accountid=4485 (accessed 17 May 2014).

As a result of Clarke's early compositions, she was admitted to RCM as one of Stanford first female composition students in 1907. Shortly after arriving at the college, Clarke began to play the viola at the suggestion of her composition teacher, Sir Charles Villiers Stanford. Stanford recommended Clarke switch from the violin to the viola so that she might be "right in the middle of the sound, and [she] can tell how it is all done."[3] Clarke went on to study viola with acclaimed English violist Lionel Tertis.

Tertis encouraged many of his friends to write for the viola, including Benjamin Dale's Suite for Viola and Piano (1913), Ernest Bloch's Suite for Viola and Piano (1919), Paul Hindemith's Sonata Op. 11, No. 4 (1919), Arnold Bax's *Phantasy* for Viola and Orchestra (1920) and Sonata for Viola and Piano (1922), Ralph Vaughan Williams's *Flos Campi* for viola, chorus, and orchestra (1925), William Walton's Concerto for Viola and Orchestra (1928-29), Arthur Bliss' s Sonata for Viola and Piano (1933), and works by York Bowen among others. Tertis advocated heavily for new repertoire while concertizing, recording, teaching, and arranging music for the viola.[4] He would often teach his students,

> Once you become a viola-player one of your most important duties is to strive to enlarge the library of solo viola music, by fair means or foul. Cajole your composer friends to write for it, raid the repertory of the violin, cello or any other instrument, and arrange and transcribe works from their literature suitable for your viola.[5]

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[3] Liane Curtis, ed. *A Rebecca Clarke Reader*, (Rebecca Clarke Society, 2005), 11.

[4] Lionel Tertis, *My Viola and I* (Boston: Crescendo Publishing Co., 1974), 161.

[5] Ibid.

Unlike the violin and cello, the viola's delayed acceptance as a solo instrument enticed violists to embrace new sources of repertoire. Music written by violists with performing careers follows a historical tradition of player-composers. Pianist-composers, such as Ludwig van Beethoven, Franz Liszt, Frédéric François Chopin, and Sergei Rachmaninov, have proven to be integral contributors to the piano repertoire. Their intimate knowledge of their instrument resulted in challenging repertoire that has sustained through the ages. Notable violist-composers include Alessandro Rolla, L. E. Casimir Ney, Lionel Tertis, Henri Casadesus, Maurice Vieux, Paul Hindemith, Rebecca Clarke, Tibor Serly, Lillian Fuchs, Paul Walther Fürst, Atar Arad, Michael Kugel, Garth Knox, Paul Coletti, Brett Dean, Kenji Bunch, Scott Slapin, and Lev Zhurbin, to name a few.[6]

Clarke's career as a performer reached great heights during the late 1910s and 1920s, playing in professional orchestras, chamber groups, and solo recitals. It was during her travels that she began to gain recognition as a composer. Her career was not only diverse but also historical. Clarke had the opportunity to perform Brahms' String Sextet No. 1 in B-flat Major, Op. 18 and String Sextet No. 2 in G Major, Op. 36 with famous cellist Pablo Casals, in addition to working with pianist and composer Arthur Rubenstein before he was famous.[7]

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[6] S. M. Hart, *The Violist as Composer*, University of Maryland, College Park, Ann Arbor, 2015, 5. https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1707355163?accountid=4485 (accessed 19 July 2016).

[7] A. L. Bryan., Jr., *Rebecca Clarke's Sonata for Viola and Piano and William Walton's Concerto for Viola and Orchestra: A Comparison of Form and Viola Technique*, University of South Carolina, Ann Arbor, 2011, 17. https://search-proquest-com.ezproxy1.lib.asu.edu/docview/871064651?accountid=4485 (accessed 13 May 2015).

With Clarke having such a prolific performance career, her writing proves idiomatically written for both the viola and piano. Clarke's understanding of the instrument gave her full use of the viola's range, which she represented throughout the work. Though the Sonata is technically demanding, it is well-suited to the viola's capabilities. Clarke used many coloristic effects in the viola score, including harmonics, glissandi, mute, and pizzicato, particularly in the second movement. While Clarke was not a pianist, her piano writing shows her understanding of the instrument. Of her instrumental works, most were written almost exclusively for strings and piano. Clarke broke tradition only twice with the exceptions of an arrangement of *Chinese Puzzle* in 1925 for flute, violin, viola, and cello (originally written for violin and piano) and her duet for viola and clarinet "Prelude, Allegro and Pastorale" from 1941, written for Clarke's clarinetist brother, Hans Clarke.[8] "Prelude, Allegro and Pastorale" was the single instance in which Clarke composed for the clarinet.

In 1916, Clarke moved to Rochester, New York, with cellist May Mukle to perform and also visit her two brothers, Hans and Eric Clarke.[9] By 1916, Clarke's brother Hans was a biochemist and the head of the Biochemistry Institute at Columbia Presbyterian (Columbia University Medical Center) in New York, and her youngest brother Eric was the Administrative Secretary for the Metropolitan

[8] Curtis, 176.

[9] Bullard, 6.

Opera.[10] On February 13, 1918, Clarke and Mukle gave a recital at the Aeolian Hall in New York, which featured two of Clarke's compositions, *Lullaby* and *Morpheus*.[11]

In the performance, Clarke used the male pseudonym Anthony Trent for her composition *Morpheus* in recital programs. She chose the first name "Anthony" because she liked it, and last name "Trent" from a list of rivers in London. Clarke discussed in her journals her embarrassment at having her name appear so many times on one concert program, and thus her use of the pseudonym.[12] The next day, Clarke discovered that the critics were very much interested in Mr. Trent, but had almost ignored the pieces by Rebecca Clarke. So, a few years later, when her music was beginning to be published, she states, "I killed Anthony Trent—officially and with no regrets—and I've never been bothered with him since!"[13]

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[10] Curtis, 189.

[11] Line Curtis, *A Case of Identity. The Musical Times*, vol. 137, no. 1839, 1996, 18. *JSTOR*, www.jstor.org/stable/1003935 (accessed 17 May 2014).

[12] Curtis, 15-21.

[13] D. C. C. Gerling, *Connecting Histories: Identity and Exoticism in Ernest Bloch, Rebecca Clarke, and Paul Hindemith's Viola Works of 1919*, Rice University, Ann Arbor, 2007, 81. https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304816671?accountid=4485 (accessed 17 May 2014).

CHAPTER 3

THE SONATA FOR VIOLA AND PIANO

The viola came into its own as a solo instrument in the twentieth century around the same time that notable female composers had begun to gain recognition, and acceptance in the musical world. Moreover, Rebecca Clarke's viola works are twofold in their contributions to the viola repertoire. First, Clarke's compositions offer an insight of the violist as the composer; and secondly, her compositions earned her the distinction of being one of the leading female performers and composers of the twentieth century.

Lionel Tertis once said after hearing a performance of Clarke's 1919 Sonata, "Rebecca, you've saved the viola!"[14] Clarke's Sonata for Viola and Piano had gained recognition and was becoming a standard in the viola repertoire. 1919 was an important landmark in soliciting composers to write compositions for the viola. Clarke's viola sonata was composed for an international competition sponsored by the music patron Mrs. Elizabeth Sprague Coolidge. Clarke was encouraged by Mrs. Coolidge to enter the competition after meeting her in 1917 while visiting friends vacationing in Pittsfield, Massachusetts, home of the 1917 Berkshire Music Festival.[15] Clarke began sketching the viola sonata in Honolulu (1918-1919) while she was playing a series of chamber concerts.[16] She completed the composition in Detroit in the summer of 1919 between the 3rd and 8th of July.

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[14] Bullard, 7.

[15] Liane Curtis, *A Case of Identity*. *The Musical Times*, vol. 137, no. 1839, 1996, 17. *JSTOR*, www.jstor.org/stable/1003935 (accessed 17 May 2014).

[16] Curtis, 225.

> 3 July 1919: My last day of working at the [Detroit] Institute [of Music]. Shall be so sorry to stop. The sonata is finished now, and I have only a few small corrections to do, and the marking and copying before sending it off. Feel very proud to have actually gotten it done.
>
> 8 July 1919: Got the piano part marked done, though not marked as yet. Had a performance of the whole thing in the evening. Expected to hate it after all that work, but really am rather pleased with it.[17]

The 1919 competition was for a new work that featured the viola and piano, with the top prize for the winning composition being $1000 and a performance at the Berkshire Chamber Music Festival on South Mountain in Pittsfield, Massachusetts. The festival was run by Mrs. Elizabeth Sprague Coolidge from 1919 until 1925, at which time she endowed the Elizabeth Sprague Coolidge Foundation to promote chamber music through commissions, public concerts, and festivals (e.g., the Coolidge Festival held in Coolidge Auditorium at the Library of Congress).[18] Clarke submitted her composition under a male pseudonym, as she had done previously with her composition *Morpheus*. The sonata's title page bears a poetic inscription from French poet, and novelist, Alfred de Musset's, La Nuit de Mai ("May Night"):

> Poète, prends ton luth; le vin de la jeunesse
> Fermente cette nuit dans les veines de Dieu.
>
> [Poet, take up your lute! The wine of youth
> Ferments tonight in the veins of God.]

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[17] Gerling, 93-94.

[18] Ann M. Woodward, *Retrospective: Notes on the Coolidge Competition and Berkshire Festival of 1919*. Journal of the American Viola Society, vol. 21, no. 1, 2005, 37-38, 40. https://openmusiclibrary.org/article/225380/ (accessed 14 June 2014).

The poetic excerpt was not originally intended for publication, but rather as an identifying feature for an anonymously submitted work for competition.[19] There were seventy-three compositions submitted from various parts of the world for the 1919 competition. During the final evaluations, the panel consisted of Richard Aldrich, Louis Bailly, Harold Bauer, Rubin Goldmark, Georges Longy, and Frederick Stock. Following two rounds of voting, which resulted in a tie, Mrs. Coolidge, had been called in to decide the winner.[20] According to the rules of the contest, only the envelope of the winner was supposed to be opened. The jury asserted that since there had been a tie, the name of the runner-up composer should also be disclosed, and asked for the second envelope to be opened."[21] Mrs. Coolidge chose the winner of the competition anonymously, and Ernest Bloch's (1880-1959) Suite for Viola and Piano emerged the victor that year. Clarke's sonata won the second prize. When the judges found out the identity of the second composer who tied with Bloch, they were astounded that she was a woman. Clarke's placement in the competition helped solidify her stature as a talented young composer.

Clarke's Sonata received notable attention due to its scope and depth, in addition to the controversy surrounding her gender. Several reports said Clarke did not compose her composition, or that Bloch composed her viola sonata under the pseudonym Rebecca Clarke.[22] Clarke's sonata was premiered by violinist Louis Bailly and pianist Harold Bauer alongside Bloch's Viola Suite at the 1919 Berkshire

[19] Bullard, 37.
[20] Curtis, 226.
[21] Ibid.
[22] Ibid.

Music Festival.[23] Clarke later published the Viola Sonata in 1921 after Chester Music Limited paid her 20 pounds for the work.[24] The same year the sonata was published, Clarke again placed second in the Berkshire competition with her Trio for Violin, Cello, and Piano (1921). Although she did not win the competition, she was commissioned to write *Rhapsody for Cello and Piano* for the 1923 festival.

As a result of the controversial attention the pseudonym had created, Clarke had her picture taken in *The Times* and *Vogue* magazine to verify her identity.[25] Clarke later recognized that gender had played a role in limiting her career opportunities. In a 1922 interview, Clarke adamantly states: "Art...has nothing to do with the sex of the artist. I would sooner be regarded as a sixteenth-rate composer than be judged as if there were one kind of musical art for men and another for women."[26]

Clarke's Sonata received enthusiastic reviews, including one in the *New York Times* that stated, "It is a remarkable work... really engrossing, especially the strongly motivated first movement, and the brilliant scherzo."[27] Another review by Herbert Peyser in Musical America stated:

> The more sensational traffic of the afternoon came in the first presentation of Rebecca Clarke's Sonata for viola and piano… And, of a truth, Miss Clarke could hardly have achieved more notoriety had she carried off the [Berkshire Chamber Music Festival Competition] prize money itself... It was liberally applauded and earned the young Englishwoman an ovation when she came

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[23] Ibid.

[24] Ibid.

[25] Ibid.

[26] Rebecca Clarke Society (1886- 1979), "Her Life," https://www.rebeccaclarke.org/herlife/?doing_wp_cron=1569091046.3001871109008789062500#listed (accessed 14 June 2014).

[27] Bullard, 37.

> out to bow at the finish… Miss Clarke has written three movements of which two are couched in a kind of vehement sentimentalism, with an evocative and capricious scherzo serving as contrastive interlude… In harmonization of her material…the composer quickly demonstrates how effectually she has absorbed Debussy and his disciples and apostles, even to our own Charles Martin Loeffler.
>
> The scherzo (with muted viola) is the elfish, tricky sort of thing the modems like to do and which infallibly takes. Best of all, the sonata is written with a firm grasp of the viola's capabilities (it is Miss Clarke's instrument) and a piano part of independent richness and amplitude.[28]

As in all of Clarke's viola and piano works, instruments are treated as equal chamber music partners, which is unmistakable in this sonatas' deceptively robust piano score.

[28] Ibid.

CHAPTER 4

OVERVIEW OF FORM

The overall form of Clarke's Sonata for Viola and Piano is cyclic and contains three movements. The first movement, Impetuoso, is written in sonata form and reflects Clarke's post-romantic and impressionistic tendencies. Clarke favors long melodic lines with themes consisting of several smaller motives which are developed and recalled throughout the sonata. The work opens with a bold trumpet-like fanfare and an improvisatory viola cadenza over a sustained piano chord. The second movement, Vivace, as stated by Herbert Peyser, is an "evocative and capricious scherzo serving as contrastive interlude" in ternary form.[29] The third movement, Adagio, is the most obscure of the three movements. The opening Adagio features a lyrical, folk-like melody, giving the illusion of a freely composed lament followed by a long transition to the second section. The thematic material from the first movement returns towards the end of the final movement. Although Clarke explores a number of thematic ideas and tonal centers, the cyclical nature of the work provides a sense of cohesiveness.

Movement I: Impetuoso

The exposition begins with a bold introduction in the viola stating the primary theme while exploring the resonance of the sustained piano chord (figure 1).

[29] Ibid.

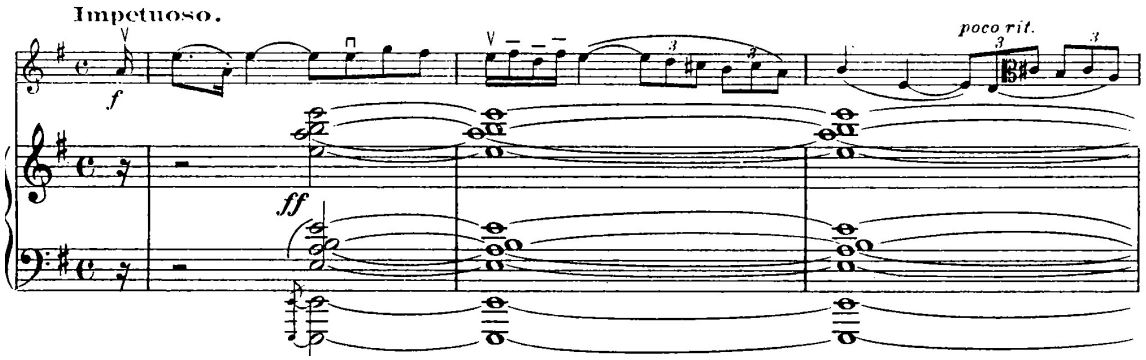

Figure 1. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 1-3

Following the first statement in the viola, Clarke quickly launches into a short cadenza based on the E pentatonic scale (marked *ad libitum*) in m. 5 (figure 2).

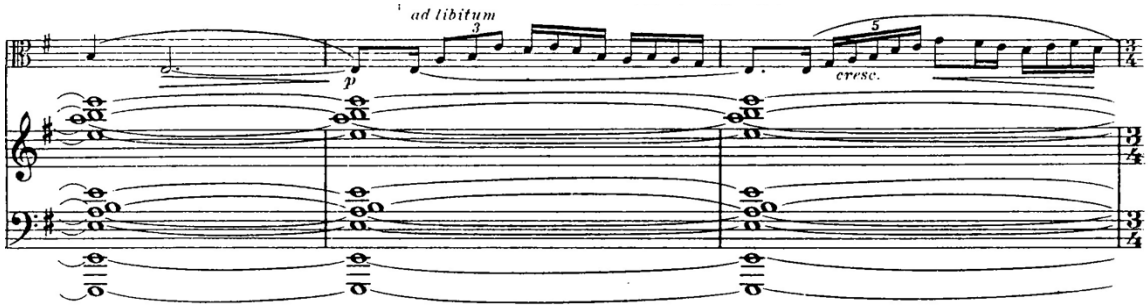

Figure 2. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 4-6 (cadenza)

While the exposition spans mm. 1-37, Theme I is introduced in mm. 13-37 (figure 3). Clarke utilizes a combination of ascending chromatic patterns in addition to dotted-eighth note/sixteenth note rhythms to create the impetuous mood naming the movement.

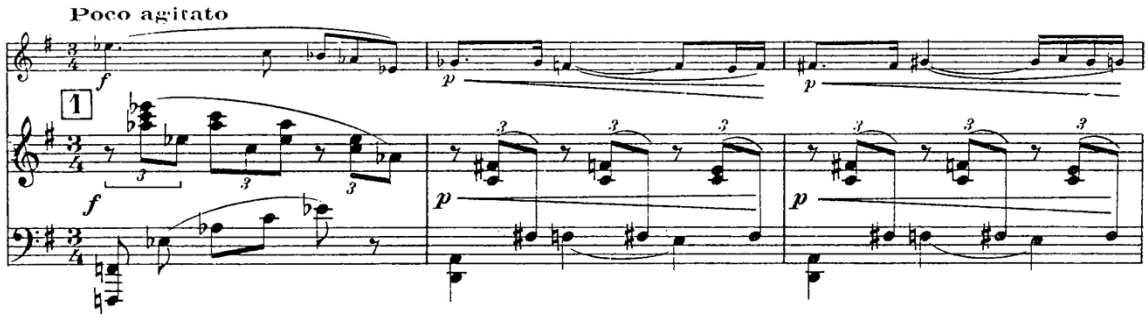

Figure 3. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 13-15

After a two-bar transition in mm. 37-38, Theme II is first stated in the descending chromatic line played in the left hand of the piano, and transitions into a slower, more lyrical section marked *poco meno* mosso in mm. 39-50 (figure 4).

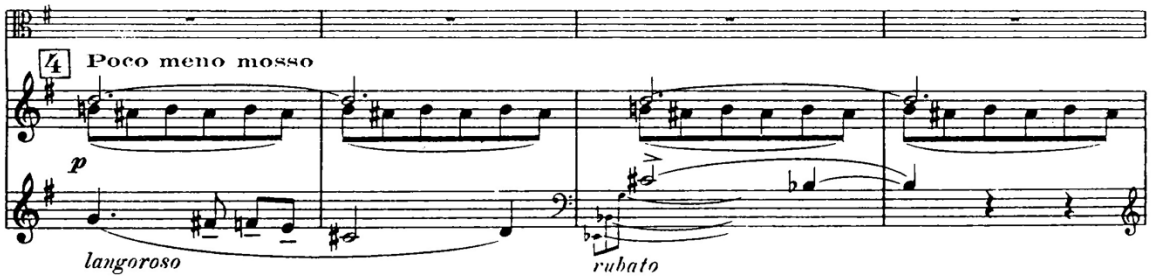

Figure 4. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 39-42

The viola plays Theme II in mm. 51-75 while elaborating on the melody (figure 5).

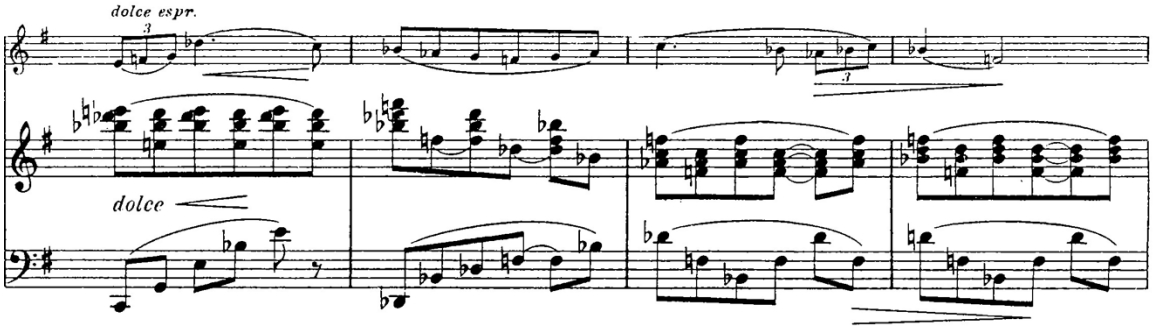

Figure 5. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 51-54

At the conclusion of Theme II, Clarke states a fragment of Theme I in the piano, and a fragment of the opening viola cadenza a whole step lower in mm. 75-79 (figure 6).

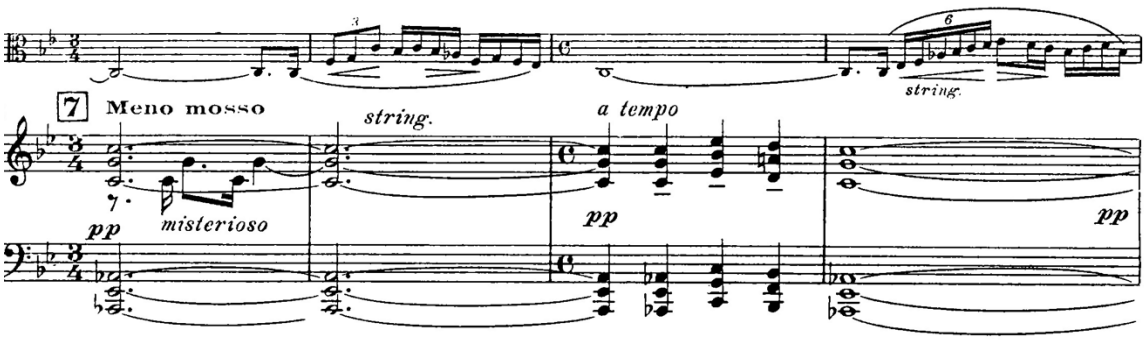

Figure 6. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 75-78

The development section immediately follows the transition in mm. 80-106 (figure 7).

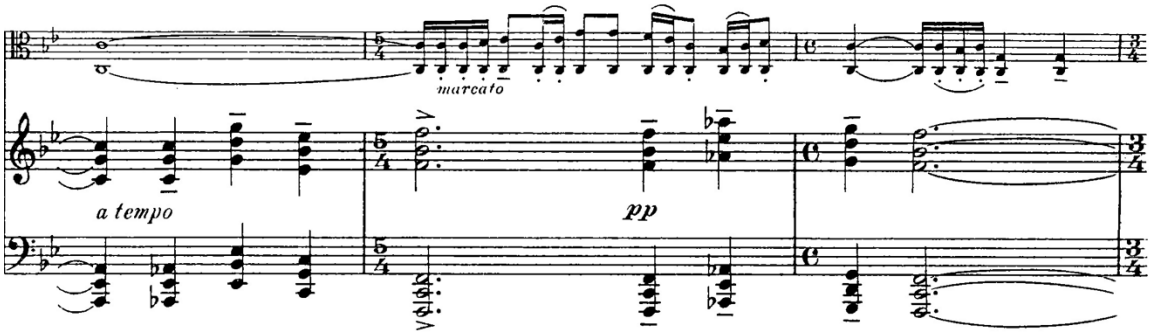

Figure 7. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 79-81

The section begins with a meter change from 5/4, to 4/4, and then again to 3/4. Reminiscent of the opening, the 5/4 section shows a sustained dotted half note and legato quarter-note chords in the piano; simultaneously, the viola is playing a chant-like melody with continuous double stops on the C-string.

Throughout the development section, Clarke recalls statements of Theme I and Theme II. The development section goes directly into the recapitulation without a transition.

The recapitulation, mm. 106-135, starts with a clear restatement of Theme I in both the right and left hands of the piano playing octaves (figure 8). The recapitulation parallels the exposition with the exception of the transitional passage, which Clarke removed. The removal of transitional material in the recapitulation is common since there is no need to modulate.

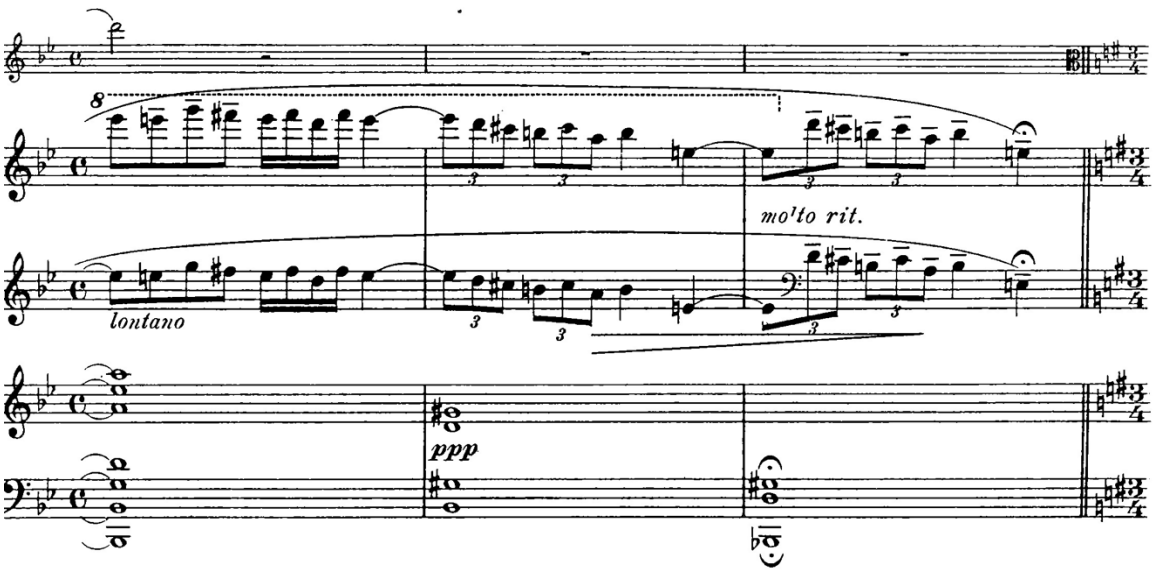

Figure 8. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 107-109

After a two-bar transition in mm 110-111, an embellishment of Theme I reappears in the viola. Theme II is restated in the viola in mm 135-159 an octave higher than previously presented during the exposition. At the conclusion of Theme II, the coda begins.

At the start of the coda, mm 159-185, Clarke fragments Theme II in mm. 159-166 in the left hand of the piano (figure 9). The viola arpeggiates the harmony with thirty-second notes at the dynamic of *ppp* creating a hazy, unsettled effect.

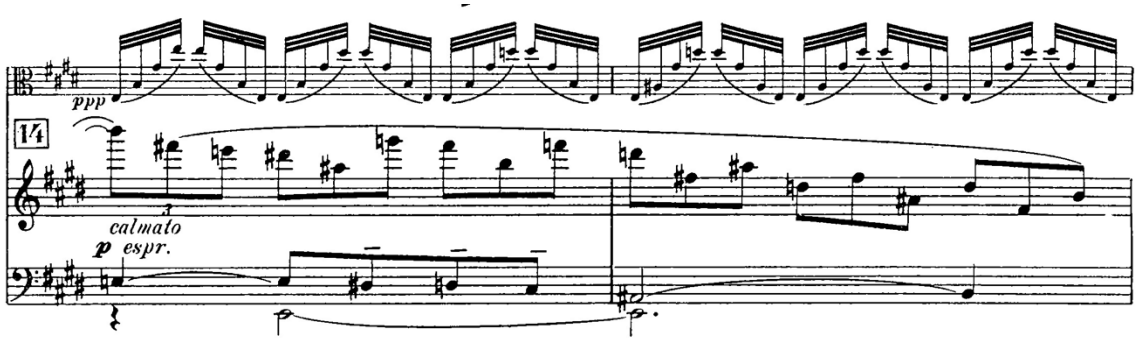

Figure 9. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 159-160

Clarke concludes the first movement with a dream like statement of a descending whole-tone thirty-second note arpeggio in the piano in m. 179 (figure 10). The use of descending thirty-second notes and extremely soft dynamics gives the listener the sense of ambiguity and dying away.

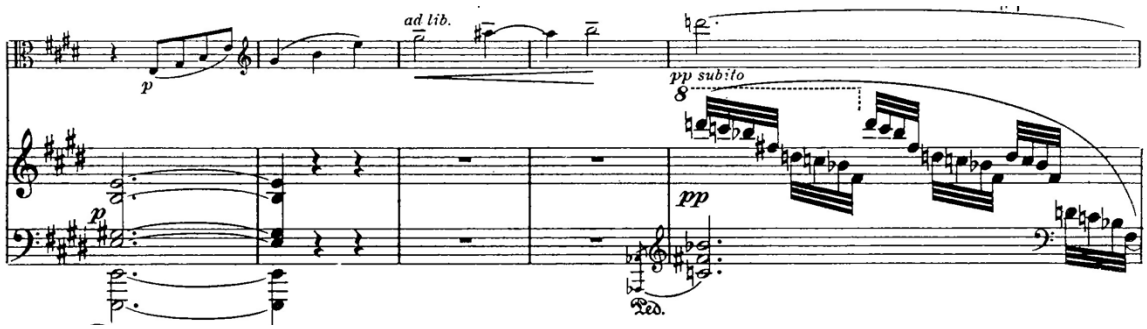

Figure 10. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 175-179

Movement II: Vivace

The second movement begins with an evocative and capricious scherzo in 6/8 meter and ternary form; however, Clarke does not strictly adhere to the form. She uses deliberate breaks to delineate different sections. Measures 1-57 constitute the first

section, mm. 58-129 the second, and mm. 130-180 the third. Clarke's exoticism and impressionistic influences are on full display throughout the movement.

Her use of bitonality, chromaticism, non-functional harmony, glissandi, mute, pizzicato, and harmonic pairings are common throughout the movement. As Herbert Peyser stated, "the composer quickly demonstrates how effectually she has absorbed Debussy and his disciples and apostles, even to our own Charles Martin Loeffler."[30]

The "A" section, mm. 1-25, begins with the statement of Theme I in mm. 1-12 in the piano, accompanied by muted open fifths pizzicato viola chords (figure 11).

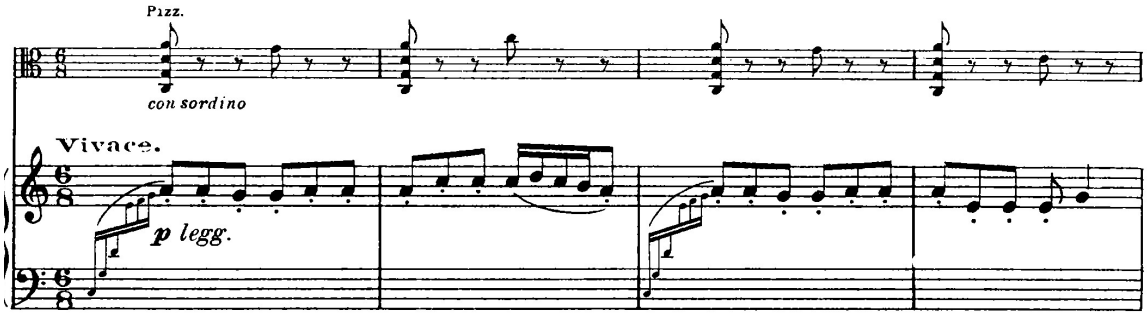

Figure 11. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 1-4

The theme includes two smaller motives, Motive A and Motive B. Clarke recalls both motives frequently throughout the movement (figure 12).

[30] Ibid, 37.

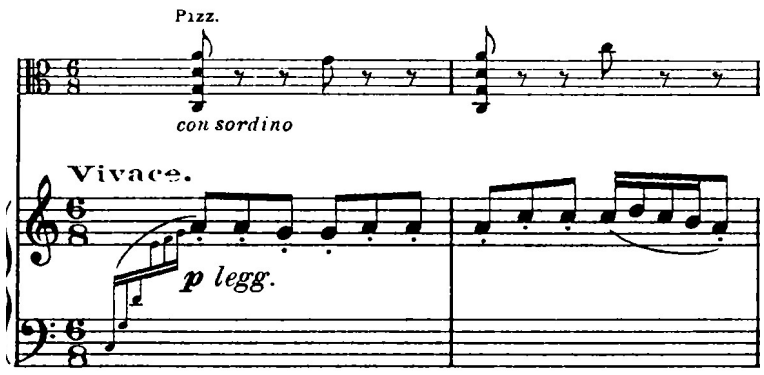

Figure 12. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 1-2

Theme I is tonally ambiguous; however, the pitch center is A with hints of minor and pentatonic scales. A whole-tone idea, which is rhythmically similar to Motive B, appears in the piano in m. 5 (figure 13).

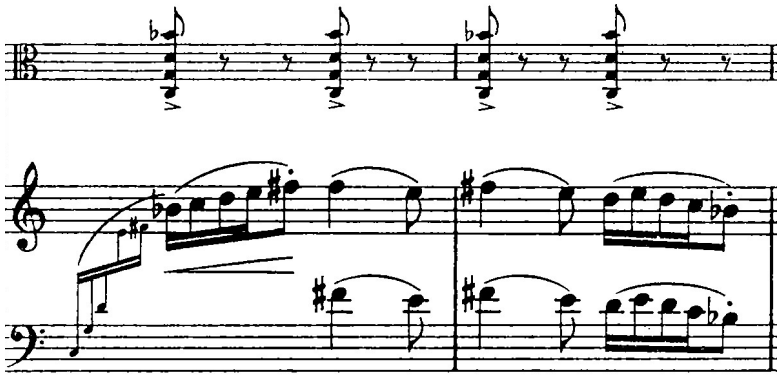

Figure 13. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 5-6

The viola lands on an E harmonic note arco m. 10, and closes the phrase with a fragment of Theme I (figure 14).

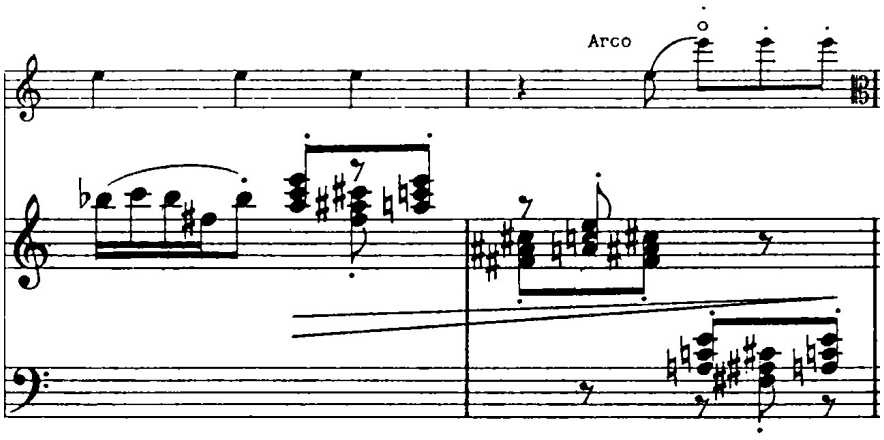

Figure 14. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 9-10

There is a short chromatic transition from mm. 13-15 that leads back to the piano re-stating Theme I in mm. 15-23 (figure 15).

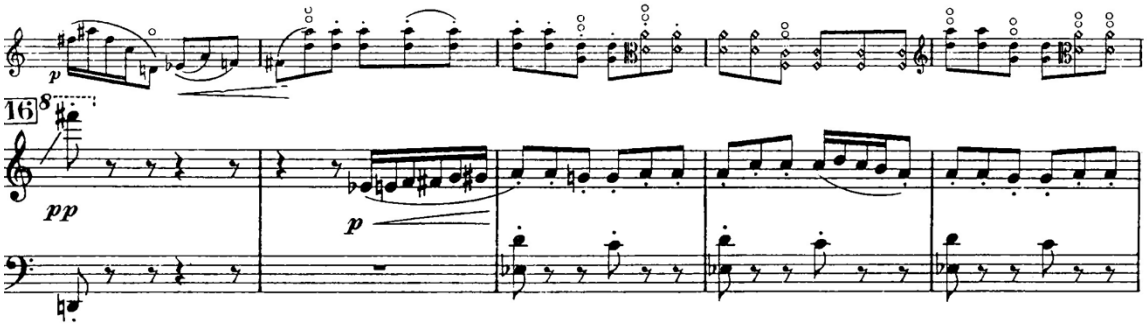

Figure 15. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 13-17

Meanwhile, the viola is playing perfect fifth harmonic double stops arco in mm. 15-20, and pizzicato in mm. 21-25. There is another short transition between mm. 25-26 that leads into the B-section, mm. 27-41 (figure 16). The viola plays Theme II while the piano accompanies.

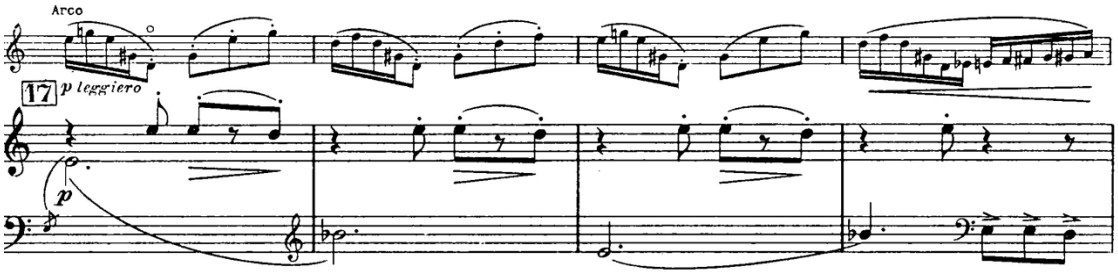

Figure 16. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 27-30

The second section of the transition, mm.43-56, begins with an abrupt shift to the tonal center of E-flat, a change in the dynamic to *forte* with accents, and the rhythmic emphasis in the viola plays a fragment of Motive A (figure 17).

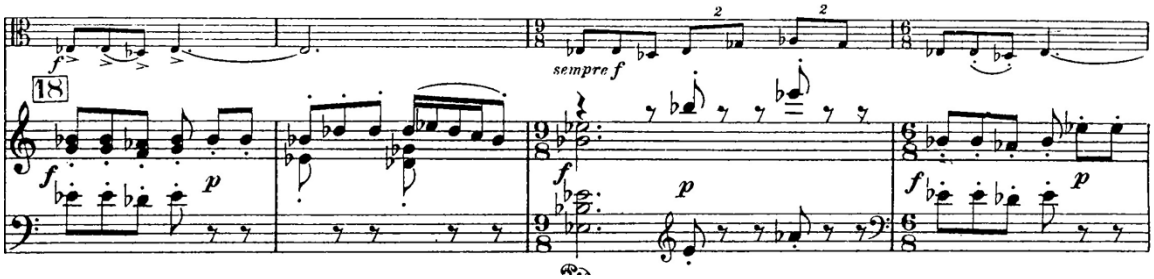

Figure 17. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 43-46

While in 6/8 and 9/8 meters, Clarke frequently uses duplet eighth notes to create rhythmic ambiguity. Motive A is an example of hemiola, and as the motivic materials evolve, so will its rhythmic complexities.

A short transition between mm. 57-58 slows with the piano playing an A-major triad arpeggiated in the right hand with an E-flat major arpeggio in the left hand (figure 18). The interval creates a tritone and is an example of Clarke's use of bitonality.

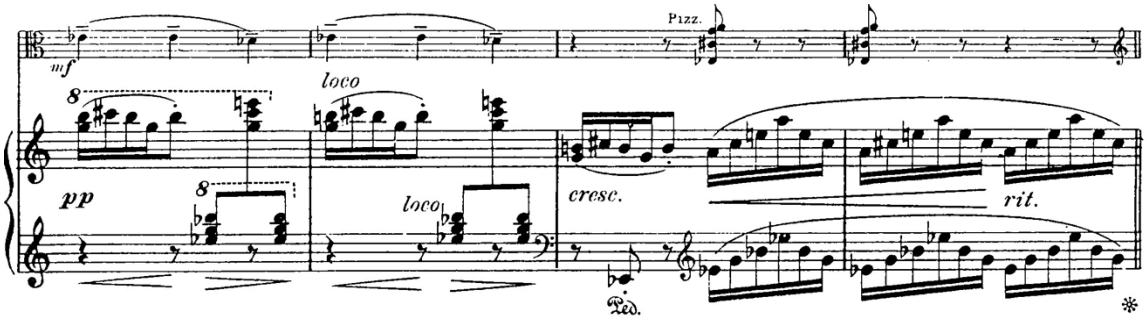

Figure 18. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 55-58

The C-section is then introduced in mm. 59-78 with a clear double-bar and a contrasting *espressivo* Theme in the viola (figure 19). Clarke uses the same bitonal progress from the transition as the underpinning accompaniment in the new lyrical section.

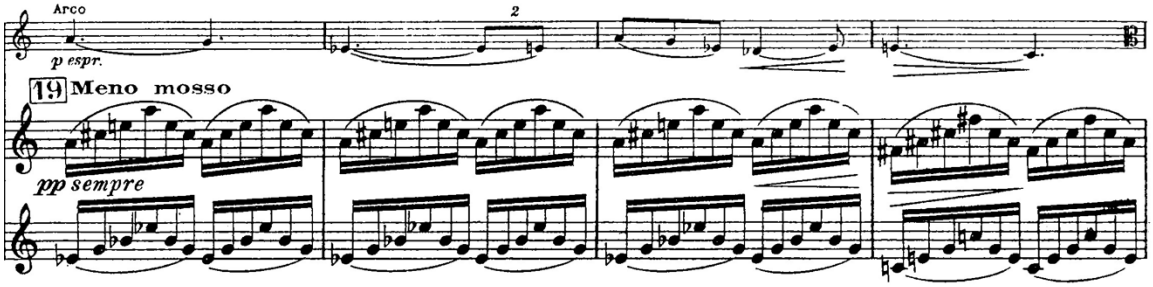

Figure 19. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 59-62

A fragment of Motive A returns in the form for transition material in mm. 79-102. Clarke shifts the tonal center back to A, while increasing the speed and dynamic of pianissimo to fortissimo. Following the double bar in m. 102, Clarke uses four-measure fragments of Motive A between mm. 103-118, but not in the tonic key (figure 20).

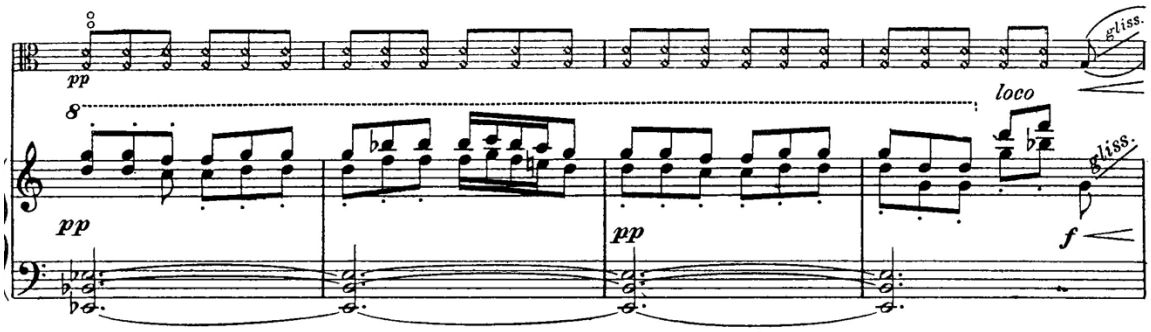

Figure 20. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 115-118

Motive B returns in the pitch center of C in m. 119, and leads to a modified transition in canon of material from m. 27 in mm. 131-150 (figure 21).

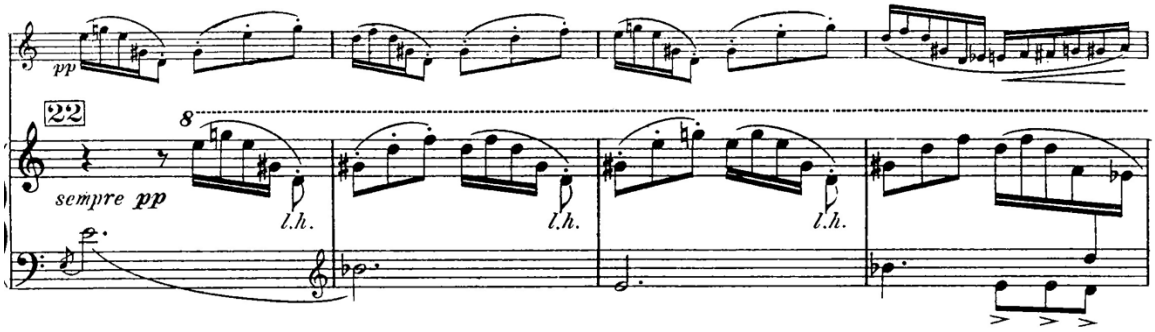

Figure 21. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 131-134

The section concludes with a four-measure restatement of Motive A, accompanied by an A-major triad arpeggiated in the right hand with an E-flat major arpeggio in the left hand. Clarke transitions into the coda after a brief fermata on the bar line of m. 151, with the quiet statement of the second theme followed by the last statement of the first theme. Clarke ends the work by growing softer and softer while using the most extreme register of the piano juxtaposed against the low octave of the viola.

The movement concludes in octaves on the pitch C, rather than A as anticipated (figure 22).

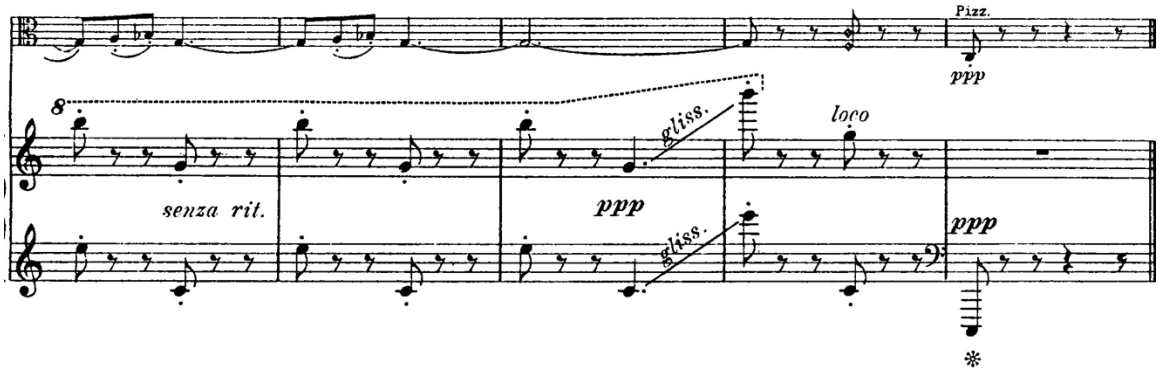

Figure 22. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 176-180

Movement III: Adagio; Allegro

Clarke utilized a unique approach to form when composing the last movement of her sonata. The movement can be divided into two parts with two different forms. The first half of the movement, mm. 1-100, acts as the slow movement in ternary form; and the second half, mm. 100-233, acts as a freely composed conclusion. The conclusion also hearkens to thematic material from the first and third movements. Theme I is based on an F pentatonic scale and is first introduced in the left hand of the piano, mm. 1-8, marked *semplice* (figure 23).

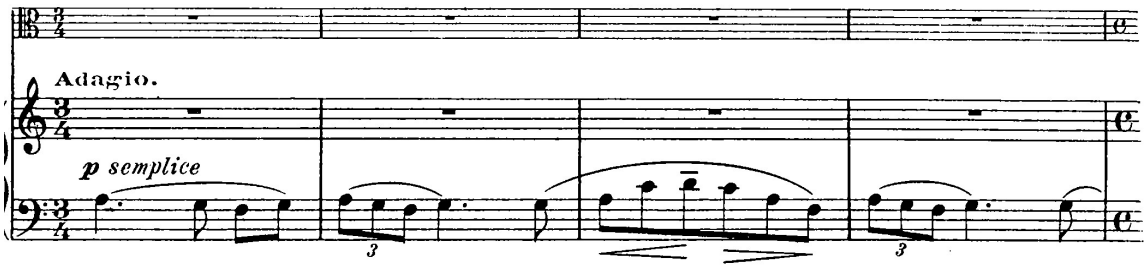

Figure 23. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 1-4

The viola states Theme I, mm. 9-16, in a *molto espressivo* style while the tonal center is ambiguous with the appearance of altered notes such as F-sharp (figure 24).

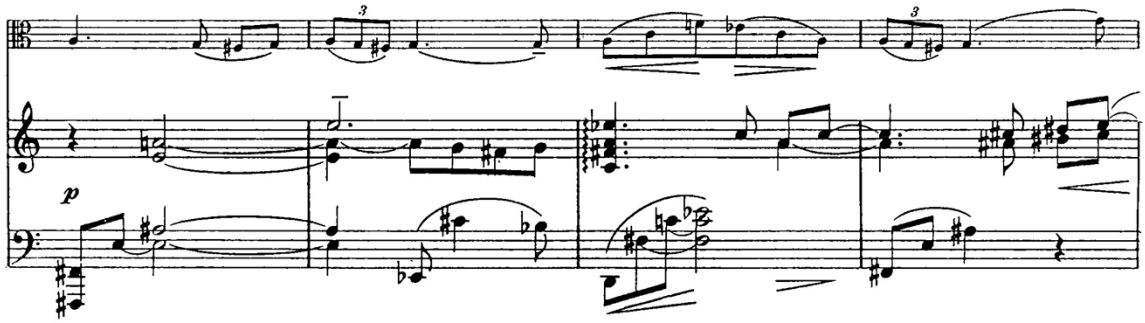

Figure 24. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 9-12

The viola continues to expand Theme I in mm. 17-22 while moving through nonfunctional progressions with augmented-fourth over D-sharp half-diminished seventh chords and chromatic notes in the piano (figure 25).

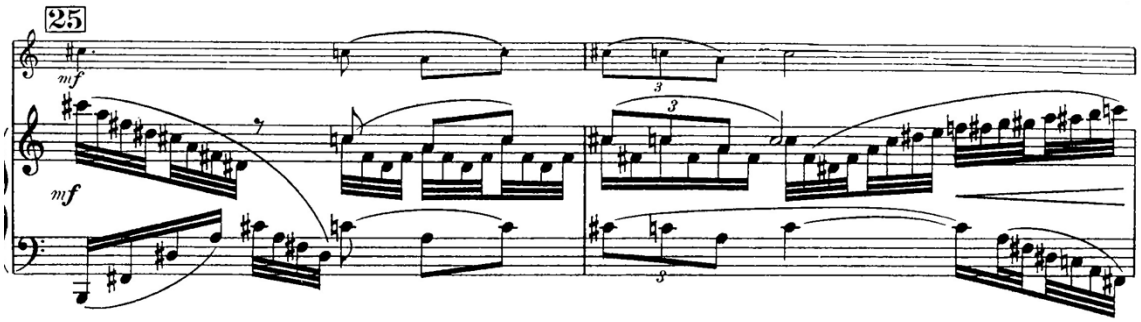

Figure 25. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 17-18

After a transition labeled *calmato*, mm. 23-31, Theme II is introduced by the piano alone for two measures, marked *a tempo semplice* in mm. 32-33 (figure 26).

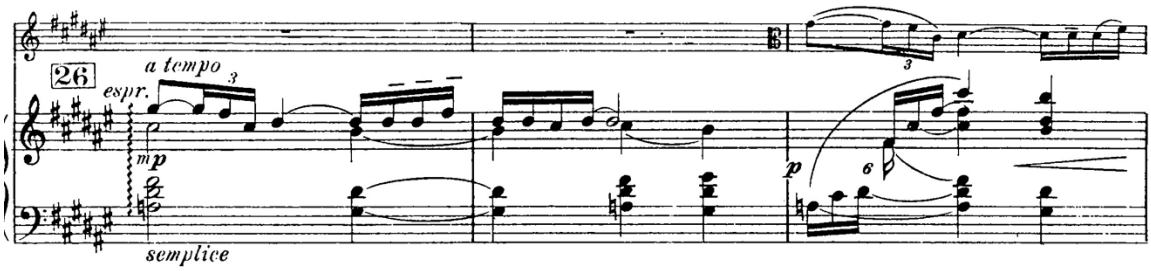

Figure 26. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 32-34

The viola repeats the two-measure Theme II before expanding on that material in mm. 34-44. Following a chromatic transition in mm. 45-48 in the solo piano, Clarke moves through various key centers before arriving at the climax in m. 69. The section ends with a brief chromatic viola cadenza in mm. 69-73 (figure 27).

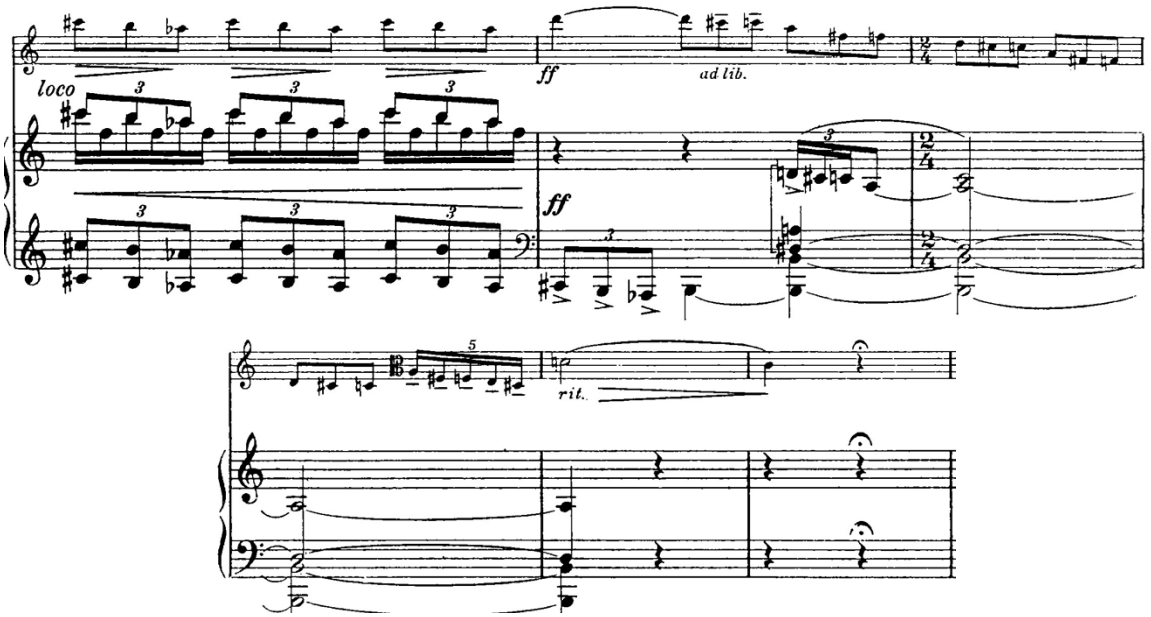

Figure 27. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 68-73

Following the cadenza, Theme I reappears in the viola in the tonal center of B in mm. 74-78, followed by E in mm. 79-83. Clarke then has the piano restate the first

two measures of Theme II in mm. 84-85 in the tonal center of A followed by a fermata (figure 28).

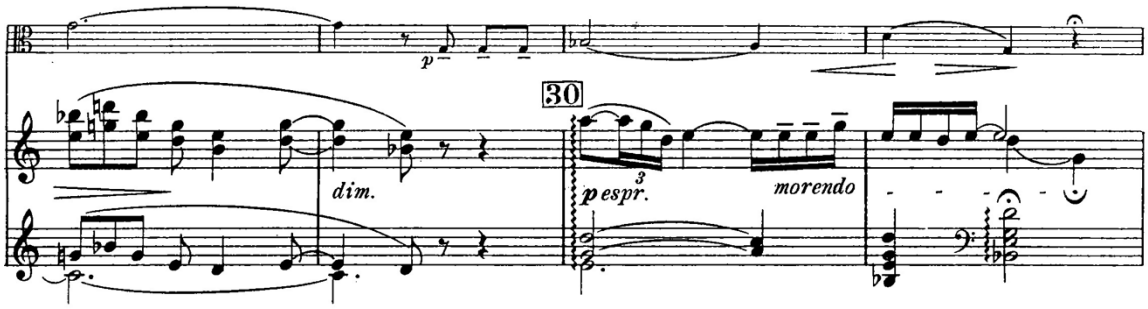

Figure 28. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 82-85

After the fermata, Clarke further expands on Theme I in the viola in mm. 86-94 in the tonal center of C (figure 29).

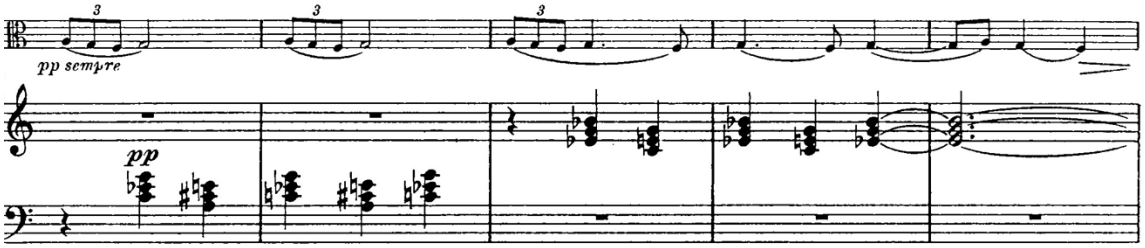

Figure 29. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 86-90

The transition section, mm. 94-119, begins with a complete statement of Theme I in mm. 94-99 in the piano, accompanied by an ostinato ponticello tremolo in the viola. The transition at m. 94 marks the end of the first slow section while recalling thematic material from the first and last movements, making the work cyclic in nature (figure 30).

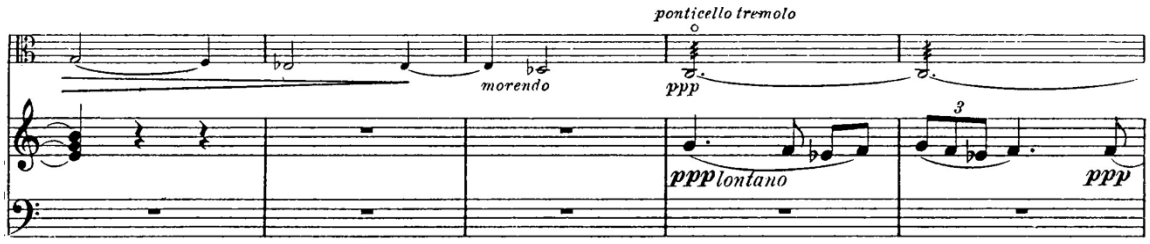

Figure 30. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 91-95

The second half of the movement begins with a deconstructed cadenza-like passage on Theme I in mm. 100-105 in the piano over ostinato ponticello tremolos in the viola (figure 31).

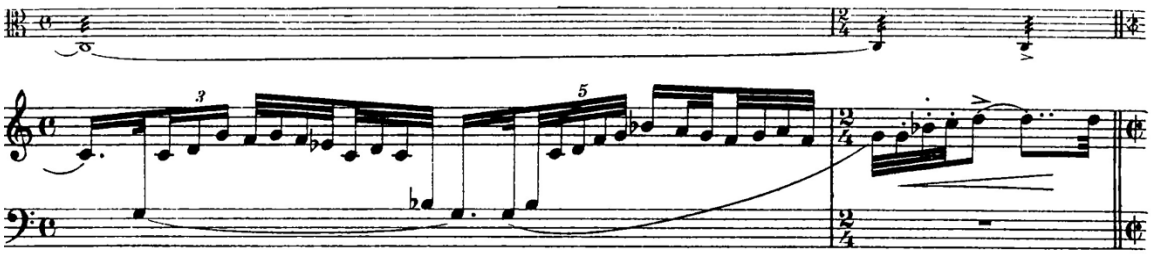

Figure 31. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 100-101

Material in this transition is directly parallel to mm. 5-11 in the first movement; however, Clarke uses C as the tonal center instead of A. The next section of the transition begins with the restatement of Theme I in mm. 106-119 from the first movement, still accompanied by the ostinato pedal C in the viola (figure 32).

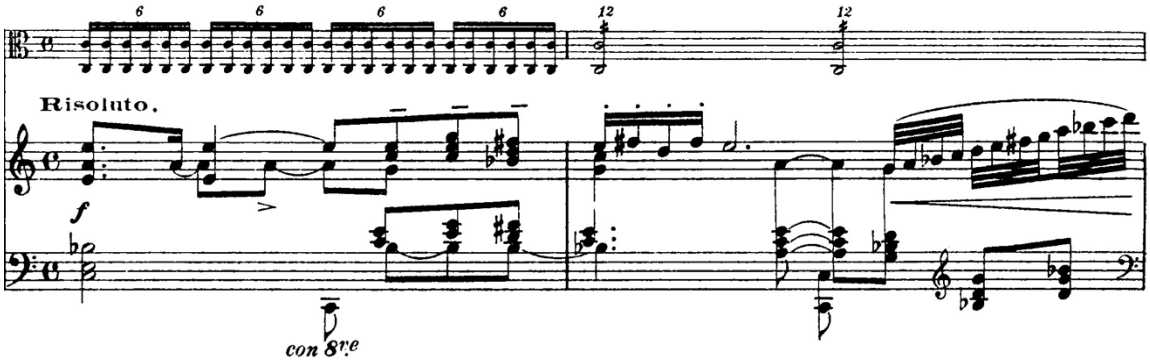

Figure 32. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 106- 107

The last section of the transition takes place at m. 113 with the use of transitional material from the first movement. The finale section of the movement, marked *Agitato*, arrives at mm. 120-160 with a combination of thematic material based on theme I of the first movement (figure 33).

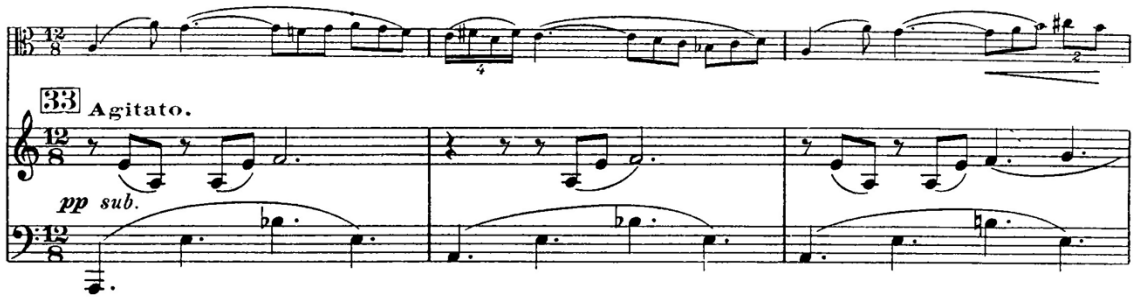

Figure 33. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 120-122

Like many great masters of the past, Clarke not only restates and develops material from the first and last movements, she also introduces a new theme—Theme III in mm. 161-172 marked *Comodo: quasi pastorale* (figure 34).

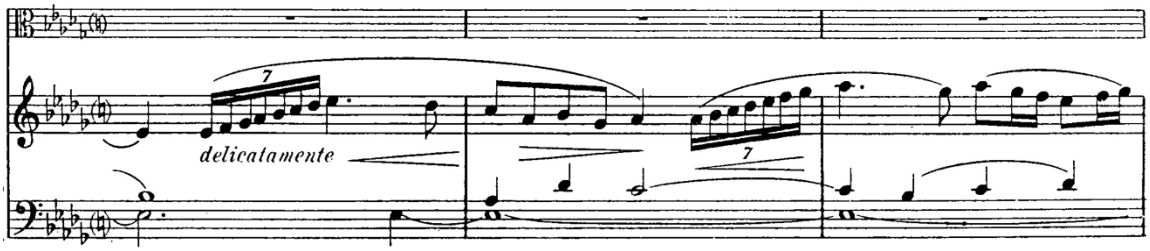

Figure 34. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 162- 164

Theme III is first introduced in the piano's right hand while the piano's left hand sustains block chords in uneven phrases lengths. The viola repeats Theme III, marked *con sordino*, while the piano imitates the viola in canon by two beats in mm. 166-172. At the conclusion of the transition, mm. 173-190, Clarke superimposes the restatement of Theme I from the first movement in the piano over Theme III from the third movement in the viola in mm. 191-205 (figure 35).

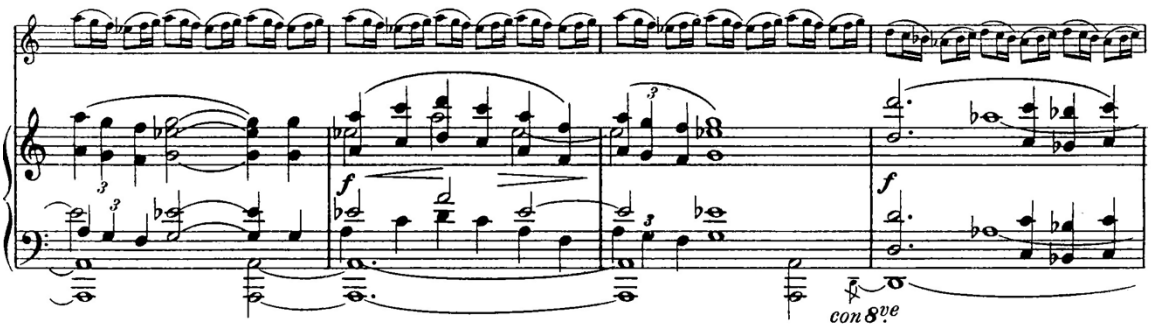

Figure 35. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 192-195

The section ends with a fermata on the bar line in m. 206 followed by the full statement of Theme I in the original tonal center of A in mm. 206-211 in the viola (figure 36).

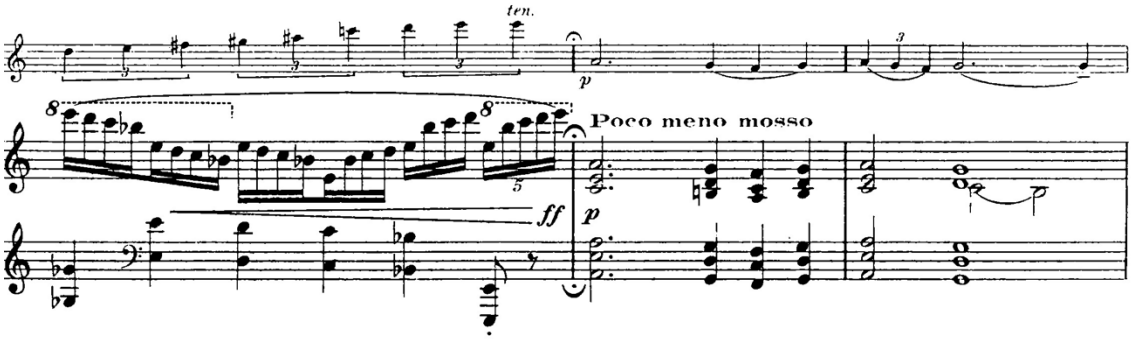

Figure 36. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 205-207

At the end of the final statement of Theme I, Clarke inserts a brief transition from mm. 212-219. Although the section is labeled *Agitato*, Clarke has the viola playing a slower version of Theme I from the first movement in contrast to the very active piano (figure 37).

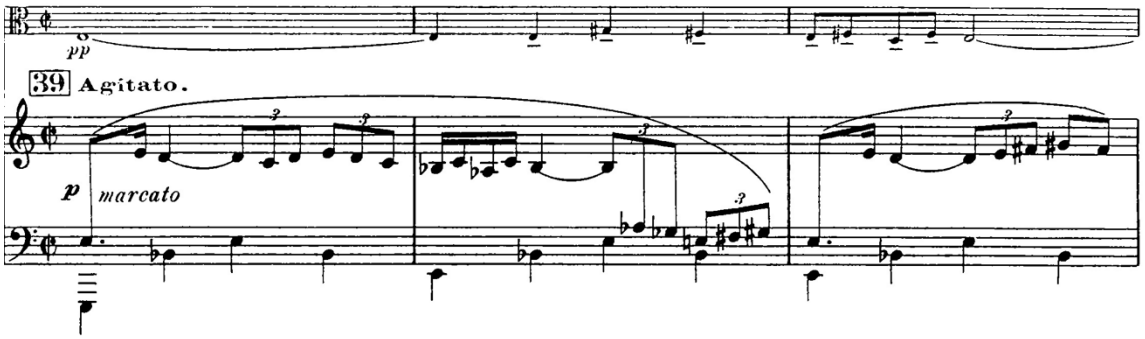

Figure 37. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 212-214

The coda is introduced in mm. 220-233, bringing the sonata to a close (figure 38).

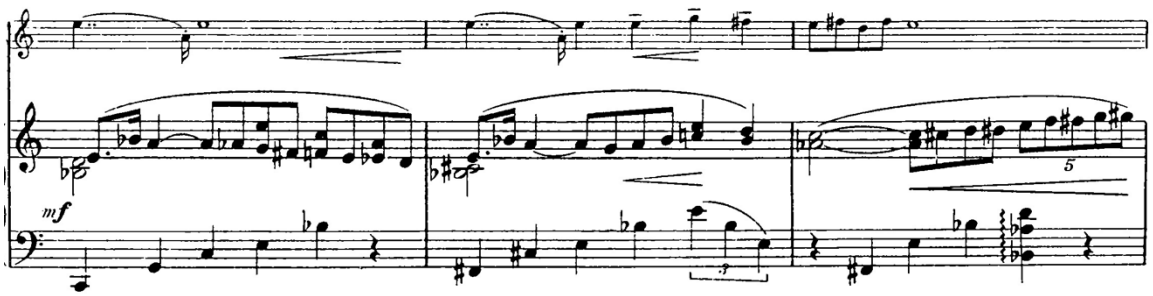

Figure 38. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 221-223

The viola and piano close the movement with the viola playing eighth notes over triplet quarter notes in the piano. The sonata ends with a unison E in both the viola and piano (figure 39).

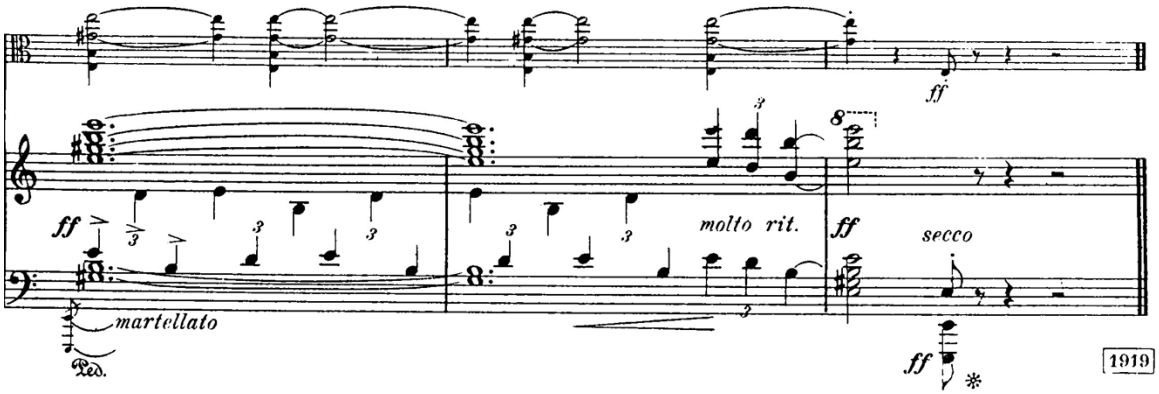

Figure 39. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 231-233

CHAPTER 5

TRANSCRIPTION ISSUES

Throughout the sonata, Clarke uses a wide range of pitches reaching the viola's highest and lowest notes of C3 to A6. Keeping as many notes and gestures in the original octave was paramount for the transcription. Three examples of range challenges are found in movements I (mm. 161-166) and III (mm. 93-112 and mm. 146-149).

In movement I, mm. 161-166, the viola descends to a concert C3 while playing thirty-second notes. To maintain the integrity of the notes, the passage was inverted to preserve the original harmony while staying within the range of the B-flat clarinet. The thirty-second note arpeggio does not suffer from the inversion (figure 40).

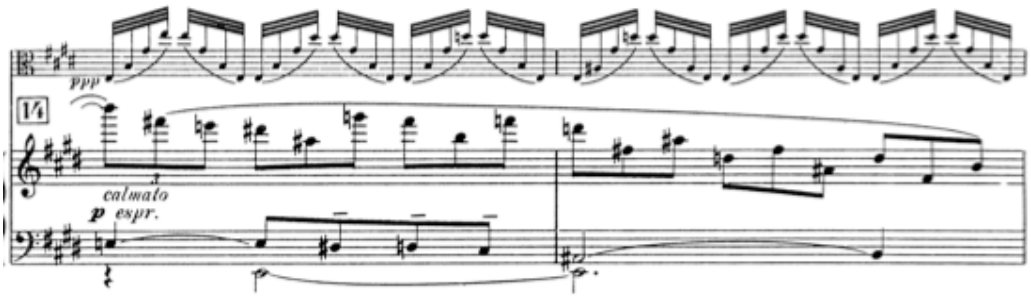

Figure 40. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 159-160

In movement III, mm. 93-112 the viola descends to the low open C3 string playing ostinato ponticello tremolo for nineteen measures. Because of the descending nature of the melody and the arrival of C3, fifteen measures are transposed up an octave to preserve the continuity of the melodic line, while staying within the range of the B-flat clarinet. The octave change is noticeable; however, the passage does not suffer from the octave displacement.

In movement III, mm. 146-149 the viola is playing Theme I in perfect fifths, C to G while extending to C3. Displacing C3 while maintaining the original pitches of the melody was chosen for this section. The octave change is noticeable and the theme does suffer from the displaced note, however, this is the best solution for the passage.

Clarke also uses multiple stops in each movement, creating another challenge for the clarinet. While multiphonics can be produced on the clarinet, the quality of sound is not the same as multiple stops on string instruments. Multiphonics were not the desired sound for the transcription. While the richness of multiple stops will be omitted, typically, melodic lines are easily preserved. The solution of transcribing double stops for clarinet is to either choose one of the notes to play, or to fill the chord using grace notes. An example of filling the chord using grace notes is seen in mm. 8-9 of movement I, and mm. 1-6 of movement II. The grace note solution was chosen for multiple passages throughout the work. While the primary melody is preserved even with the omission of the grace notes provided in movement II and movement III, the music does not lose any drive or intensity without the double stops. Choosing one note as a solution for transcribing double stops for clarinet was also employed and can be seen in mm. 106-112 of movement III (figure 41).

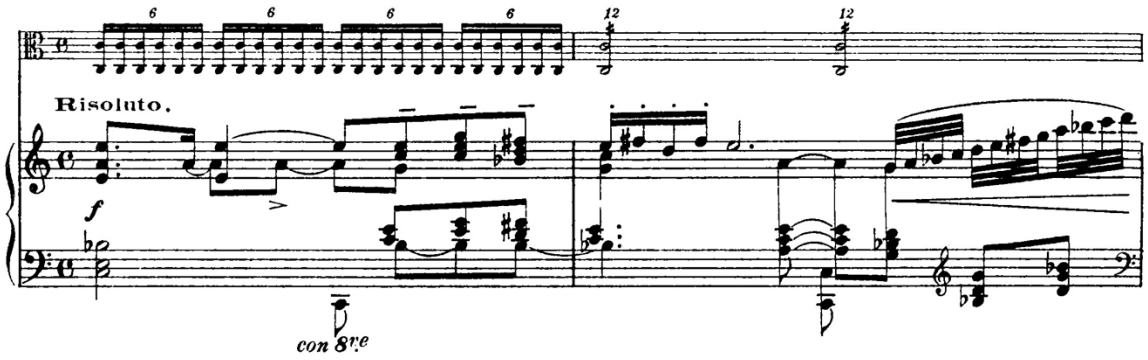

Figure 41. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 106-107

In this instance, the viola is playing multiple stops in octaves while articulating sextuplets. When choosing one of the notes to play from a multiple stop, the desired outcome is to maintain the continuity of the melodic line when possible. With the viola playing octaves of C3 and C4 the logical option was to eliminate the lower pitch, which is out of the range of the B-flat clarinet.

Articulation along with long phrases without breaks is sometimes difficult to capture accurately on the clarinet. Articulation throughout the sonata is essentially the same as the original score with few exceptions. An example can be seen in mm. 106-112 of movement III. While circular breathing and articulating is possible, articulating sextuplets for seven measures proves difficult without the omission of notes. To that end, the passage was changed to sixteenth notes to allow the performer to articulate and circular breathe as needed. Long phrases can be achieved by circular breathing. Players who are unable to circular breath should consider adding breath marks for practice and performance. Long phrases, articulation, multiple stops, and range are some of the most common challenges faced when transcribing works from string literature.

CHAPTER 6

LIST OF SOLO ALTERATIONS IN THE TRANSCRIBED CLARINET PART

Rebecca Clarke, Sonata for Viola and Piano

I. Impetuoso

mm. 8-10: double stops are played as grace notes

mm. 36-37: top note of double stops is played

mm. 71-75; 77: written 8va due to range

m. 78: the first beat is written 8va due to range

mm. 79-82: top note of double stops is played

m. 135: top note of double stops is played

mm. 159-166: arpeggio inverted up 15ma due to range

mm. 168, 170: top note of double stops is played

II. Vivace

mm. 1-6: double stops are played as grace notes

m. 7: the first note is written 8va due to range

mm. 11-12: written 8va due to range

m. 13: harmonic written 8va due to range

m. 14-15: top note of double stops is played

mm. 15-17: harmonic written 8va due to range

mm. 18-20: harmonics played in original octave due to range

mm. 21-23; 25: double stops are played as grace notes

m. 27: harmonic written 8va due to range

m. 31: the first beat harmonic is written 8va due to range

mm. 31-32: top note of double stops is played

m. 32: the second beat harmonic is written 8va due to range

mm. 33-34: harmonics played in original octave due to range

m. 39: top note of double stops is played

mm. 41-42: harmonics played in original octave due to range

mm. 43-52: written 8va due to range and continuity

mm. 53, 54: top note of double stops is played

mm. 57, 58: double stops are played as grace notes

mm. 107-110: harmonic written 8va due to range

mm. 115-118: harmonic written 8va due to range

m. 119: the first note harmonic is written 8va due to range

mm. 127, 129: double stops are played as grace notes

mm. 135-136: top note of double stops is played

m. 137: harmonics played in original octave due to range

mm. 144-146: harmonics played in original octave due to range

mm. 159-160: harmonics played in original octave due to range

mm. 161-162: harmonic written 8va due to range

mm. 163-168: double stops are played as grace notes

m. 169: the first note is written 8va due to range

m. 172: harmonics played in original octave due to range

m. 180: harmonic written 8va due to range

m. 181: written 8va due to range

III. Adagio

mm. 91-105; 97-105- written 8va due to range and continuity; *ponticello tremolo* rewritten as C to E-flat tremolo to allow circular breathing

mm. 106-112- sextuplet rhythm written in sixteenth notes due to articulation; top note of double stops is played due to range

mm. 132-136- written 8va due to range and continuity

mm. 137-140; 142-143; 145- double stops are played as grace notes

mm. 146-149- C3 written 8va due to range

mm. 231-233- double stops are played as grace notes to maintain intensity

Conclusion

Lionel Tertis once said,

> Once you become a viola-player one of your most important duties is to strive to enlarge the library of solo viola music, by fair means or foul. Cajole your composer friends to write for it, raid the repertory of the violin, cello or any other instrument, and arrange and transcribe works from their literature suitable for your viola.[31]

His statement was true then, and remains true today. The advancement of new works for the clarinet can rely not only on new works by living composers; however, repertoire from other instruments should be integrated into regular performance and study.

The most challenging aspect of transcribing viola works for the clarinet is the difference in range and ability to produce multiple sounds simultaneously. While notes in the extreme altissimo register exist in the arrangement, the viola has a range a whole step lower than the B-flat clarinet, making these notes impossible to reproduce. Consequently, many passages had to be manipulated to accommodate the lower range of the B-flat clarinet. Consideration was given to the A-clarinet; however, due to unfavorable keys, the B-flat clarinet was chosen.

Finally, other works from similar instruments should be arranged as a viable solution to obtaining more music for the clarinet from the late Romantic era. The transcription of Clarke's Sonata will serve as a great addition to Romantic style clarinet repertoire.

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[31] Tertis,161.

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APPENDIX A

TRANSCRIPTION SCORE

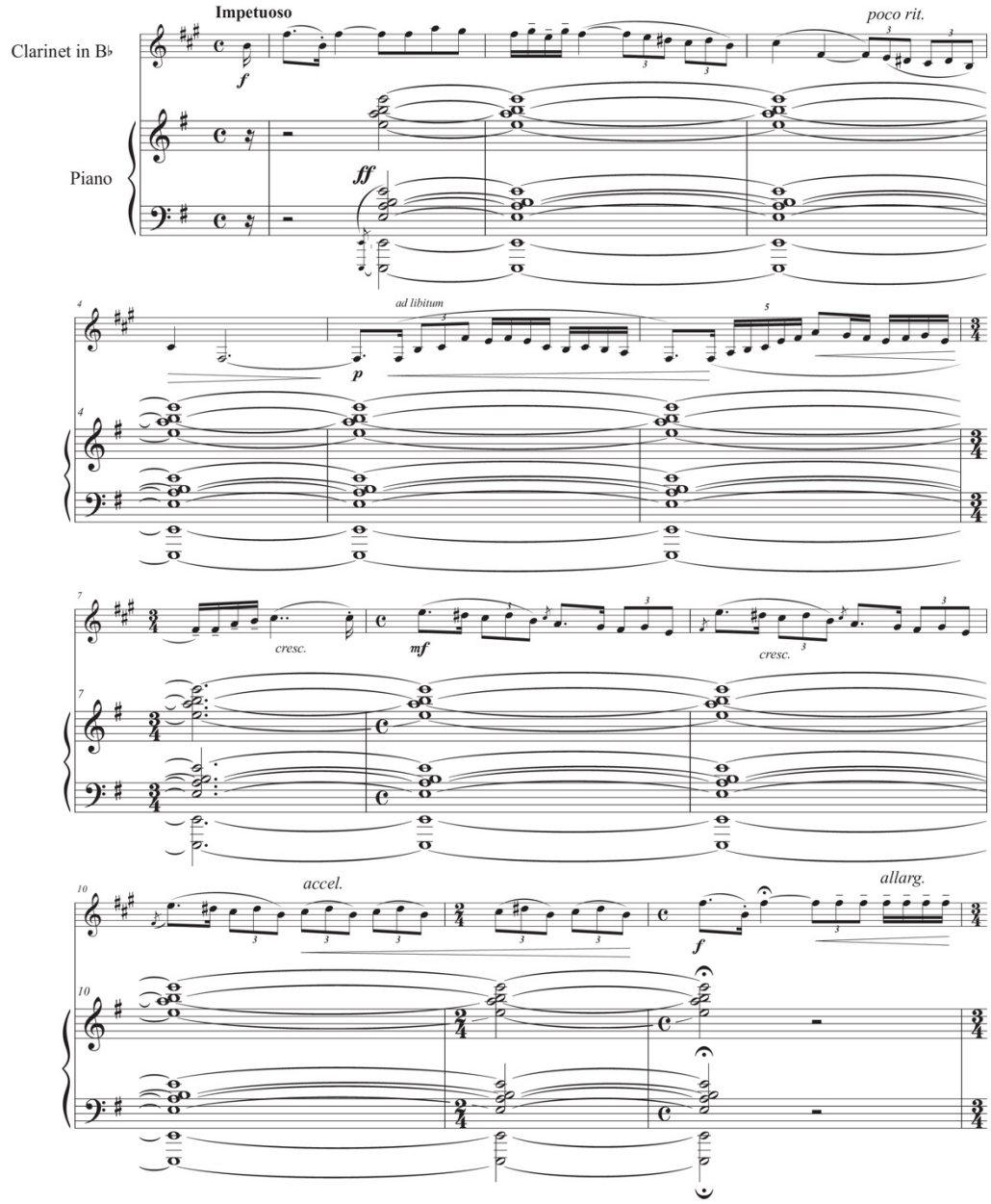
Sonata

For Viola (or Violoncello) and Piano
Arranged for Clarinet in B♭ and Piano

"Poète, prends ton luth; le vin de la jeunesse
Fermente cette nuit dans les veines de Dieu.
Alfred de Musset "La Nuit de Mai"

Rebecca Clarke

I



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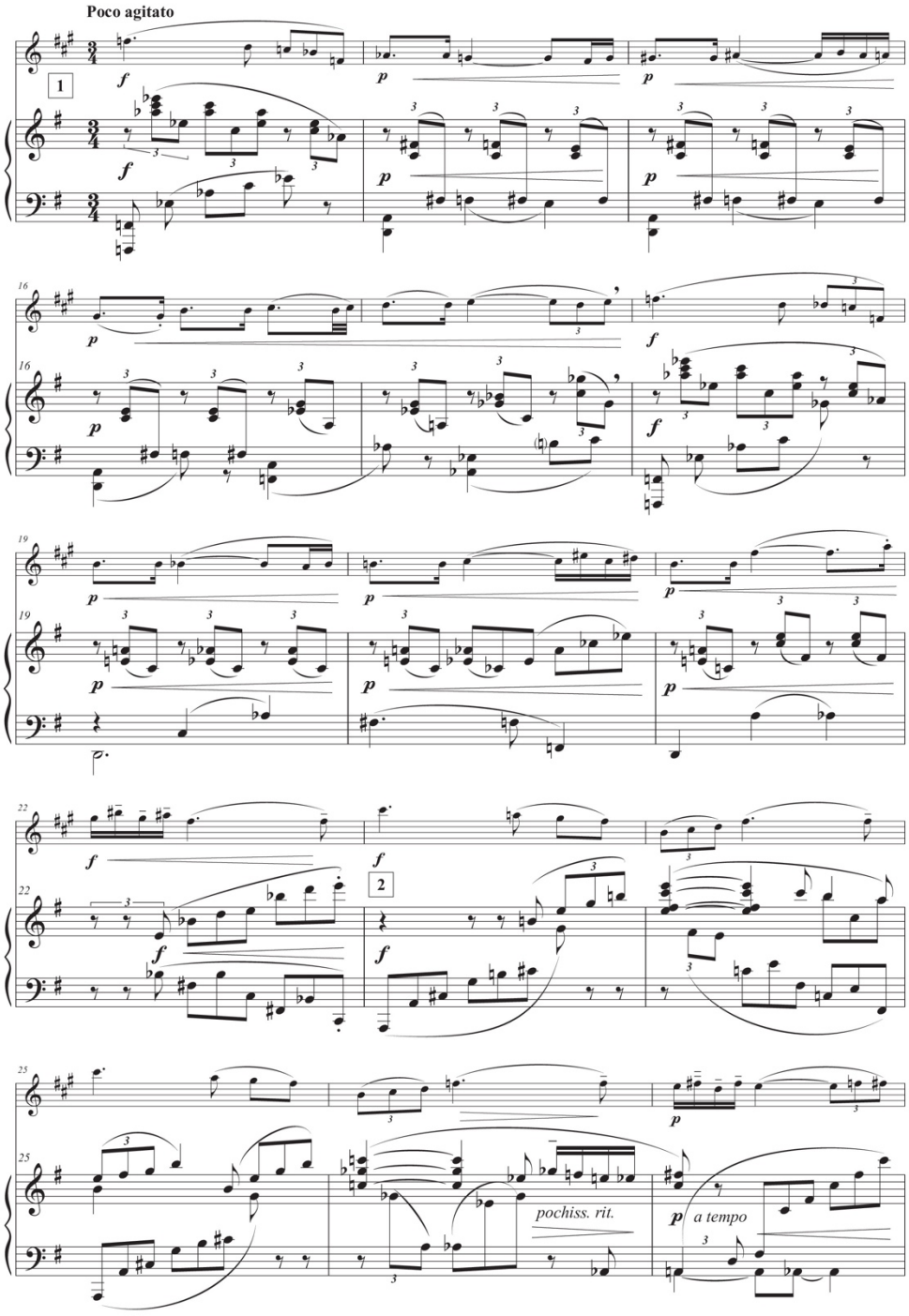
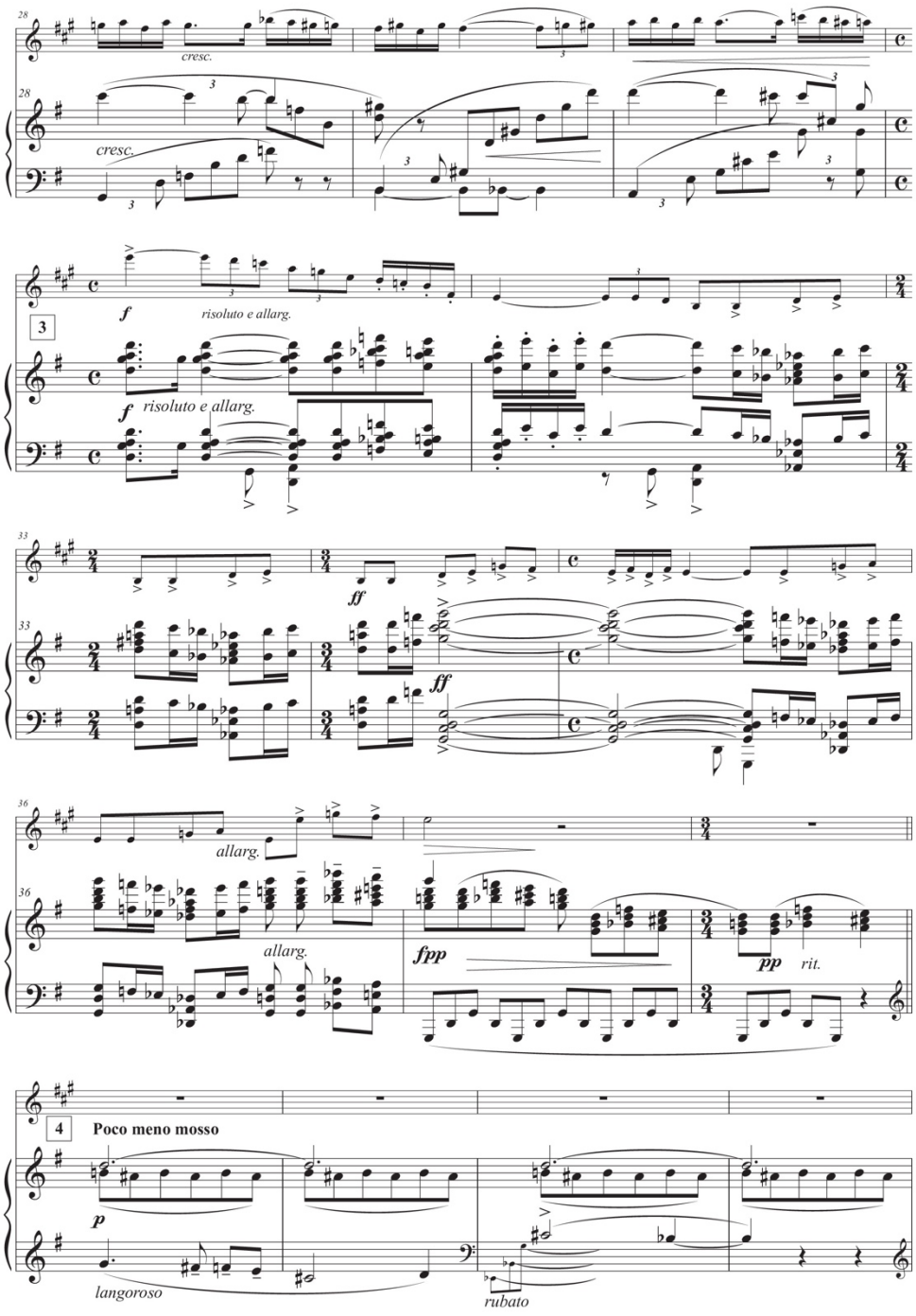
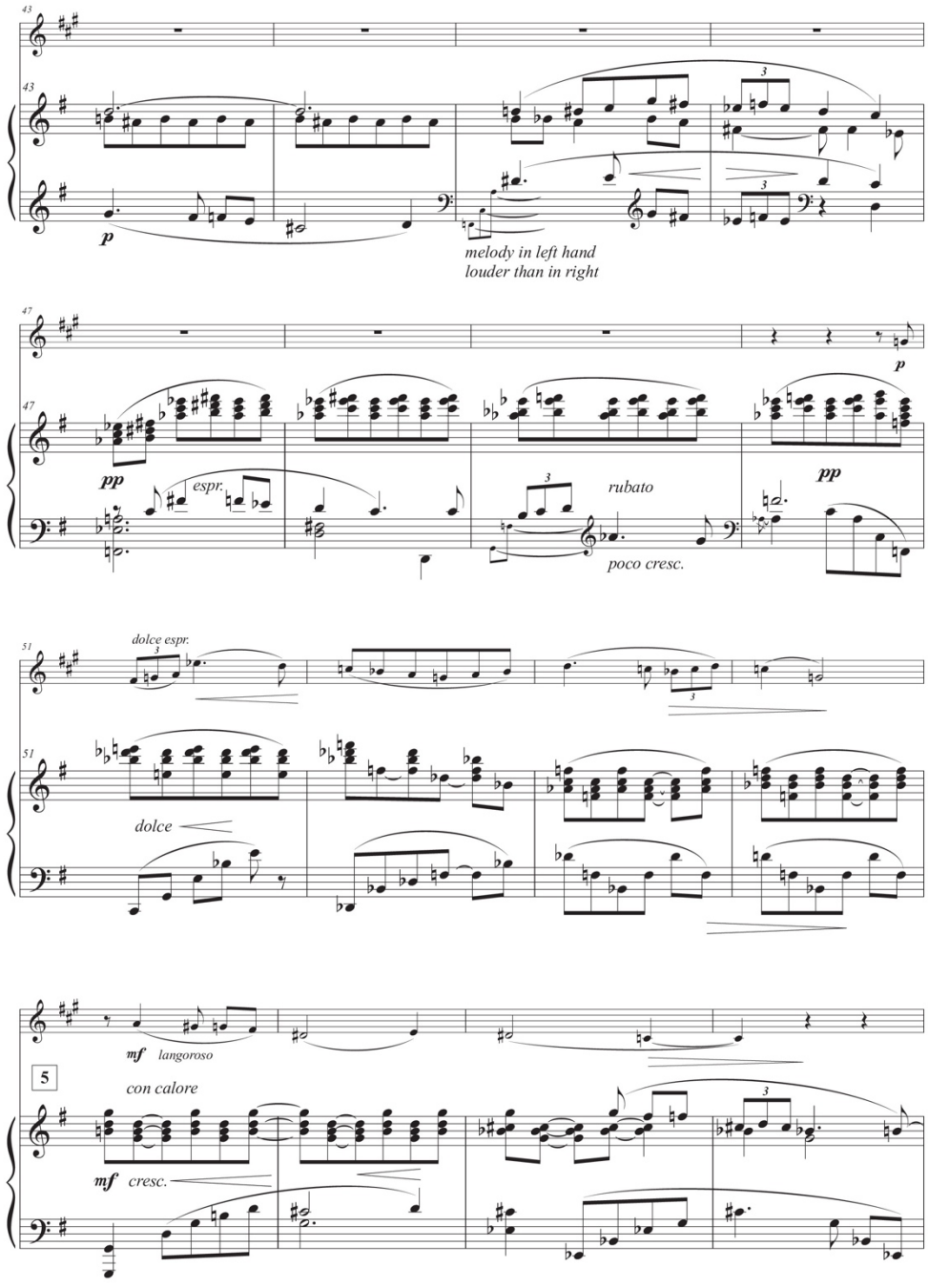
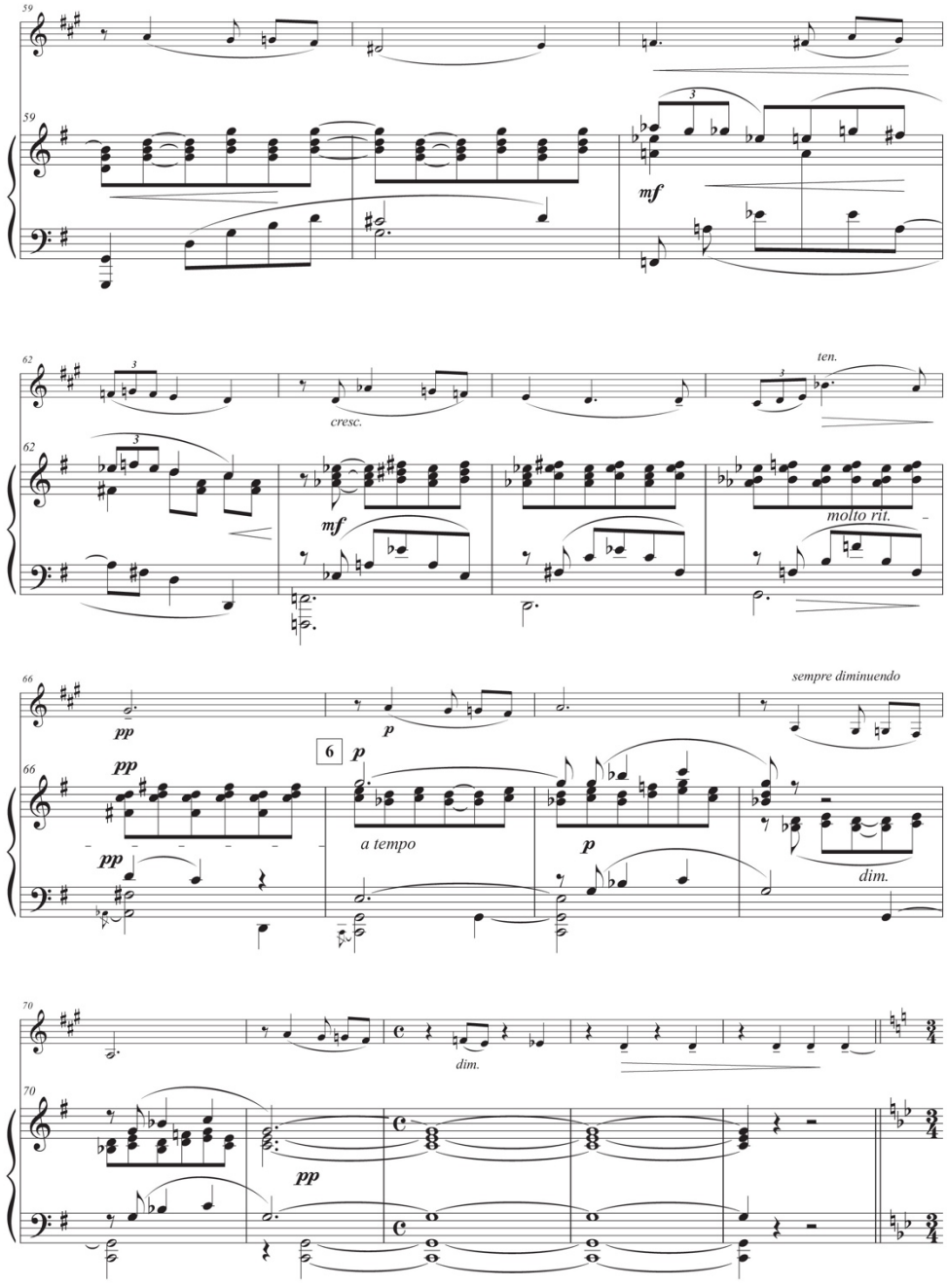
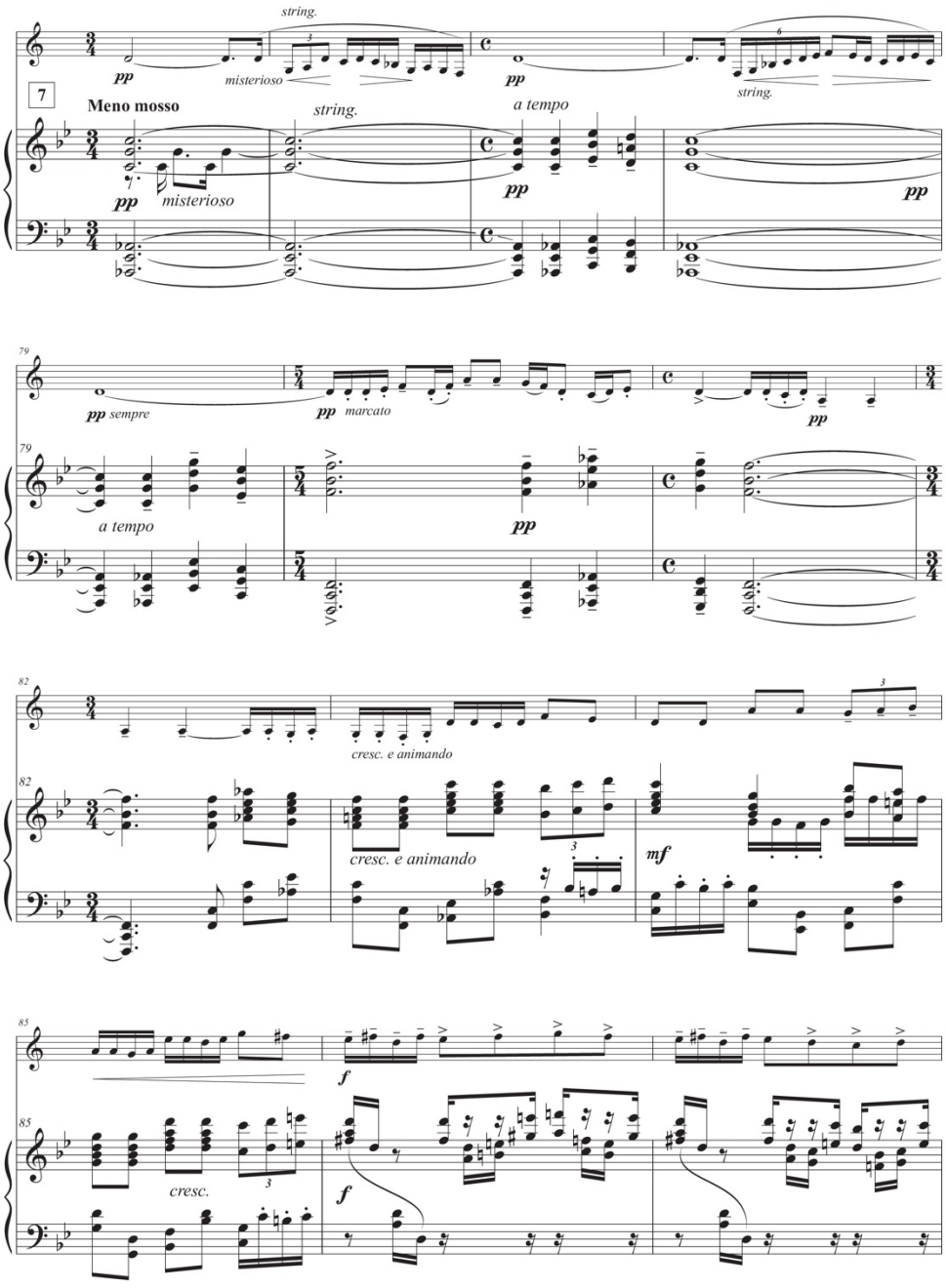
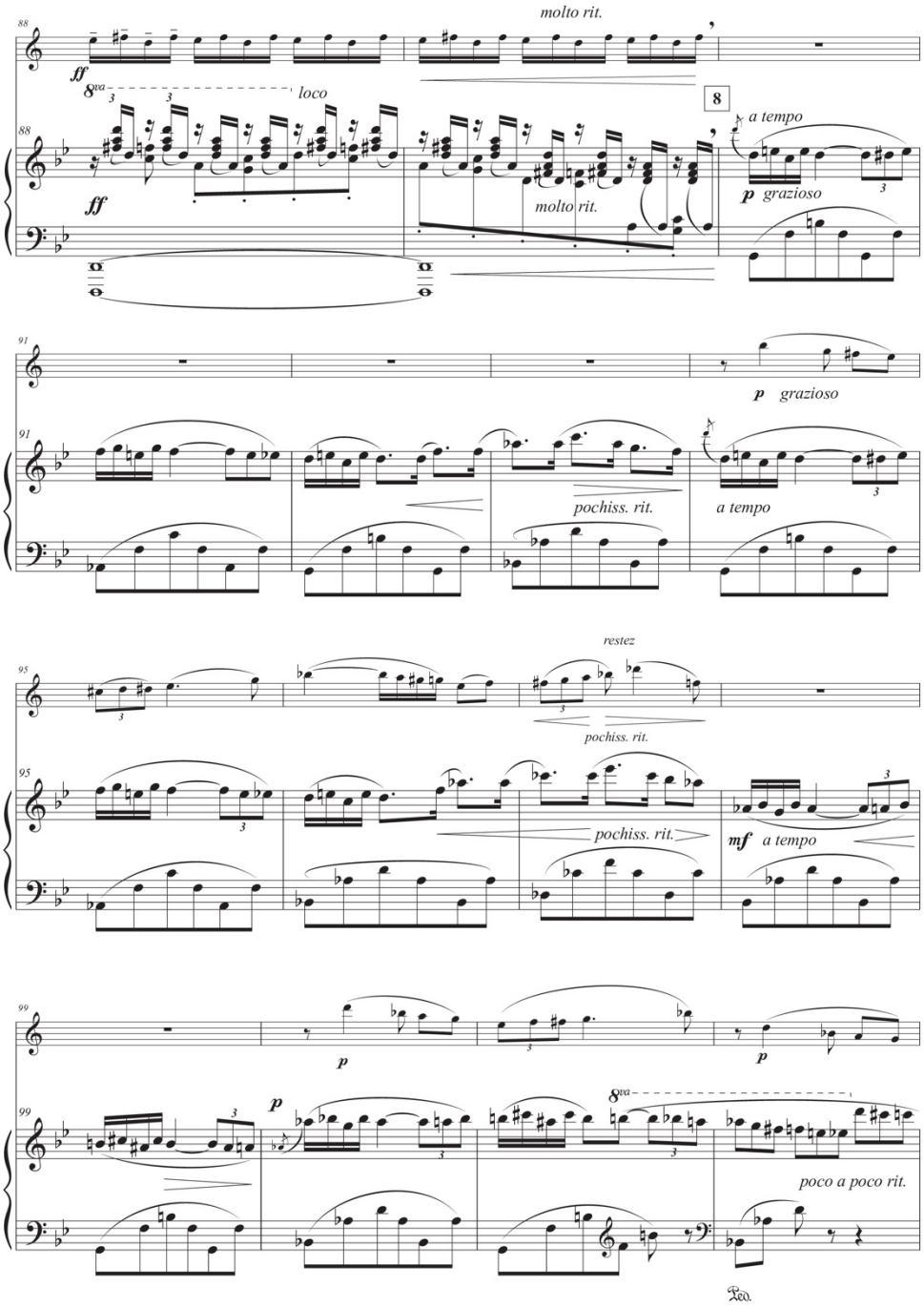


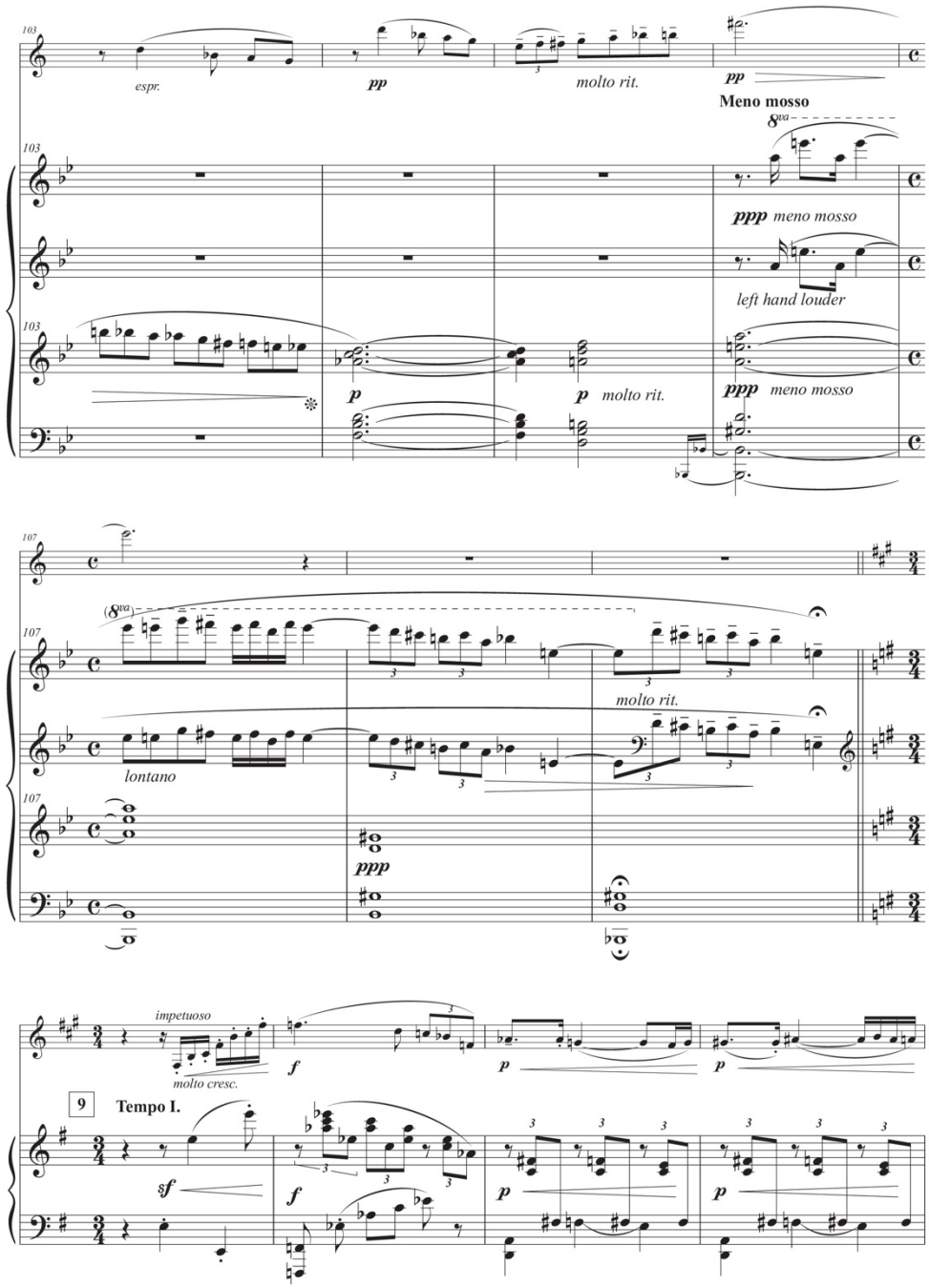

28
cresc.
28
cresc.
f
risoluto e allarg.
3
f
risoluto e allarg.
33
ff
ff
36
allarg.
allarg.
fpp
pp
rit.
4
Poco meno mosso
p
langoroso
rubato

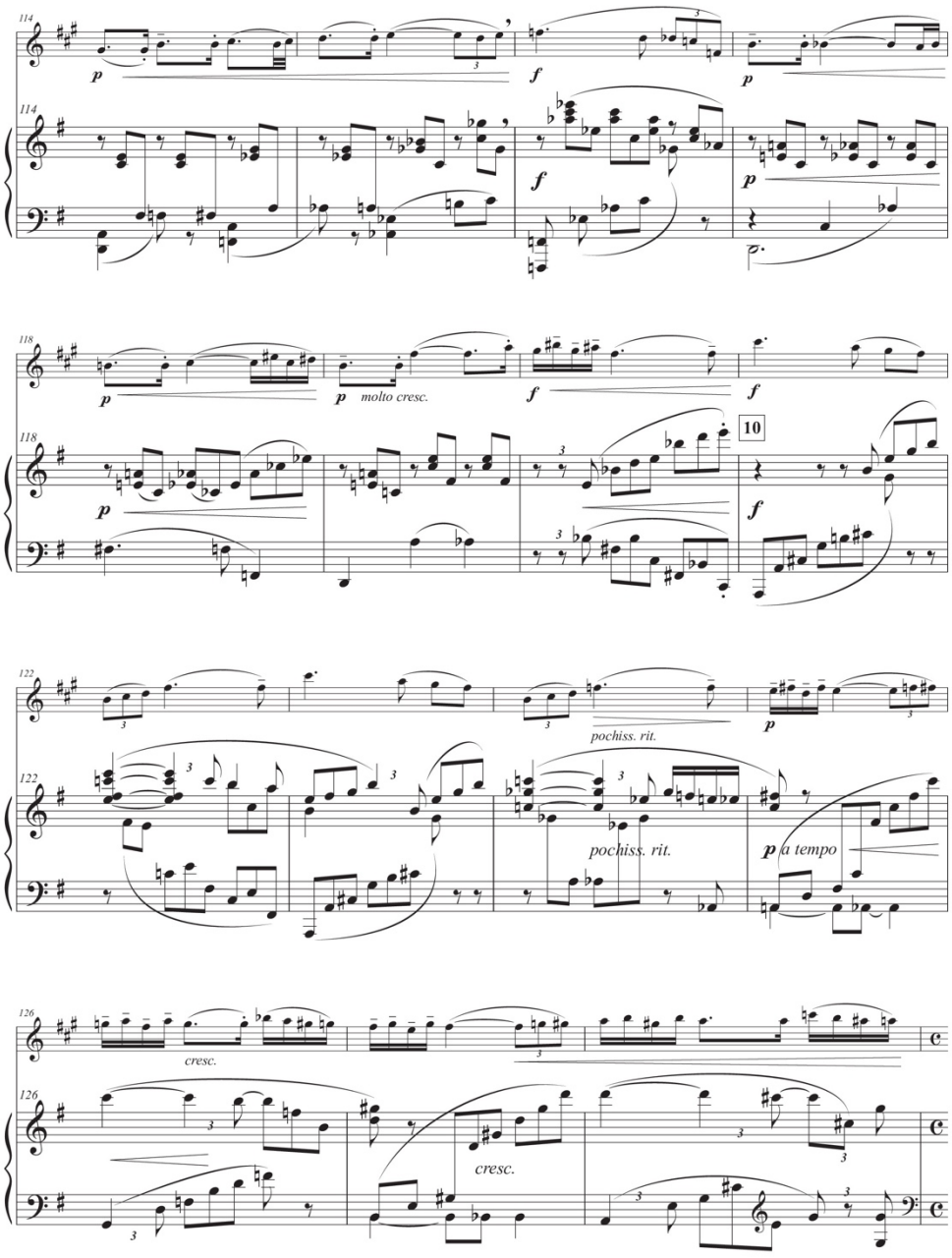

43
p
melody in left hand
louder than in right
47
pp
espr.
rubato
poco cresc.
p
pp
51
dolce espr.
dolce
mf langoroso
5
con calore
mf cresc.

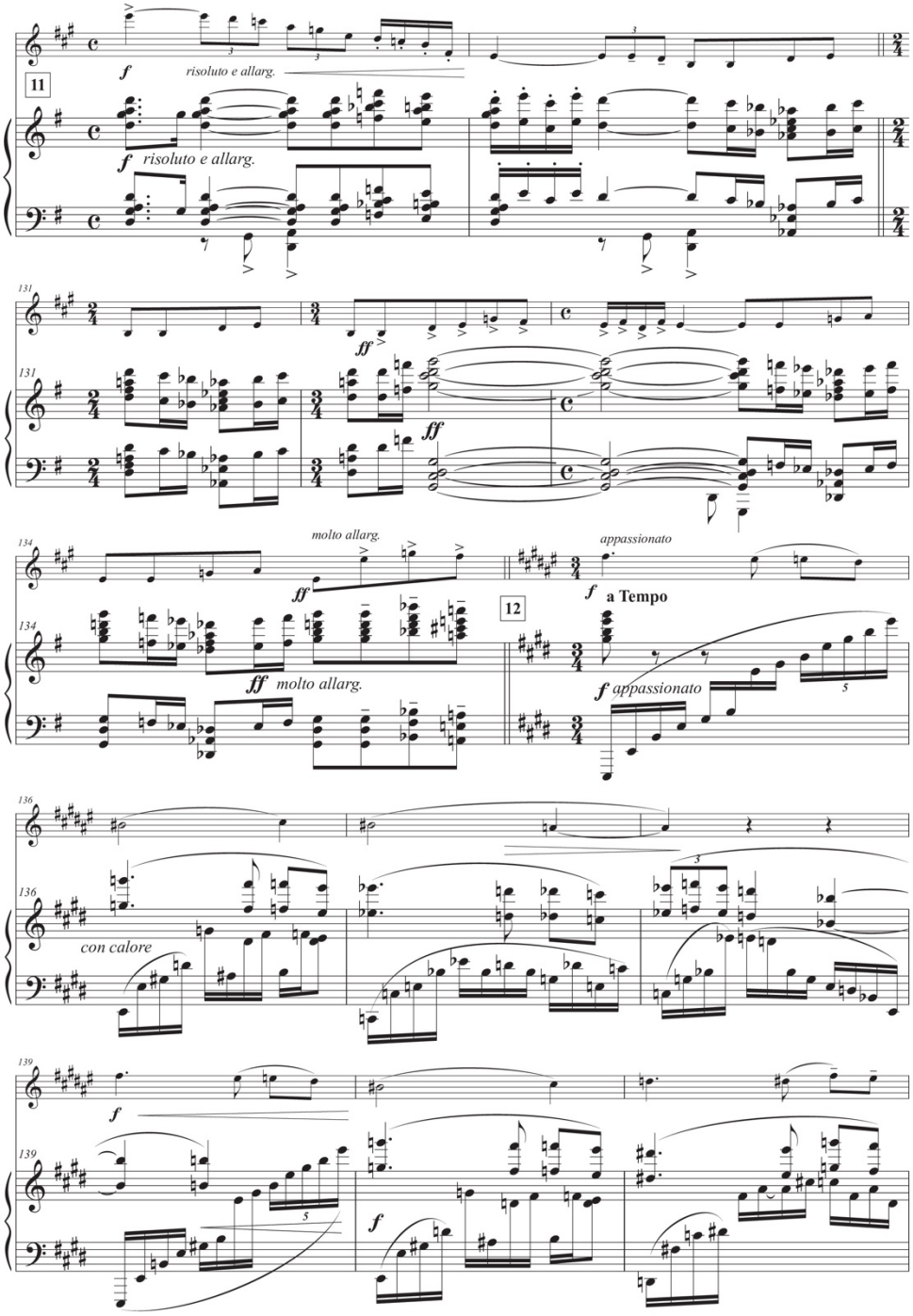

59
mf
62
cresc.
ten.
mf
molto rit.
66
pp
p
sempre diminuendo
6
a tempo
dim.
70
dim.
pp

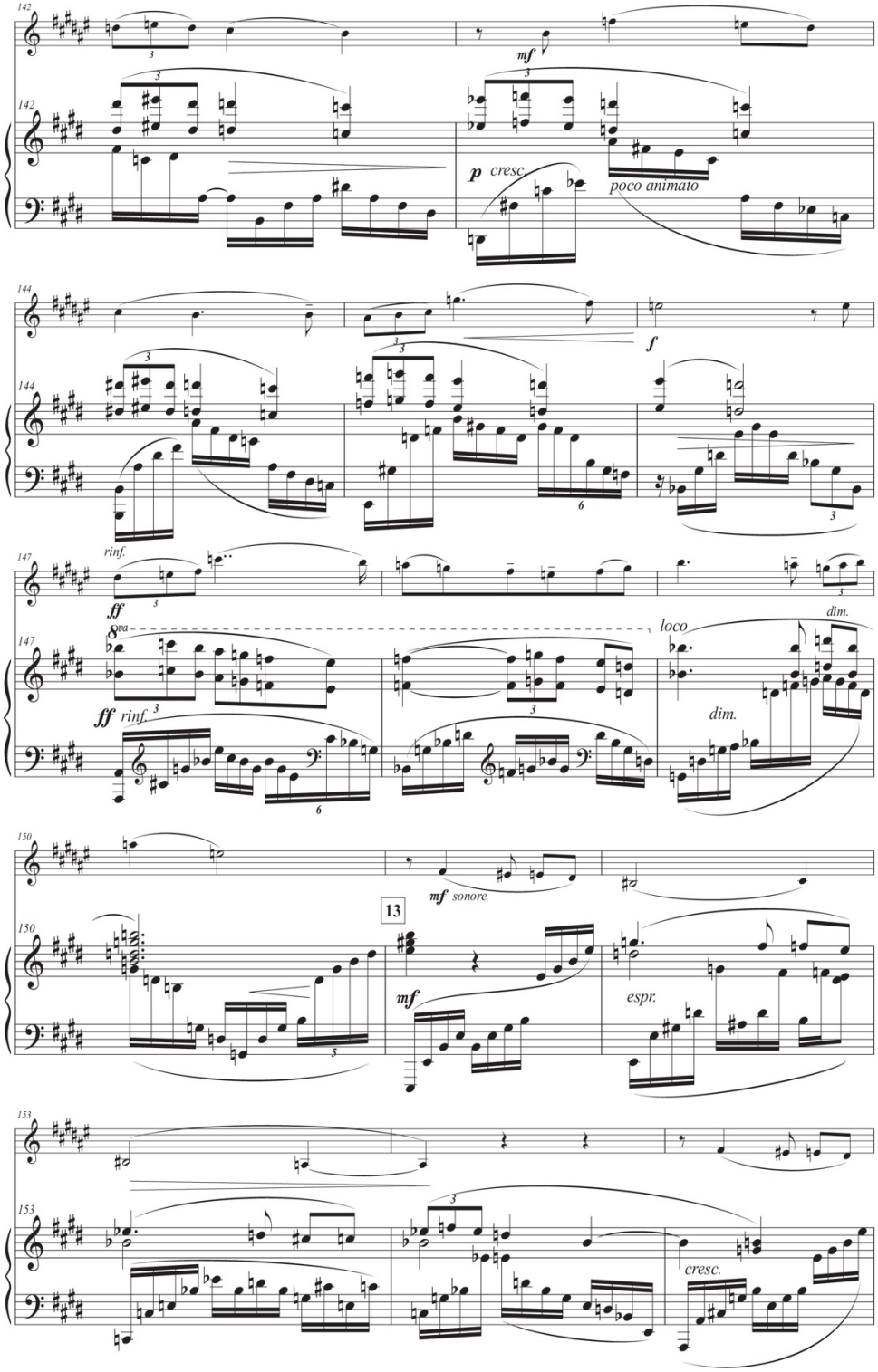

string.
pp
misterioso
7
Meno mosso
string.
a tempo
pp
misterioso
pp
string.
pp
79
pp sempre
pp marcato
pp
79
a tempo
pp
82
cresc. e animando
82
cresc. e animando
mf
85
f
85
cresc.
f

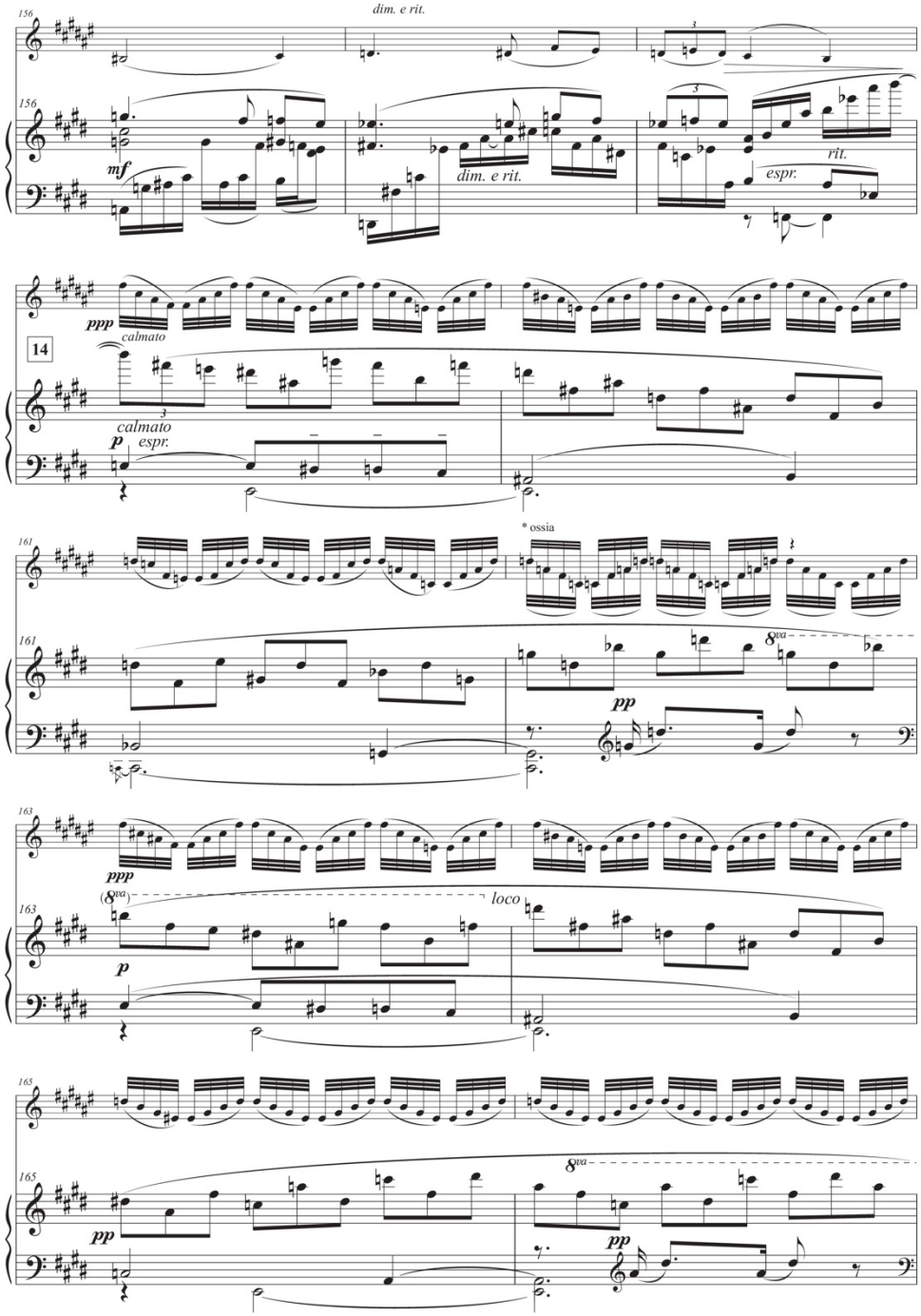

molto rit.
ff
8va
loco
8
a tempo
p grazioso
molto rit.
pochiss. rit.
a tempo
restez
pochiss. rit.
mf a tempo
poco a poco rit.
Ped.

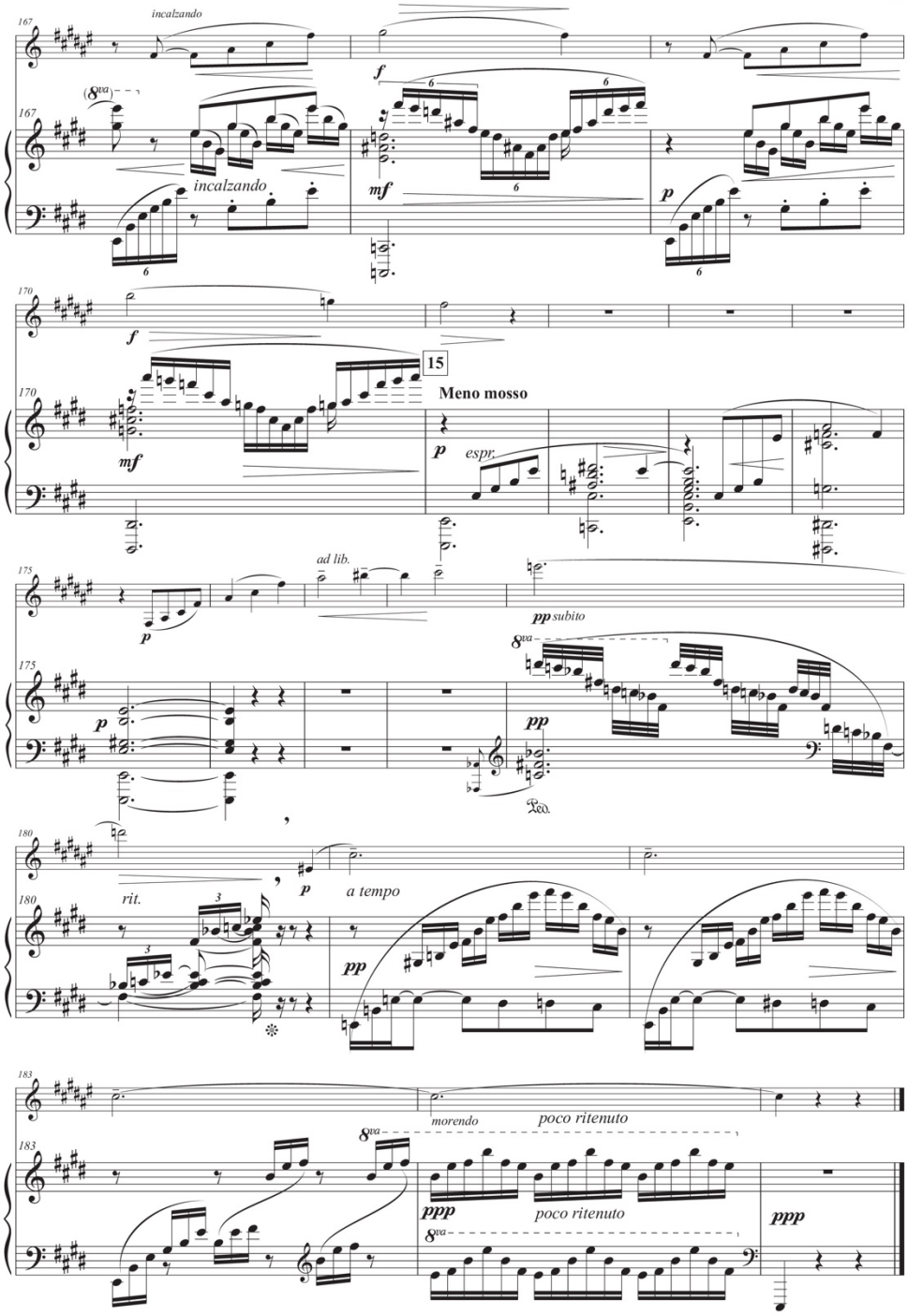

103
espr.
pp
molto rit.
pp
Meno mosso
8va
ppp meno mosso
left hand louder
p
p molto rit.
ppp meno mosso
107
(8va)
molto rit.
lontano
ppp
impetuoso
molto cresc.
f
p
p
9
Tempo I.
sf
f
p
p


114
p
f
p
114
f
p
118
p
p molto cresc.
f
f
118
10
p
f
122
pochiss. rit.
p
122
pochiss. rit.
p a tempo
126
cresc.
126
cresc.

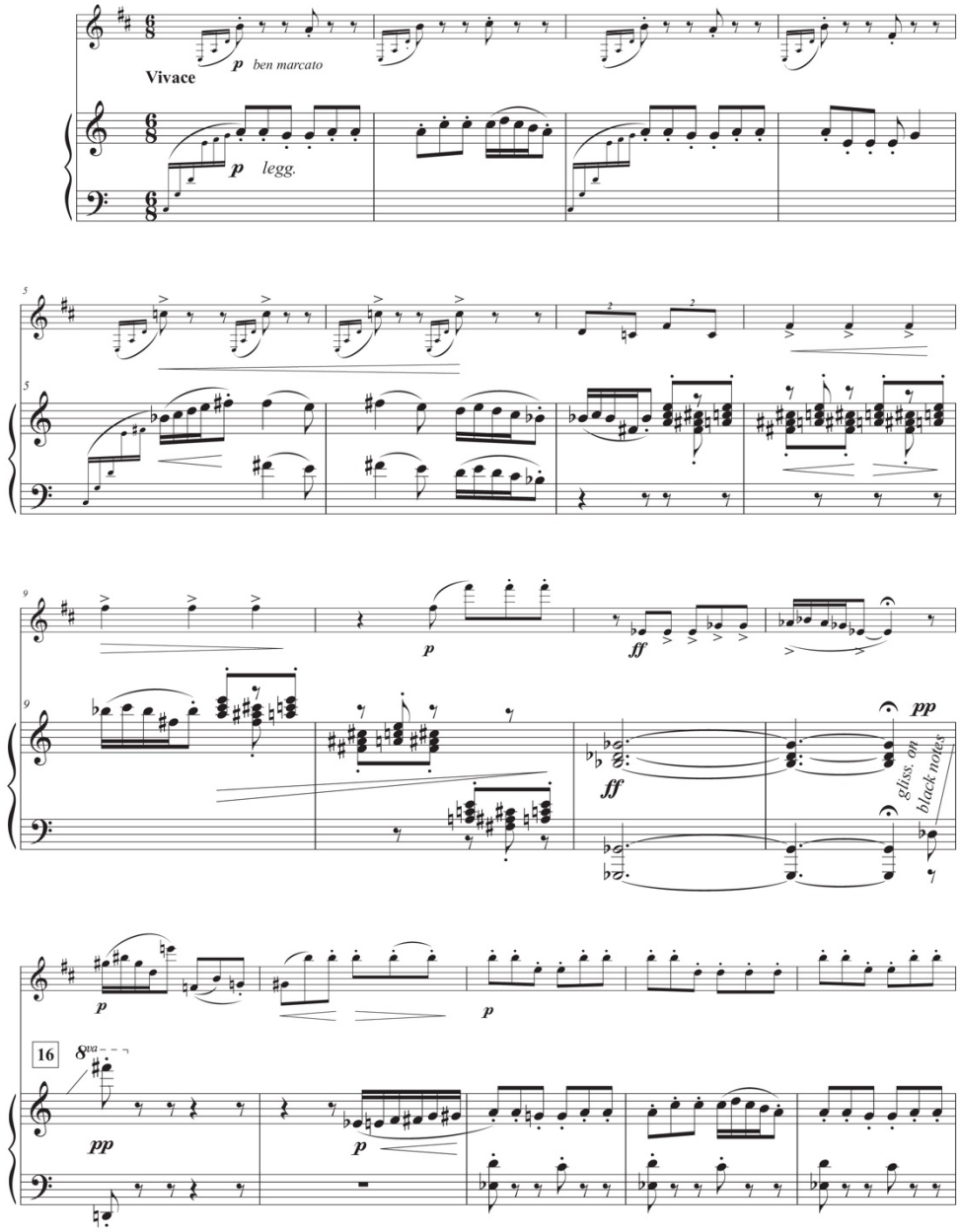

11
f risoluto e allarg.
131
ff
molto allarg.
ff molto allarg.
appassionato
f a Tempo
12
f appassionato
136
con calore
139
f

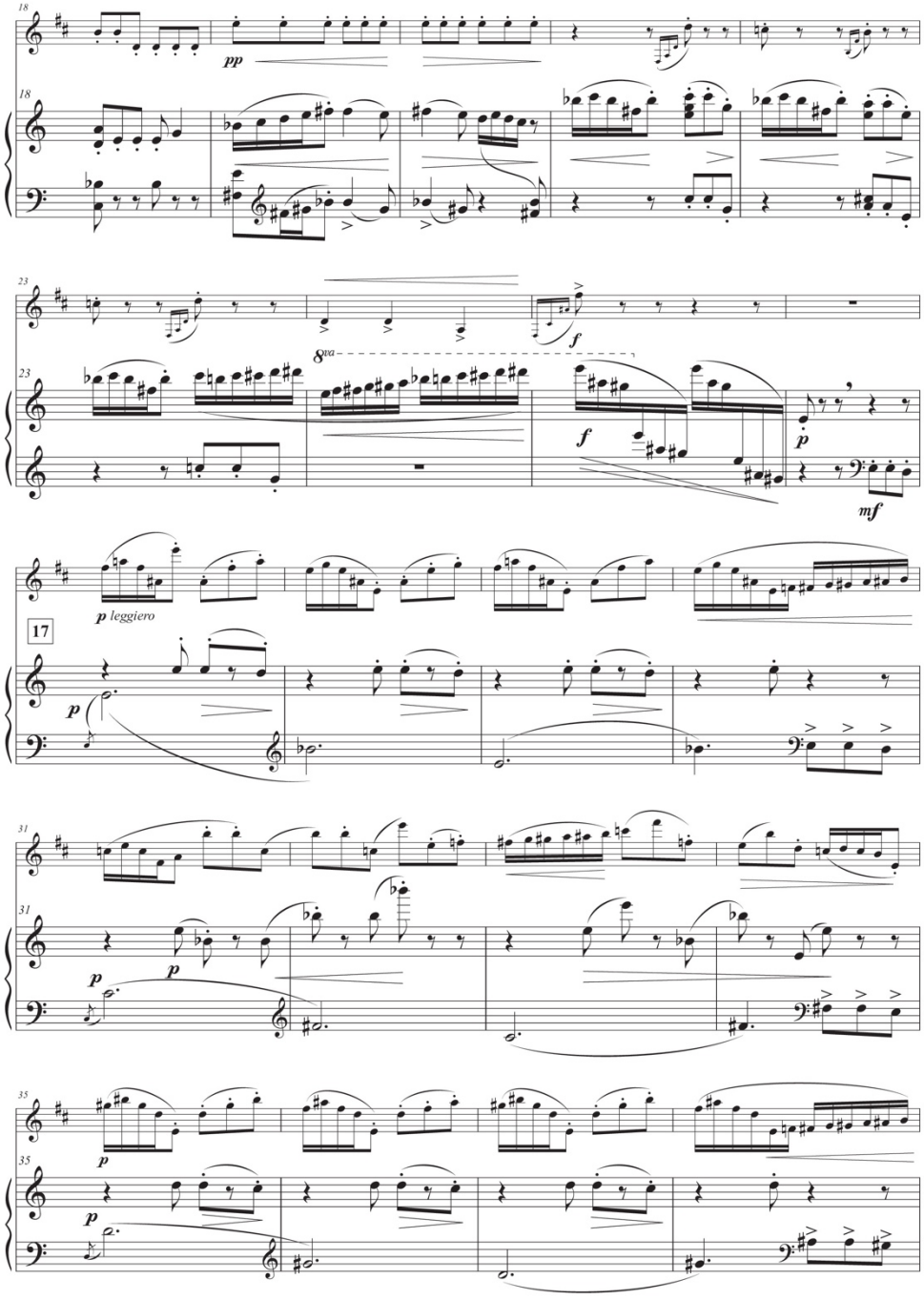

142
mf
142
p cresc.
poco animato
144
f
144
rinf.
147
ff
dim.
8va
loco
147
ff rinf.
dim.
150
mf sonore
13
150
mf
espr.
153
153
cresc.

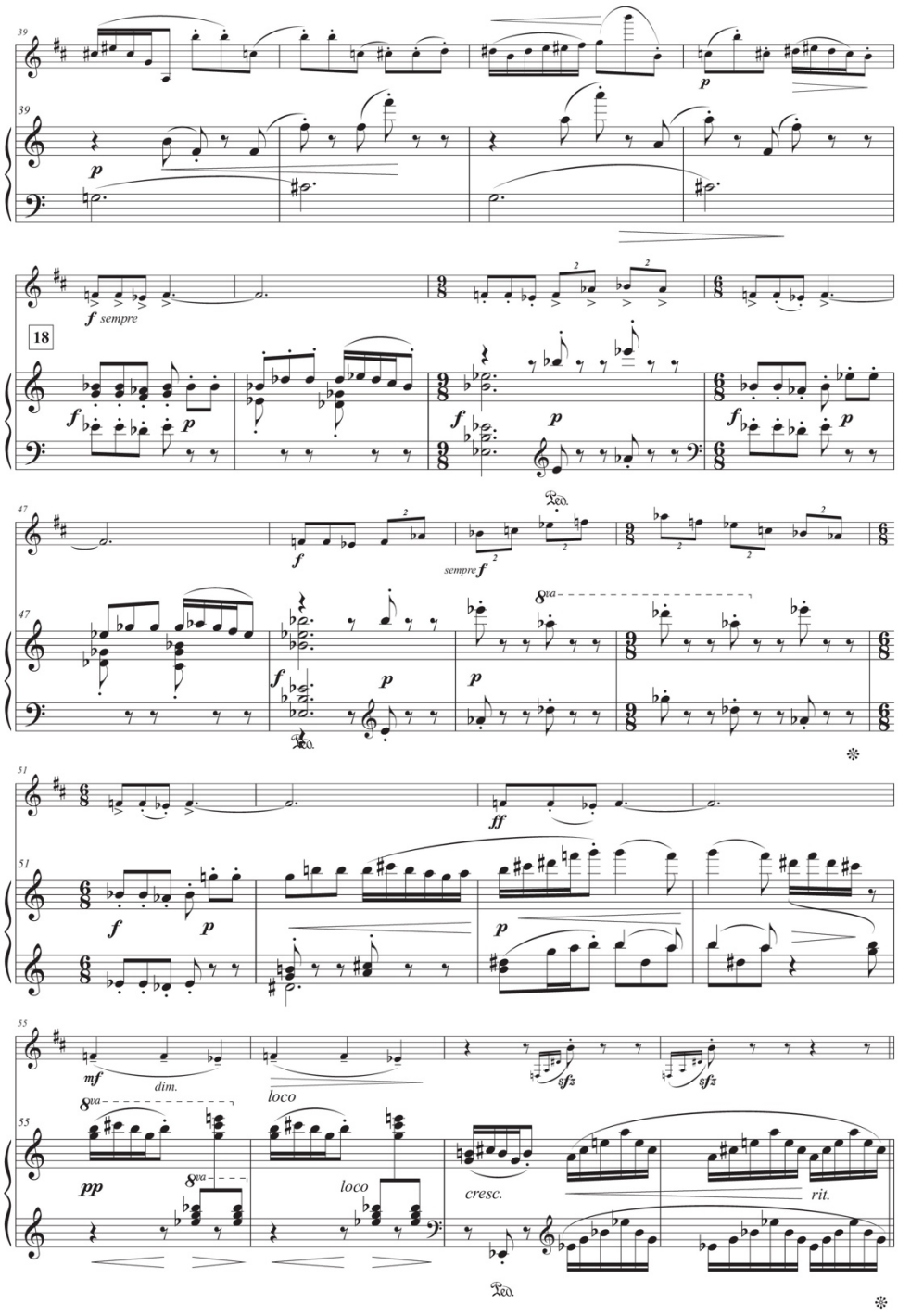

156
dim. e rit.
3
156
mf
dim. e rit.
3
espr.
rit.
ppp
calmato
14
3
calmato
p
espr.
161
* ossia
161
8va
pp
163
ppp
(8va)
loco
163
p
165
8va
165
pp
pp

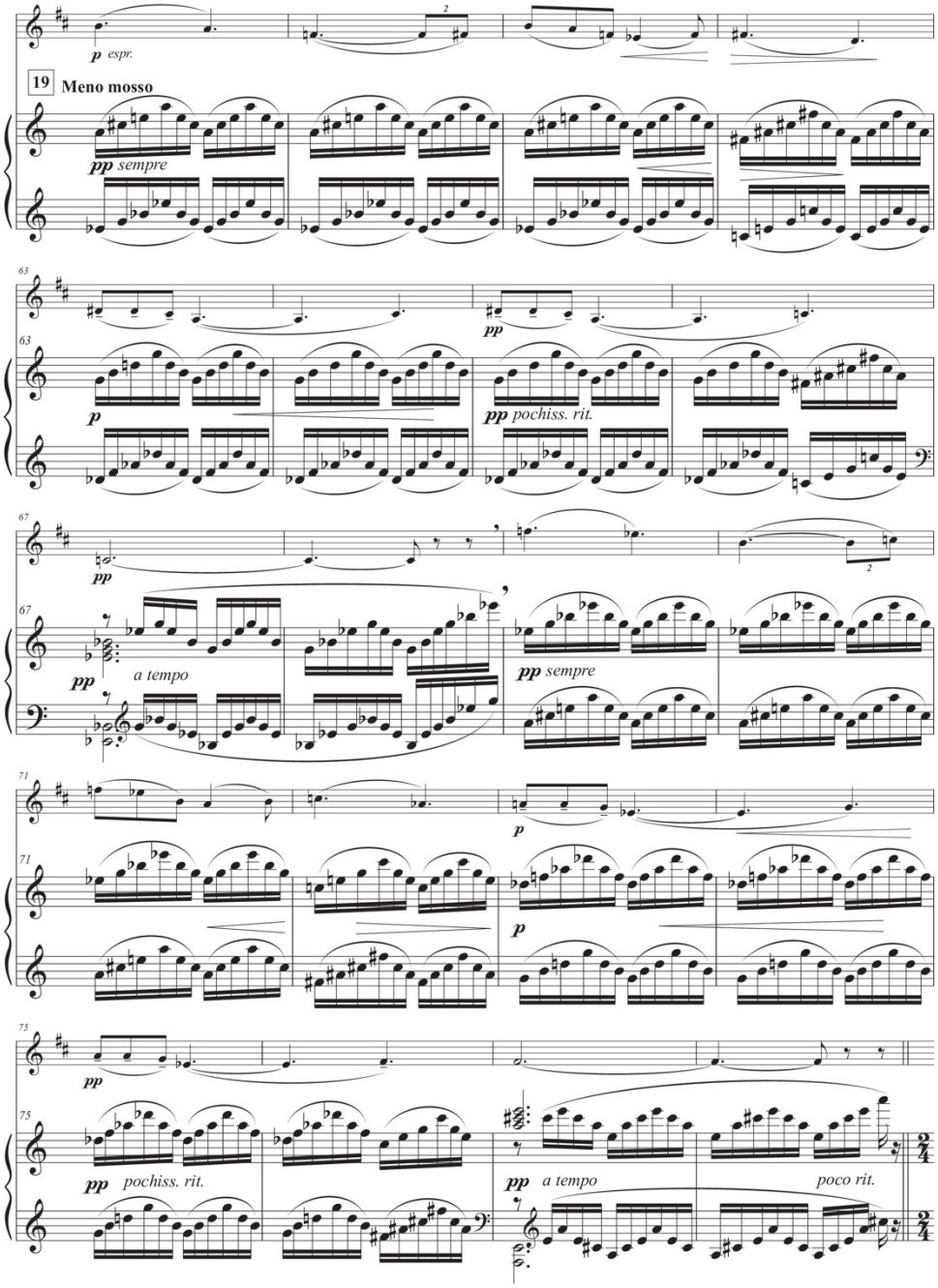

167
incalzando
(8va)
incalzando
f
mf
p
170
f
15
Meno mosso
mf
p espr.
175
ad lib.
p
pp subito
8va
pp
Ped.
180
rit.
p
a tempo
pp
183
morendo
poco ritenuto
8va
ppp
poco ritenuto
ppp

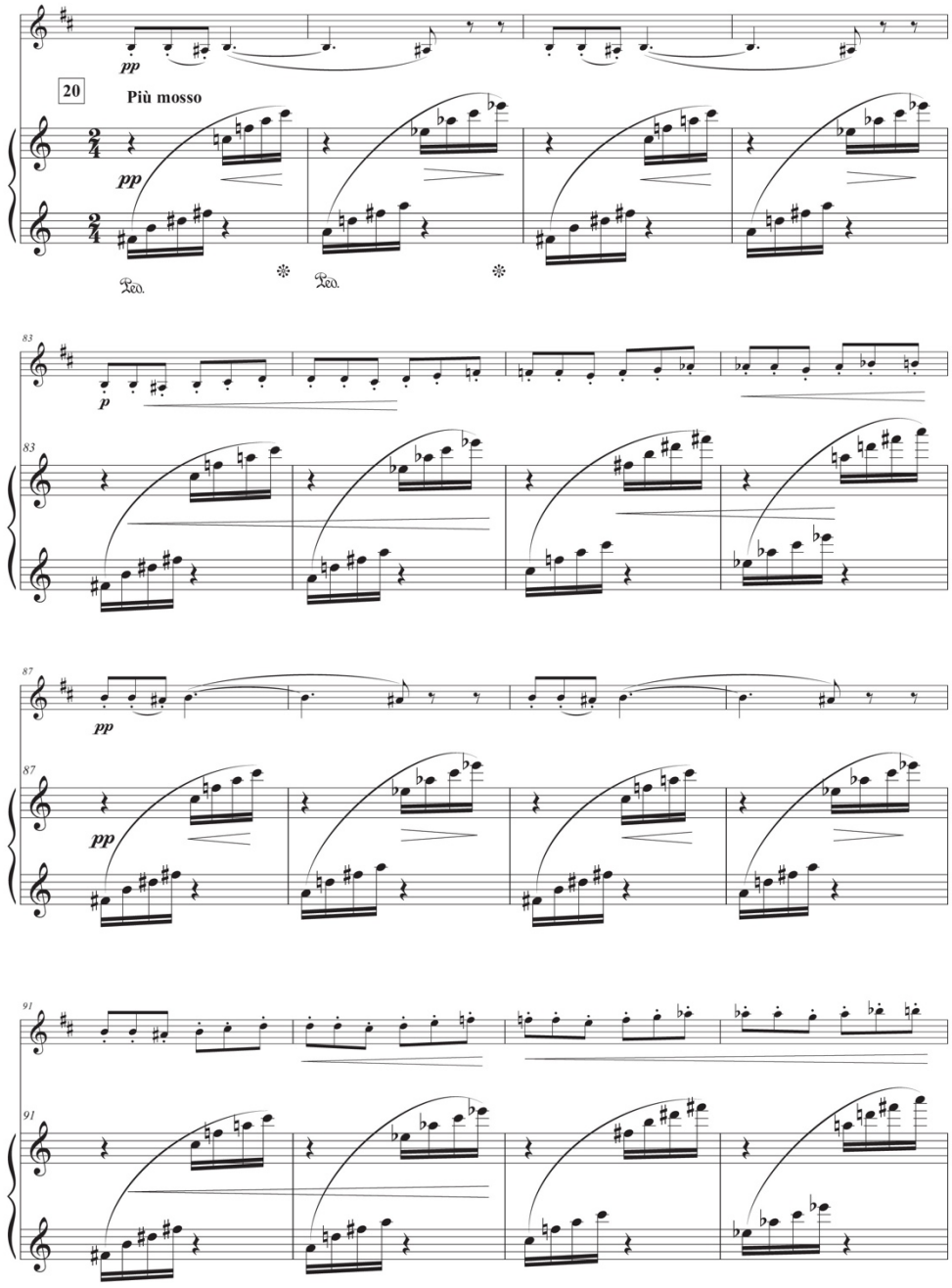
II

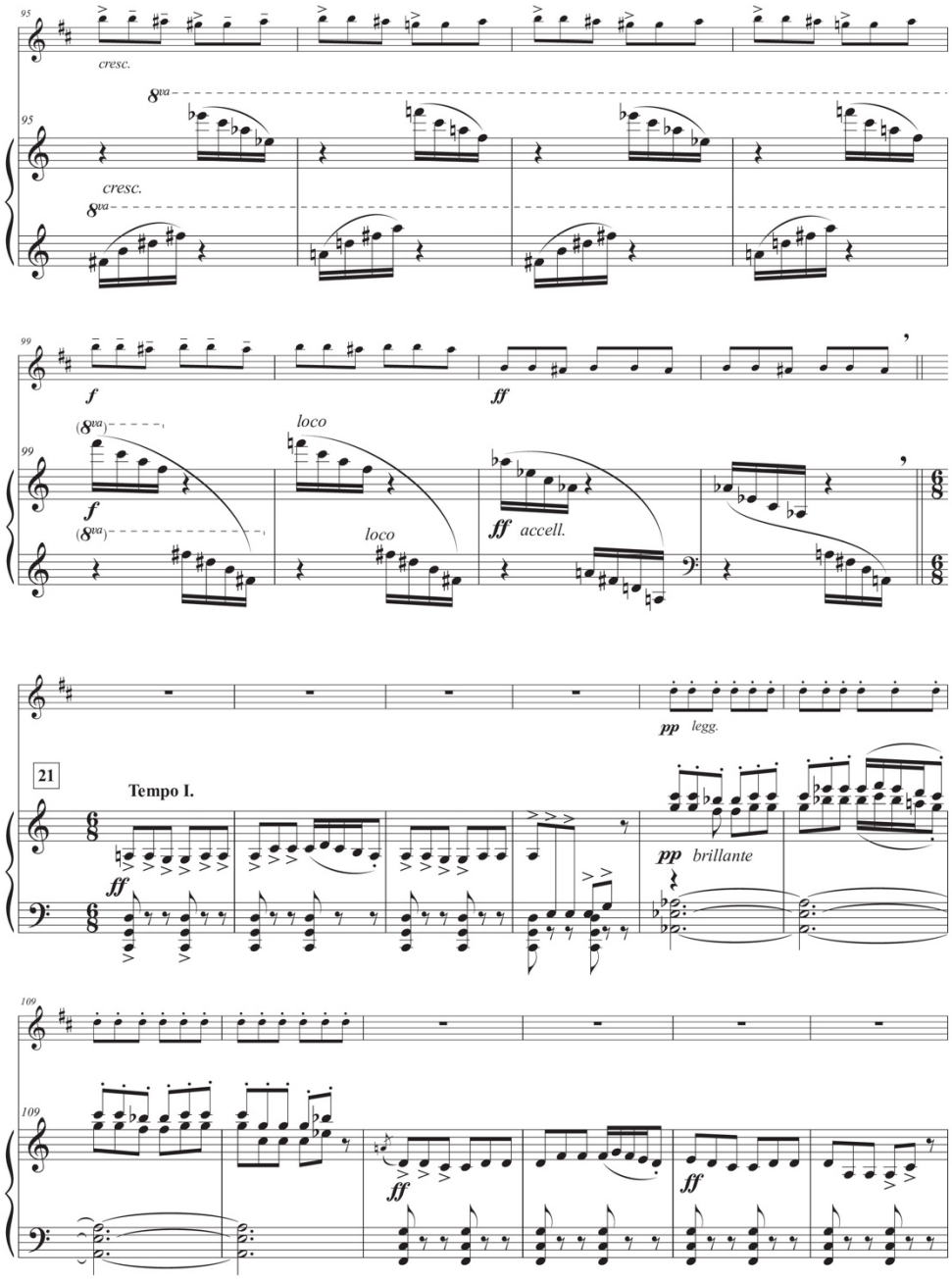

Vivace
p ben marcato
p legg.
p
ff
pp
ff
gliss. on black notes
p
p
16
8va
pp
p

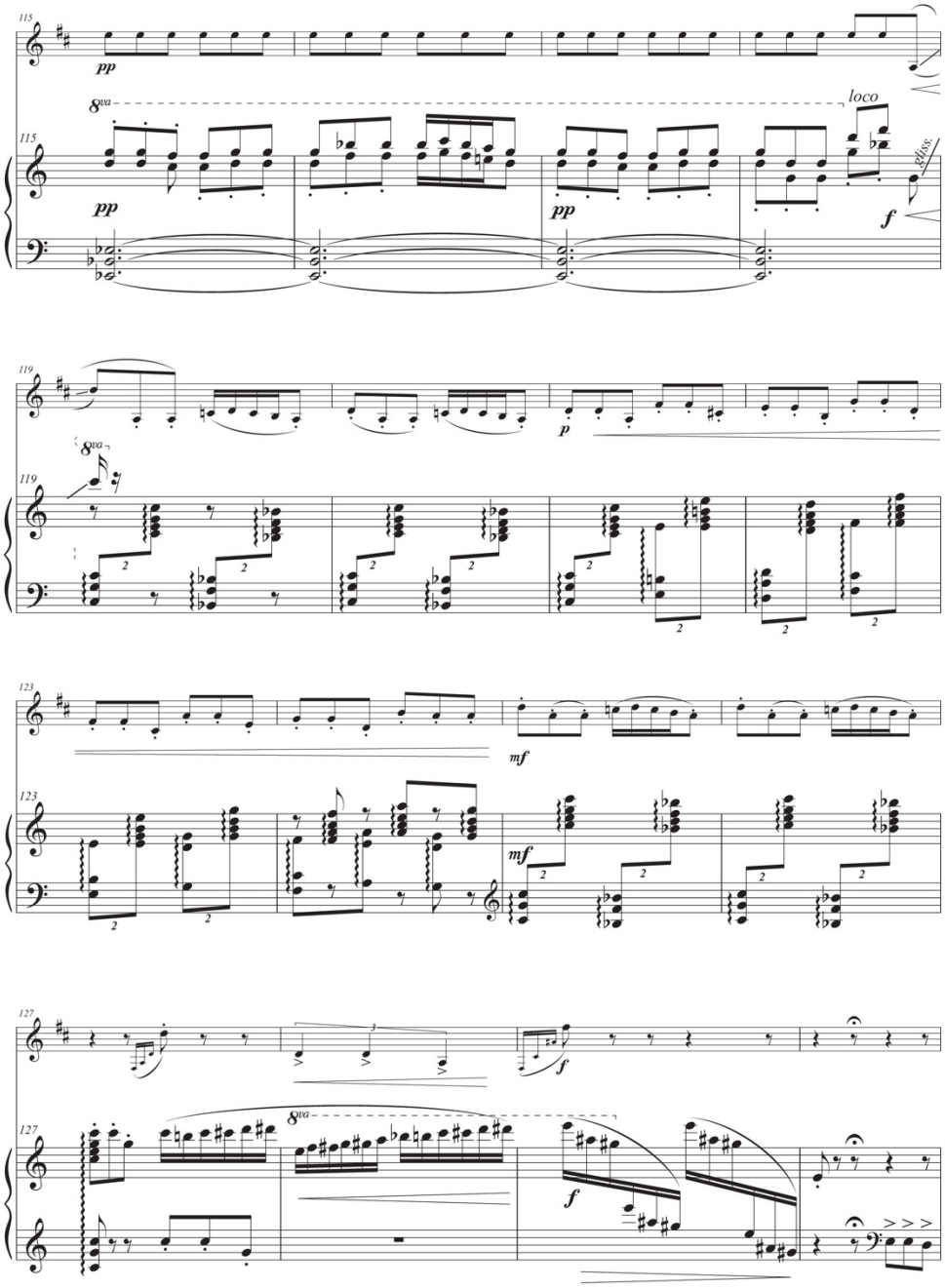

18
pp
18
23
8va
f
23
f
p
mf
p leggiero
17
p
31
p
p
31
35
p
p
35

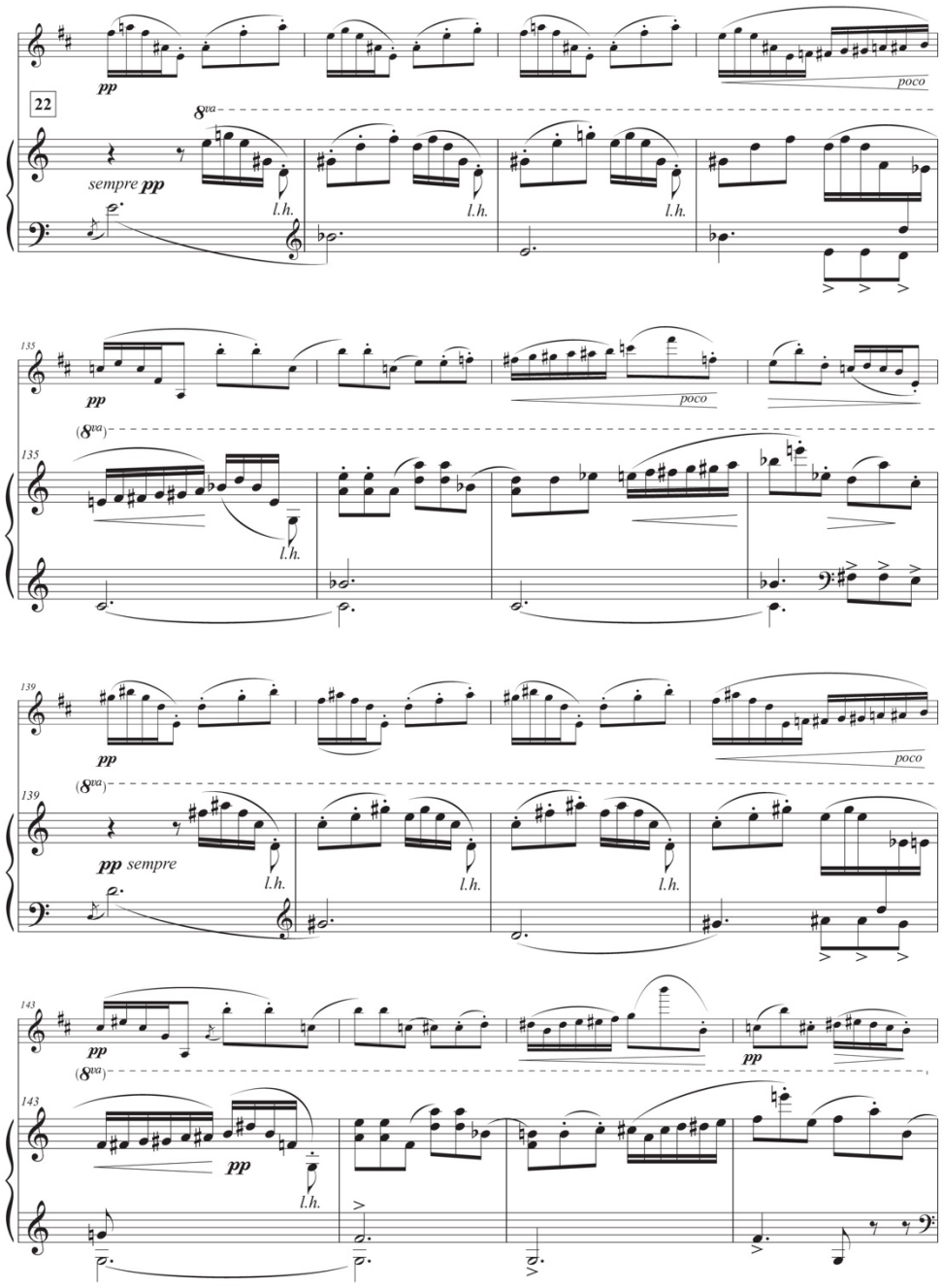

39
p
f sempre
18
f
p
47
sempre f
8va
Ped.
51
ff
mf
dim.
loco
sfz
55
pp
cresc.
rit.

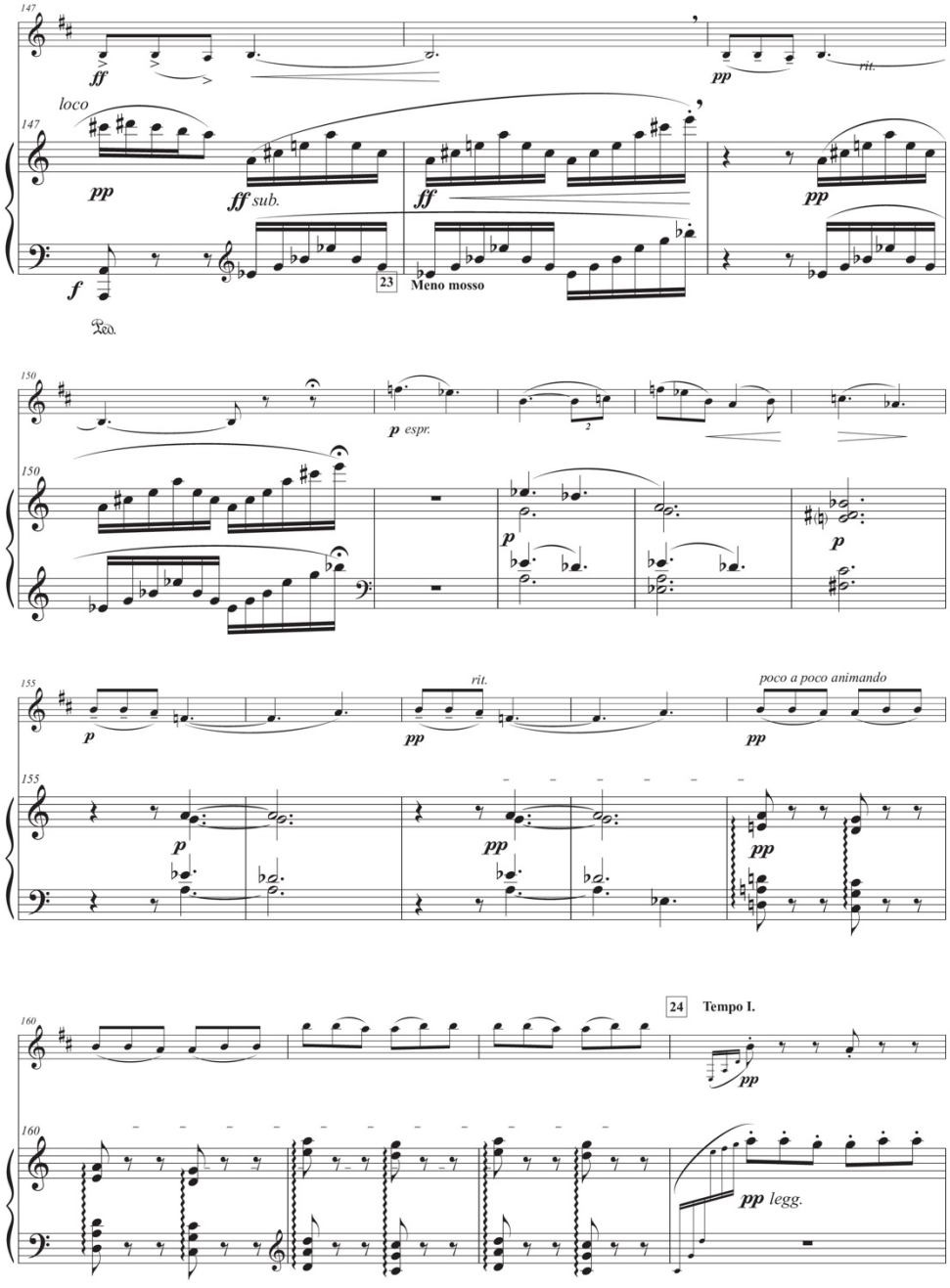

p espr.
19 Meno mosso
pp sempre
pp
p
pp pochiss. rit.
pp
pp
a tempo
pp sempre
p
p
pp
pp pochiss. rit.
pp a tempo
poco rit.

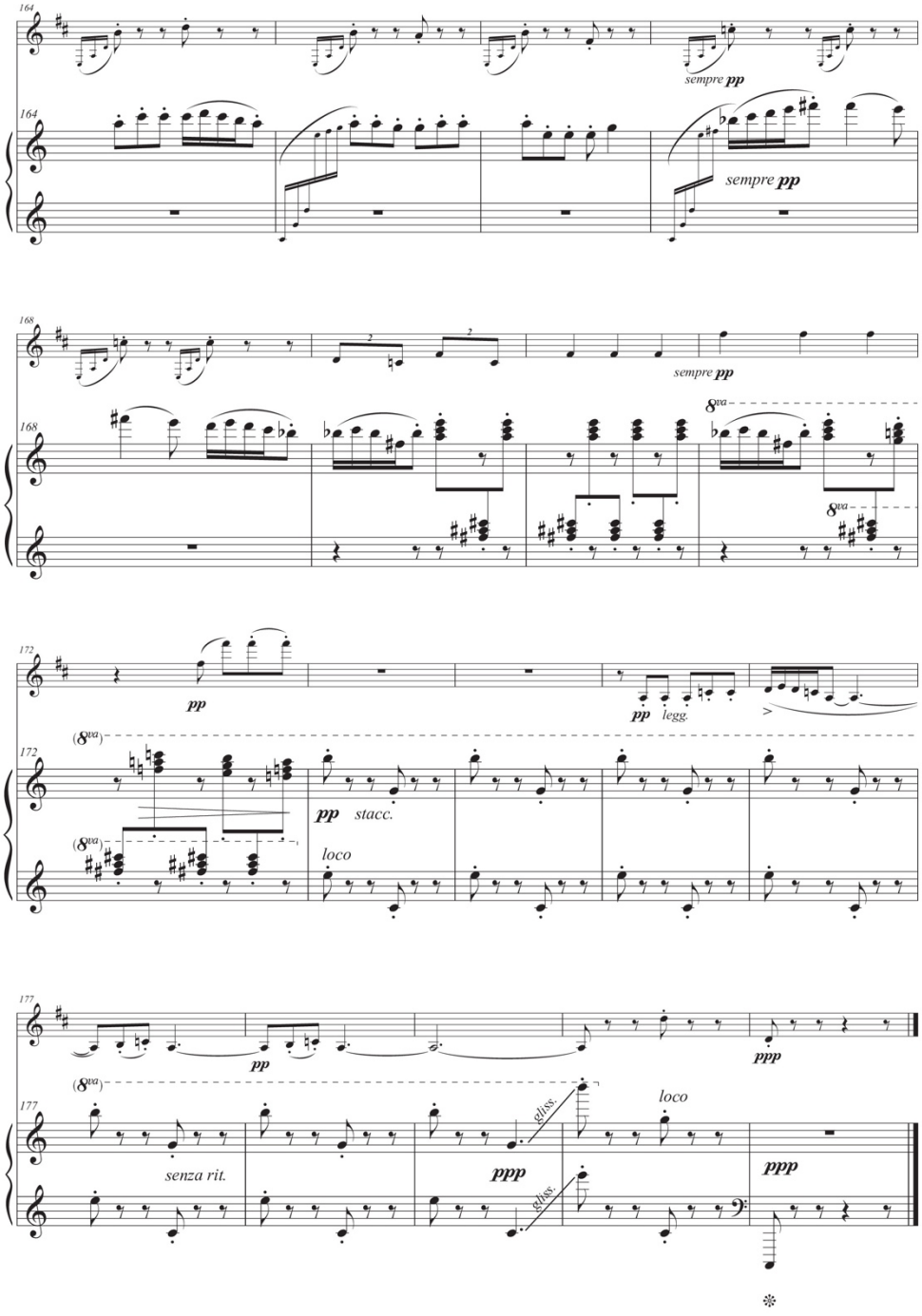

pp
20
Più mosso
pp
Ped.
Ped.
83
p
83
87
pp
87
pp
91
91


95
cresc.
8va
95
cresc.
8va
99
f
ff
99
f
loco
ff accell.
pp legg.
21
Tempo I.
ff
pp brillante
109
109
ff
ff

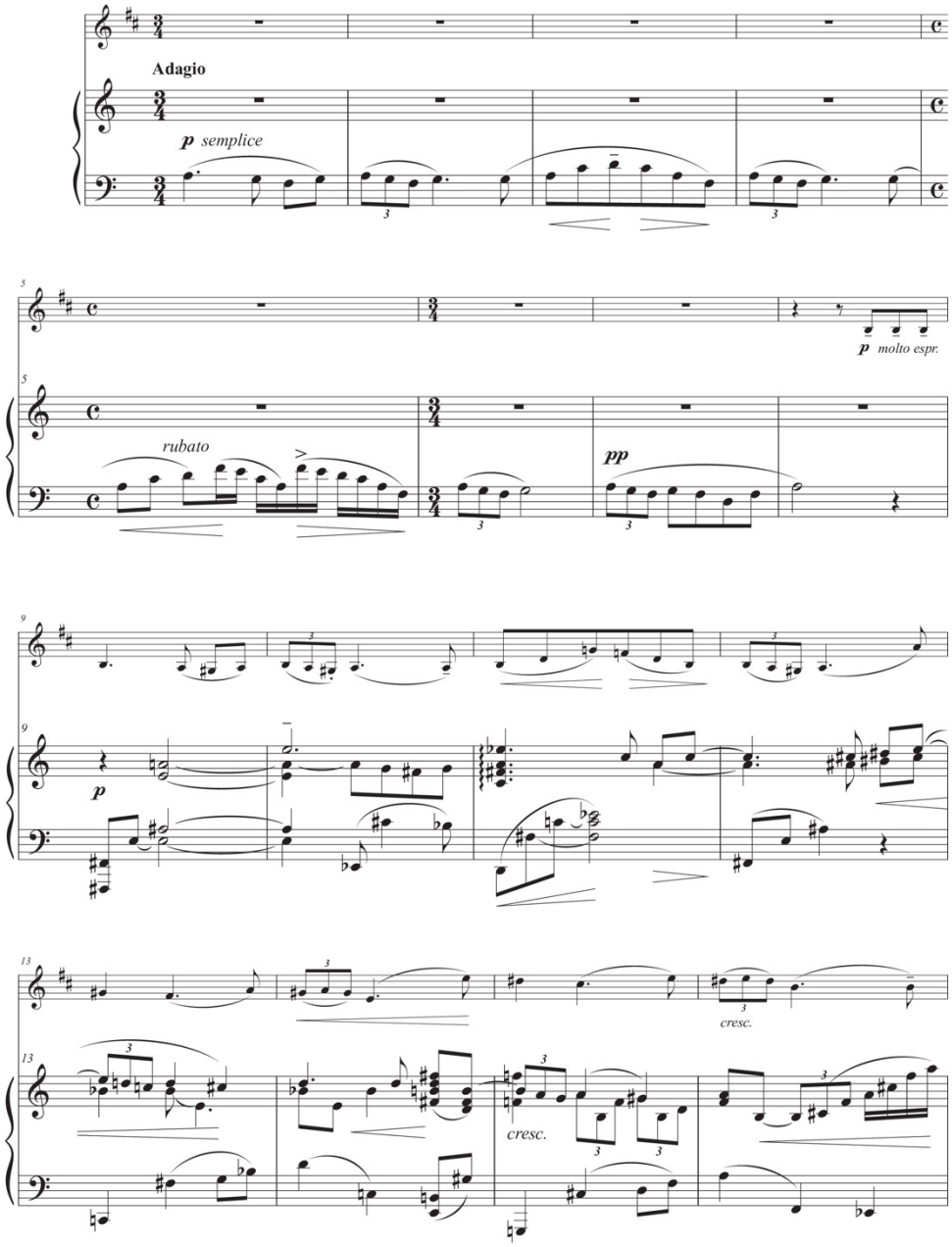

115
pp
8va
loco
pp
pp
gliss.
f
119
p
8va
123
mf
mf
127
f
8va
f

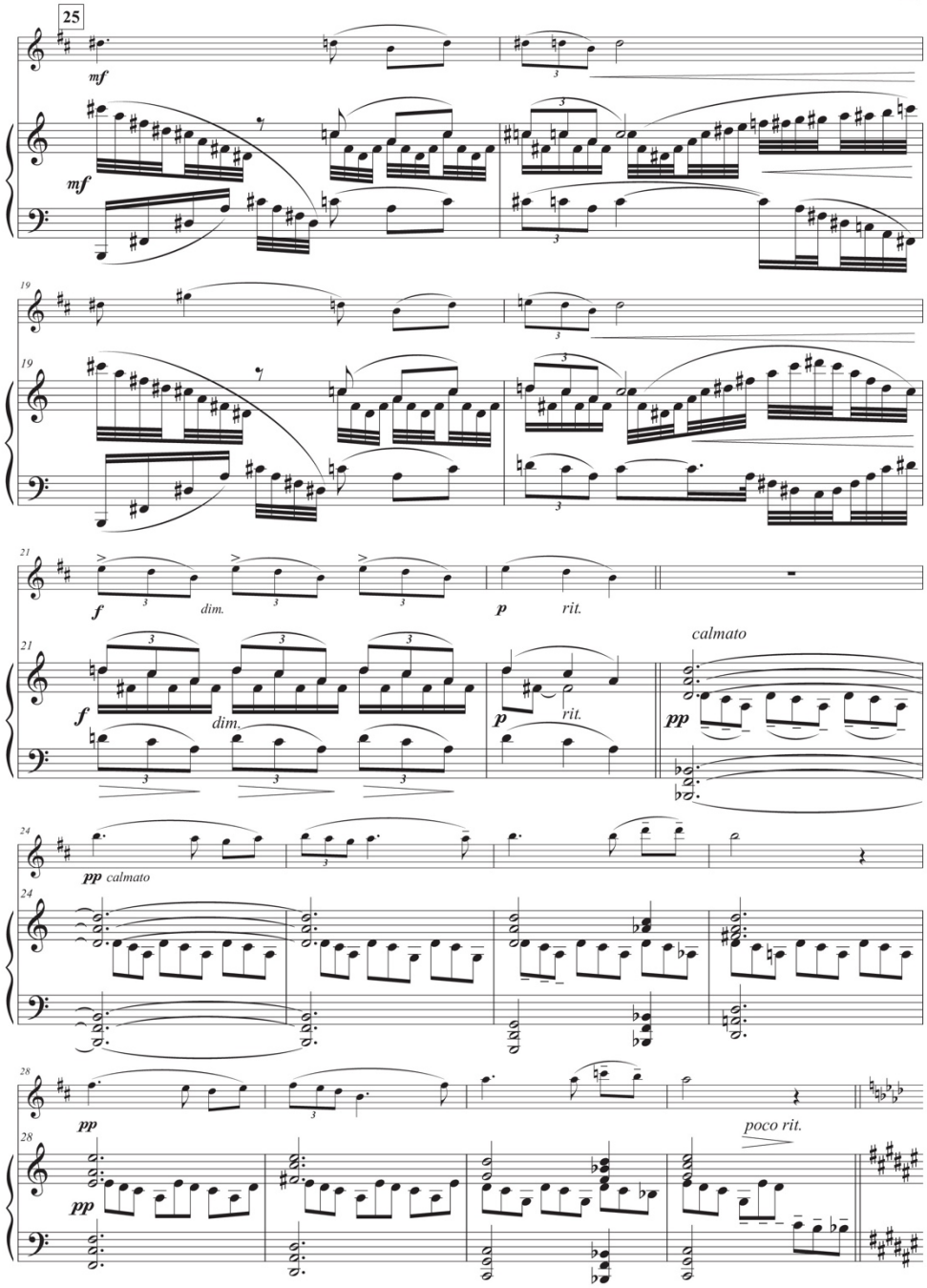

22
pp
poco
8va
sempre pp
l.h.
135
(8va)
139
pp sempre
143

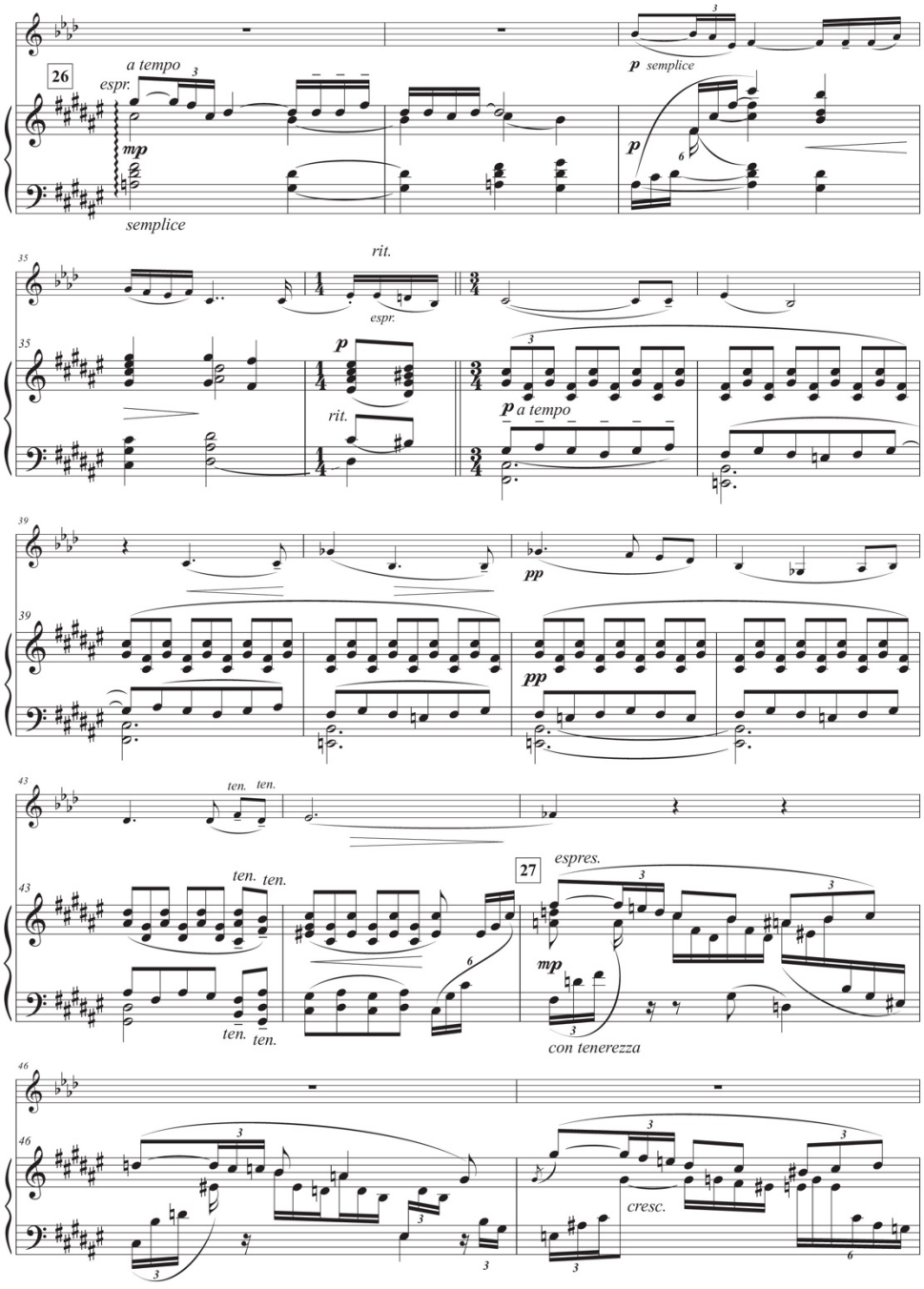

147
ff
pp
rit.
loco
147
pp
ff sub.
ff
pp
f
23
Meno mosso
Ped.
150
p espr.
150
p
p
155
p
rit.
pp
poco a poco animando
pp
155
p
pp
pp
160
24
Tempo I.
pp
160
pp legg.

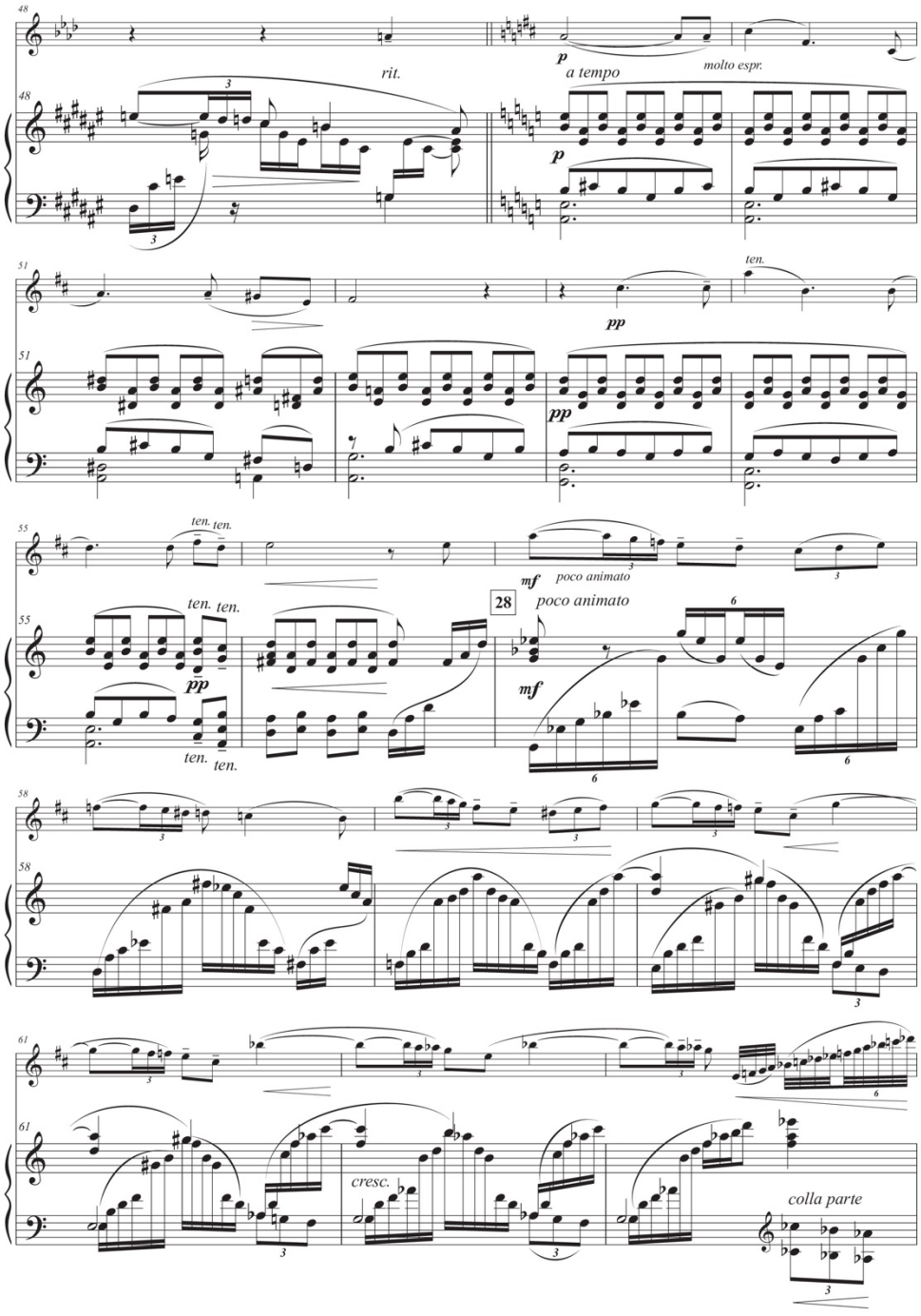

164
sempre pp
164
sempre pp
168
sempre pp
168
8va
8va
172
pp
pp legg.
(8va)
172
pp stacc.
loco
(8va)
177
pp
ppp
(8va)
177
senza rit.
ppp
gliss.
loco
gliss.
ppp

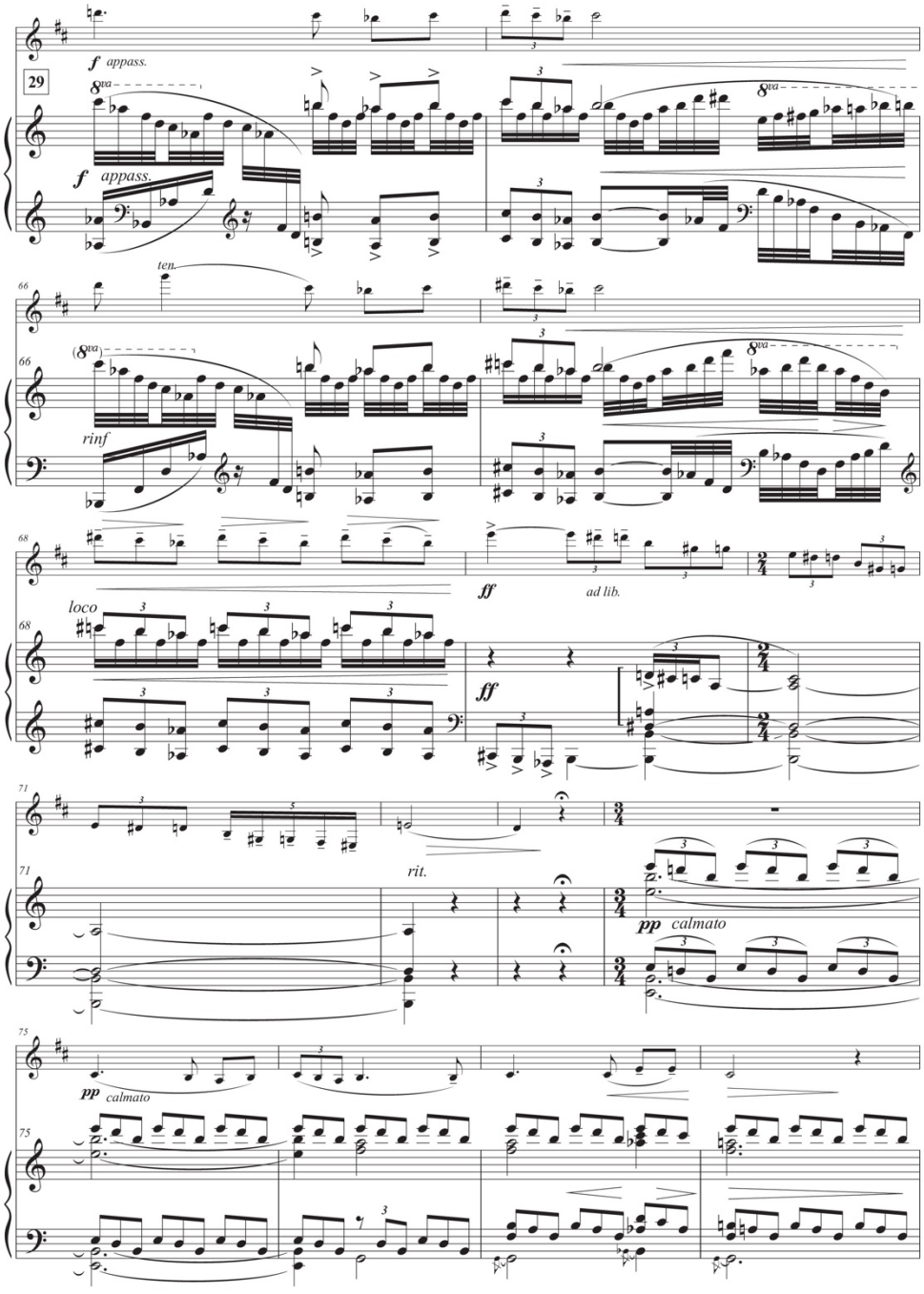
III

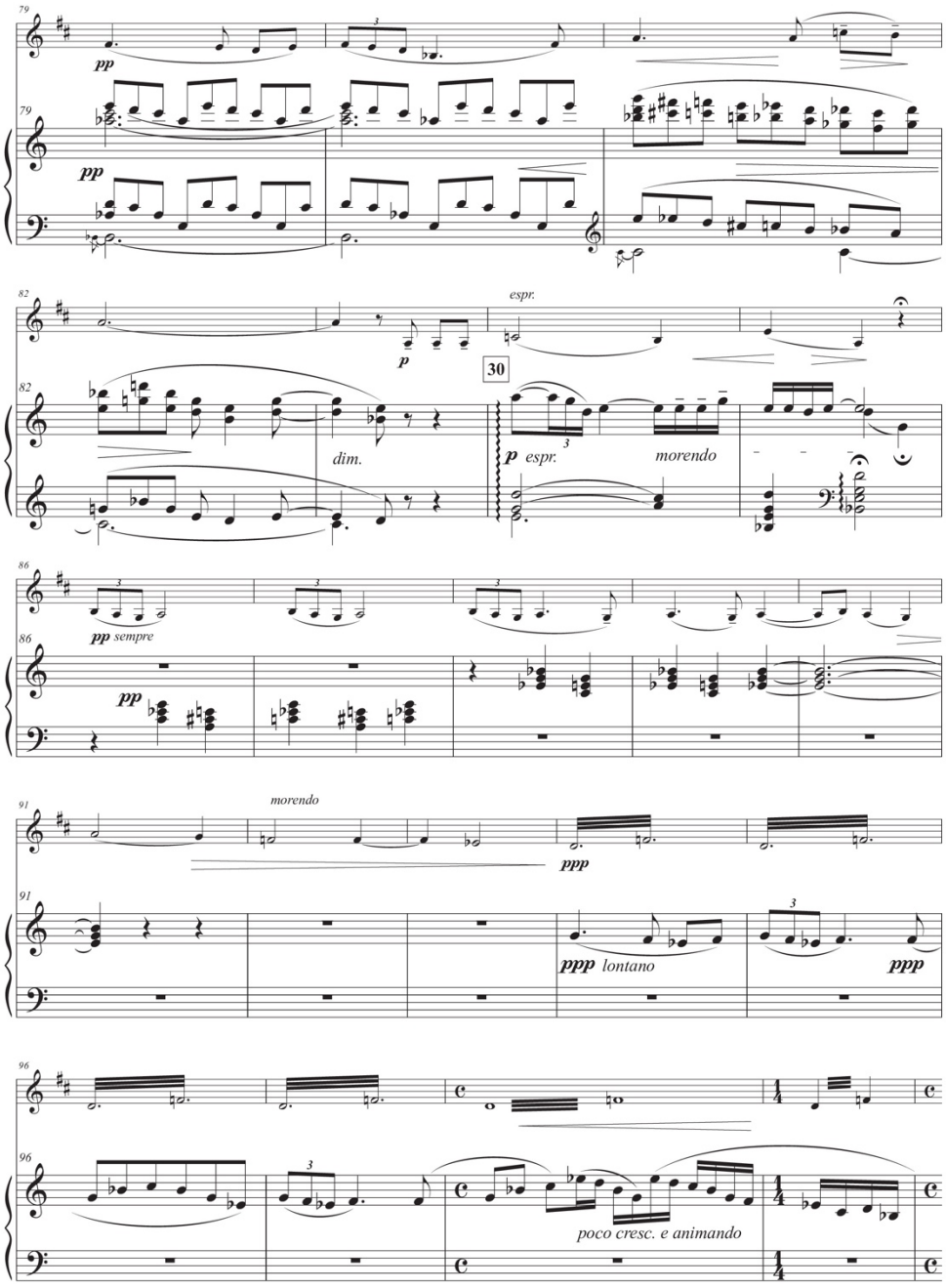


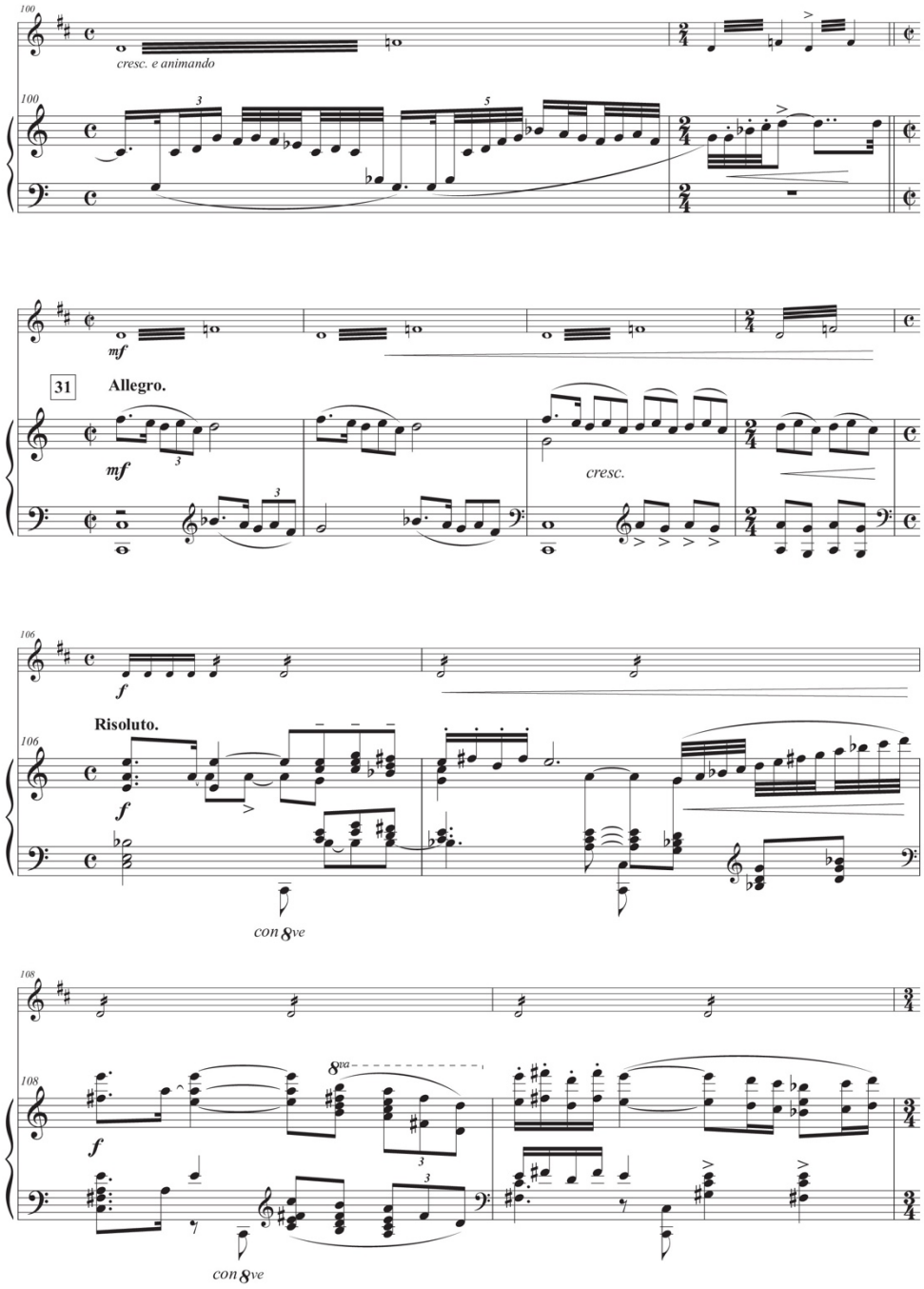

25
mf
mf
19
19
21
f
dim.
p
rit.
21
f
dim.
p
rit.
calmato
pp
24
pp calmato
24
28
pp
28
pp
poco rit.

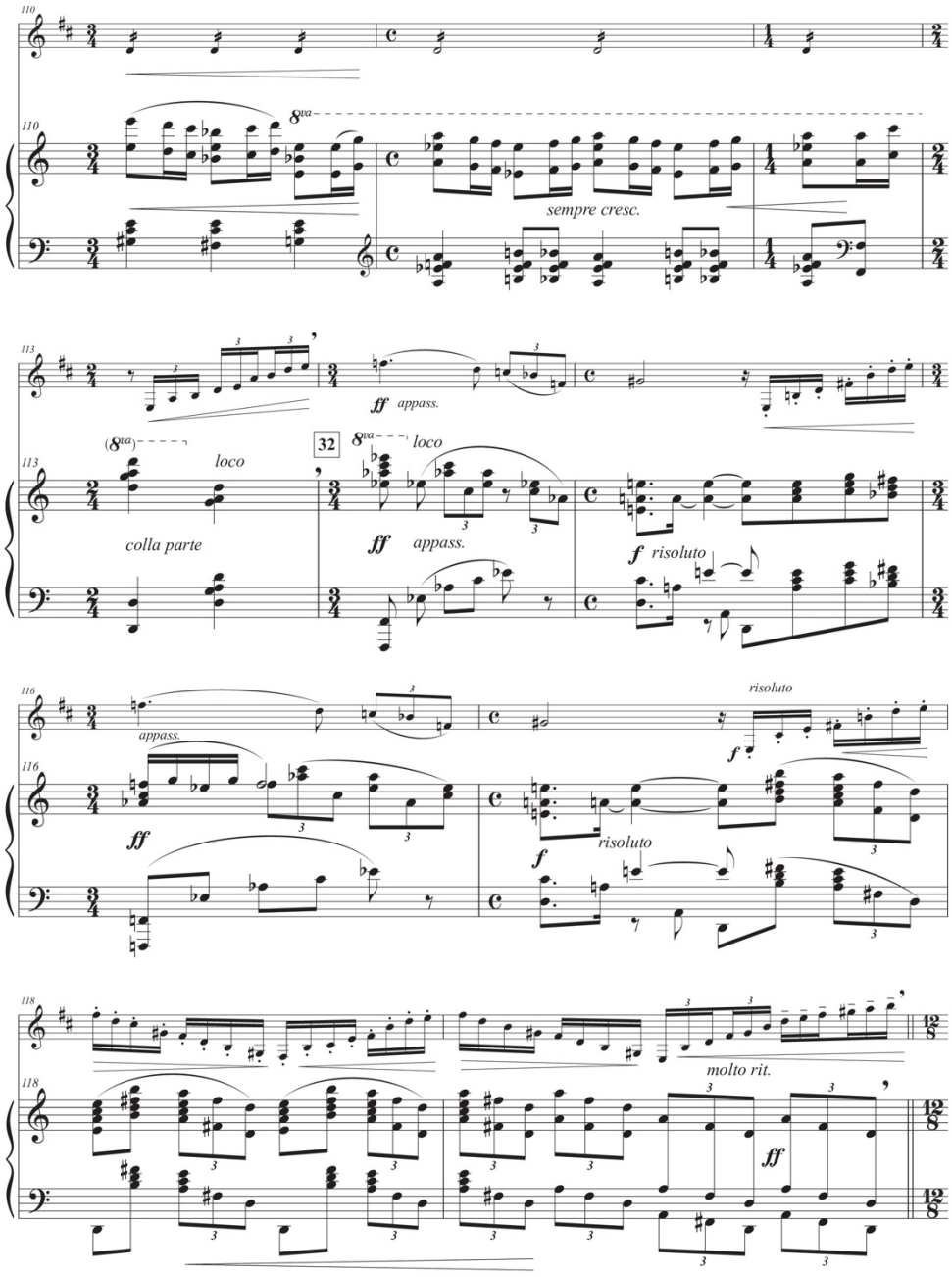

26
a tempo
espr.
mp
semplice
p semplice
p
35
rit.
espr.
p
rit.
p a tempo
39
pp
pp
43
ten. ten.
ten. ten.
ten. ten.
27
espres.
mp
con tenerezza
46
cresc.

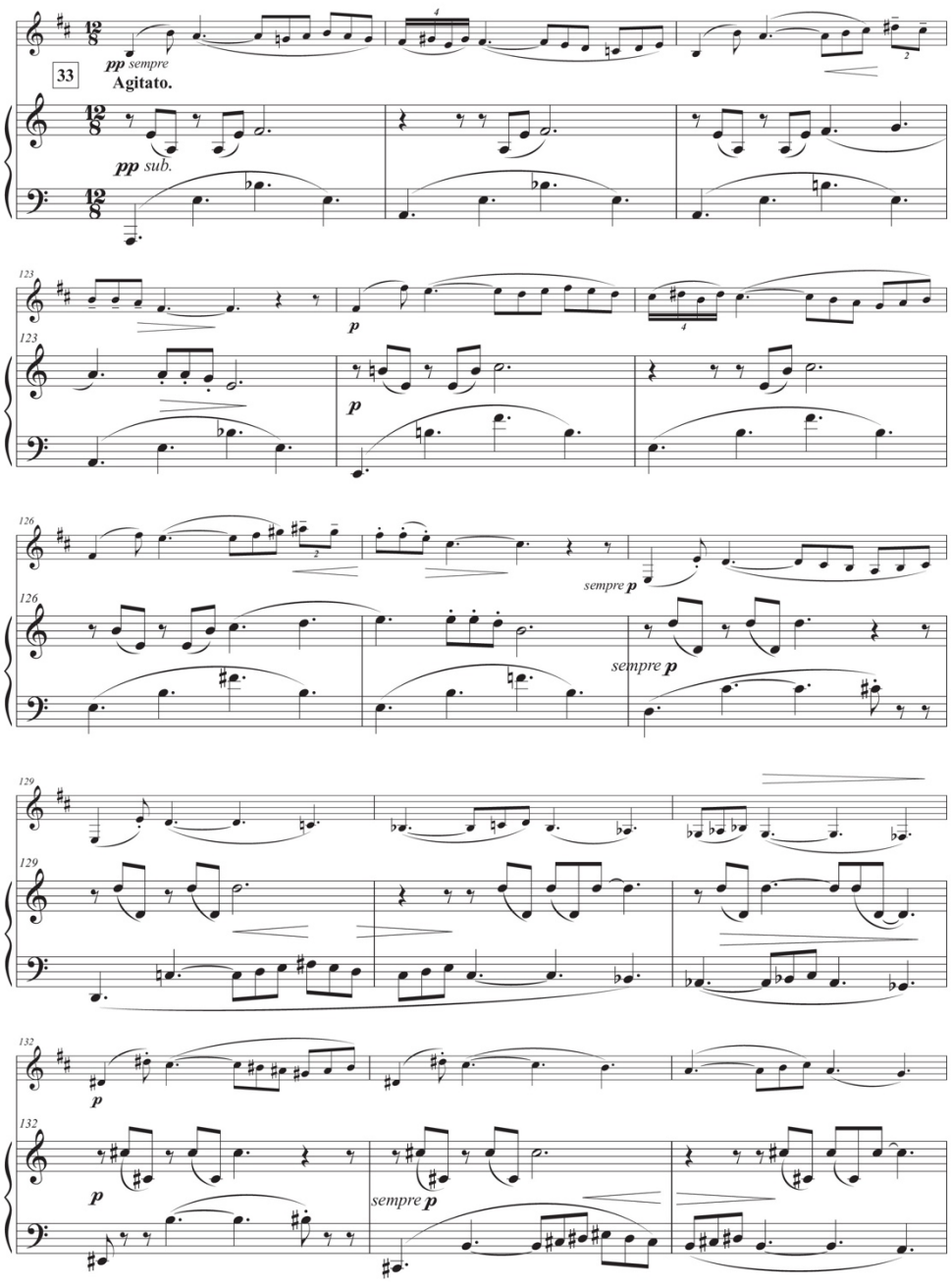

48
rit.
p
a tempo
molto espr.
51
pp
ten.
55
ten. ten.
mf
poco animato
28
ten. ten.
58
61
cresc.
colla parte

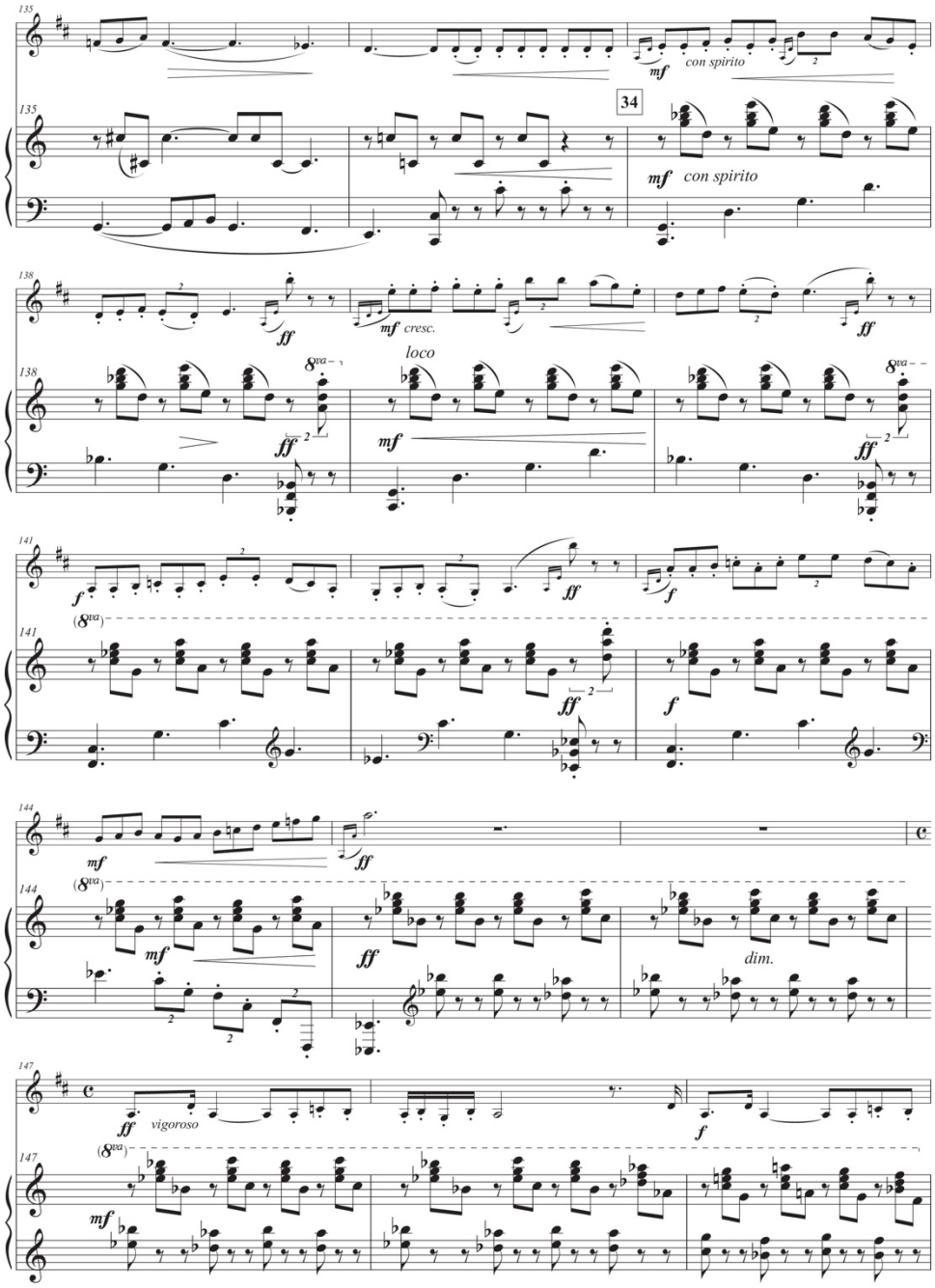

29
f appass.
8va
f appass.
ten.
66
(8va)
rinf
8va
68
loco
ff
ad lib.
ff
71
rit.
pp calmato
75
pp calmato

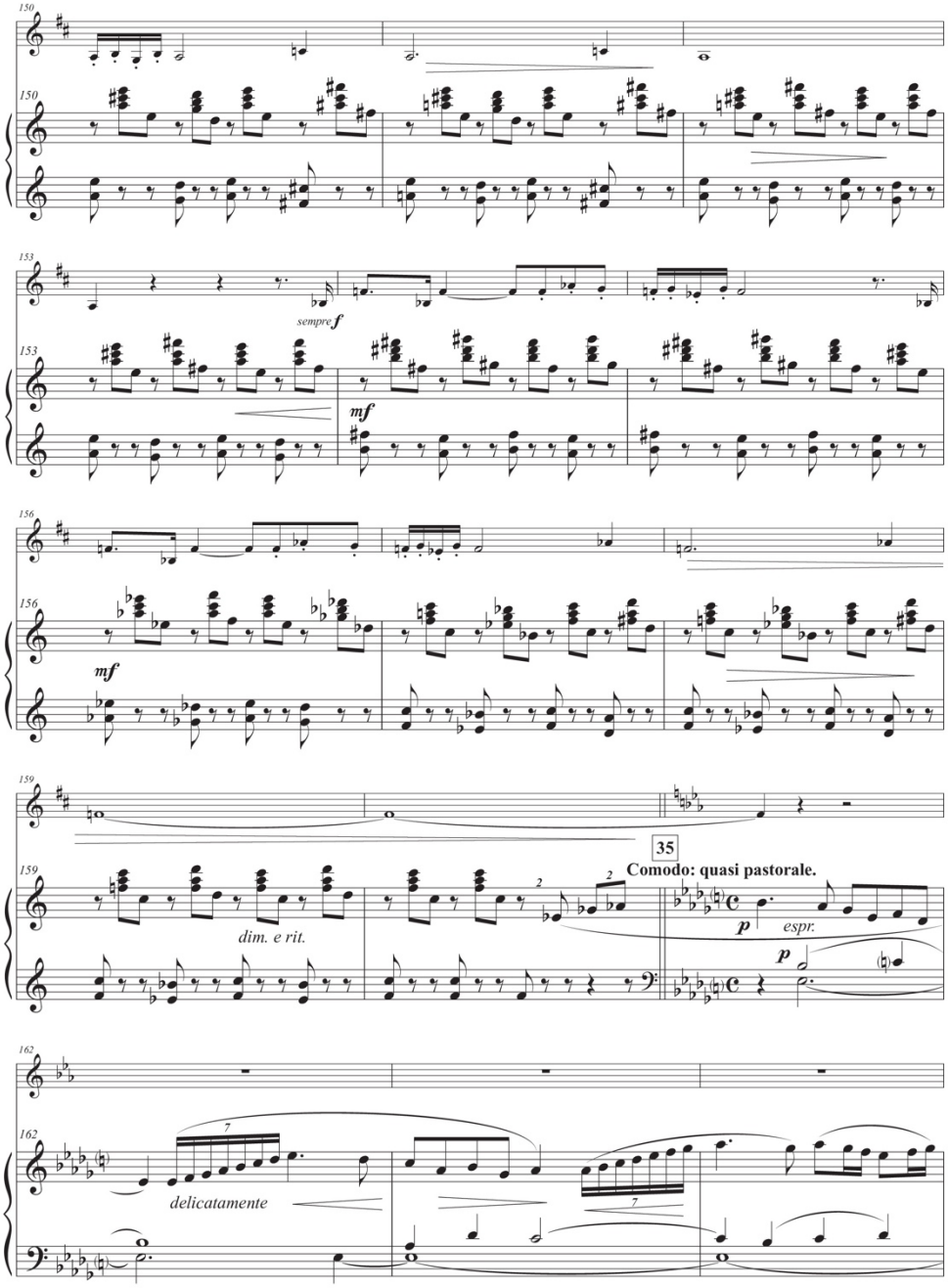

79
pp
79
pp
82
espr.
p
30
82
dim.
p espr.
morendo
86
pp sempre
86
pp
91
morendo
ppp
91
ppp lontano
ppp
96
96
poco cresc. e animando

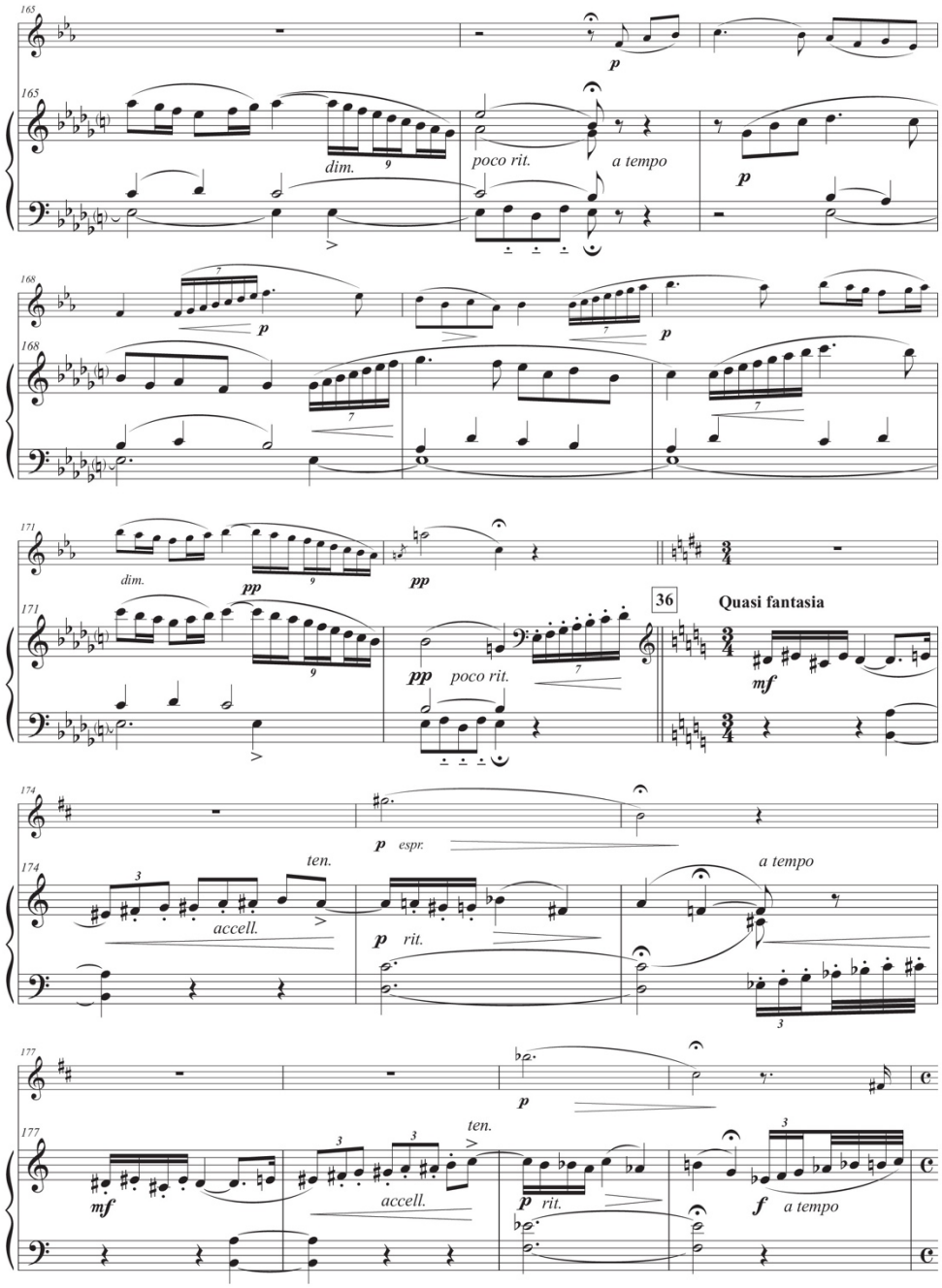

100
cresc. e animando
100
mf
31
Allegro.
mf
cresc.
106
f
Risoluto.
106
f
con 8ve
108
8va
108
f
con 8ve

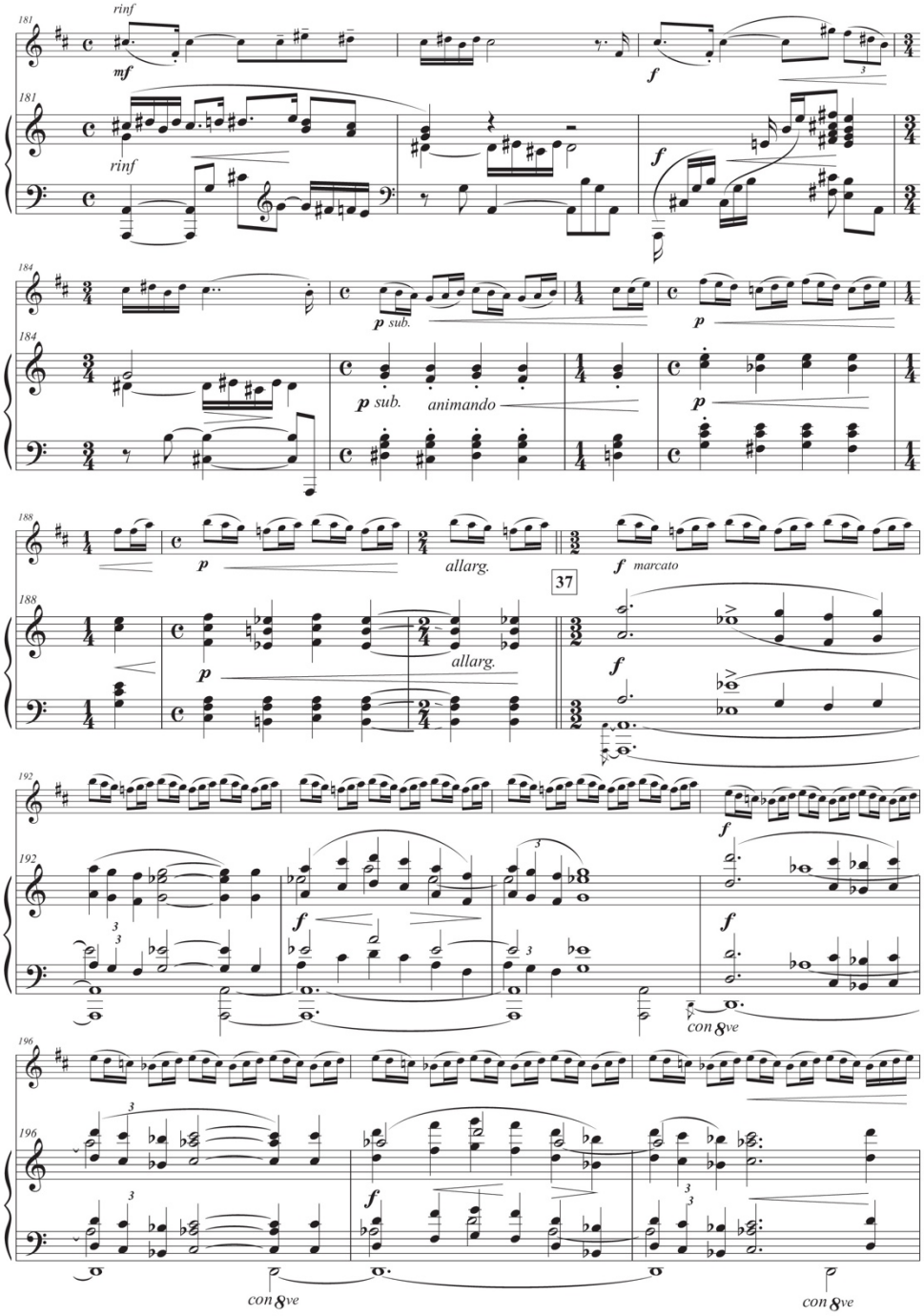

110
8va
sempre cresc.
113
ff appass.
(8va) loco
colla parte
32
8va loco
ff appass.
f risoluto
116
appass.
ff
risoluto
f
risoluto
118
molto rit.
ff

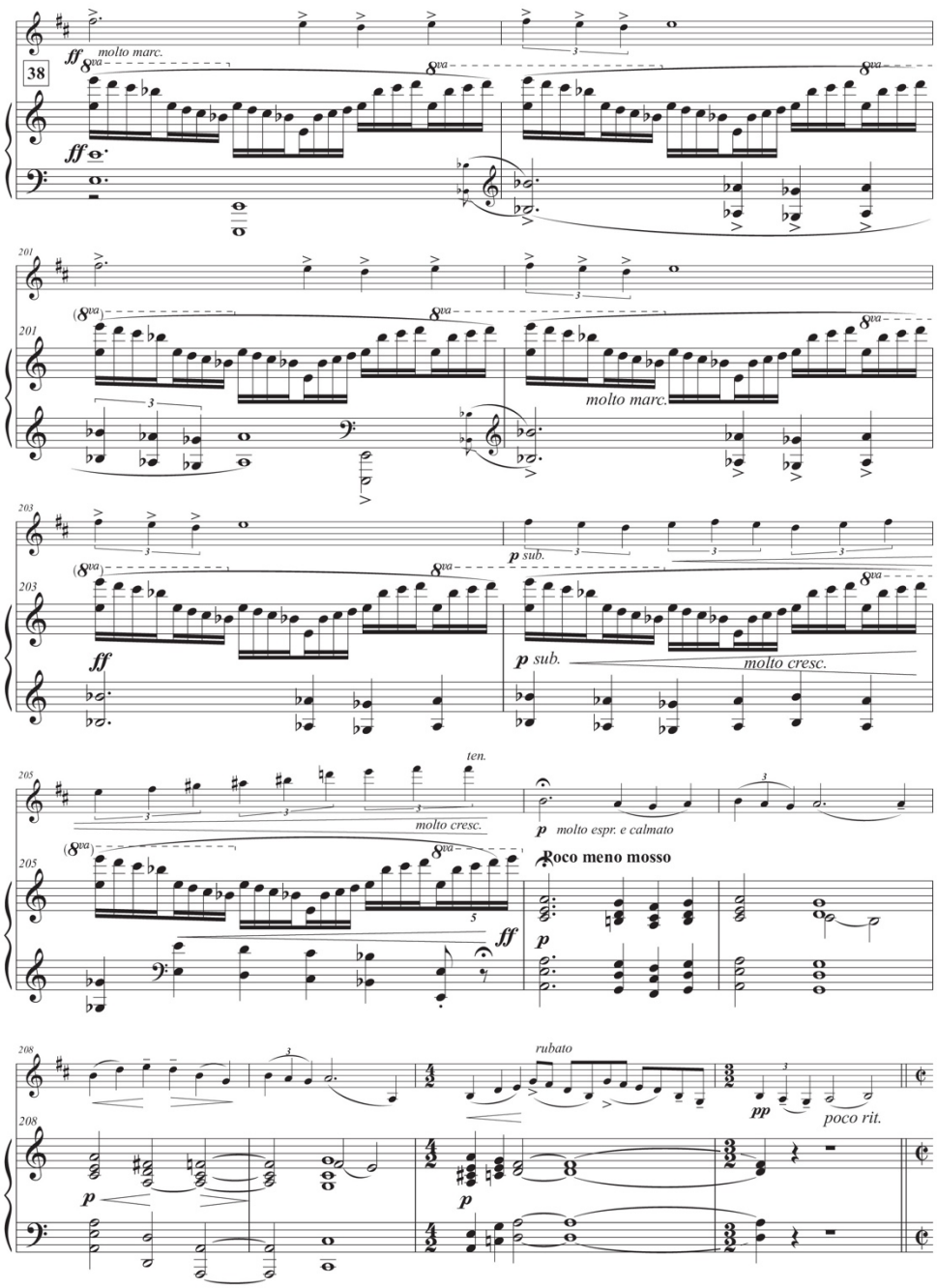

33
pp sempre
Agitato.
pp sub.
123
p
123
p
126
sempre p
126
sempre p
129
129
132
p
132
p
sempre p

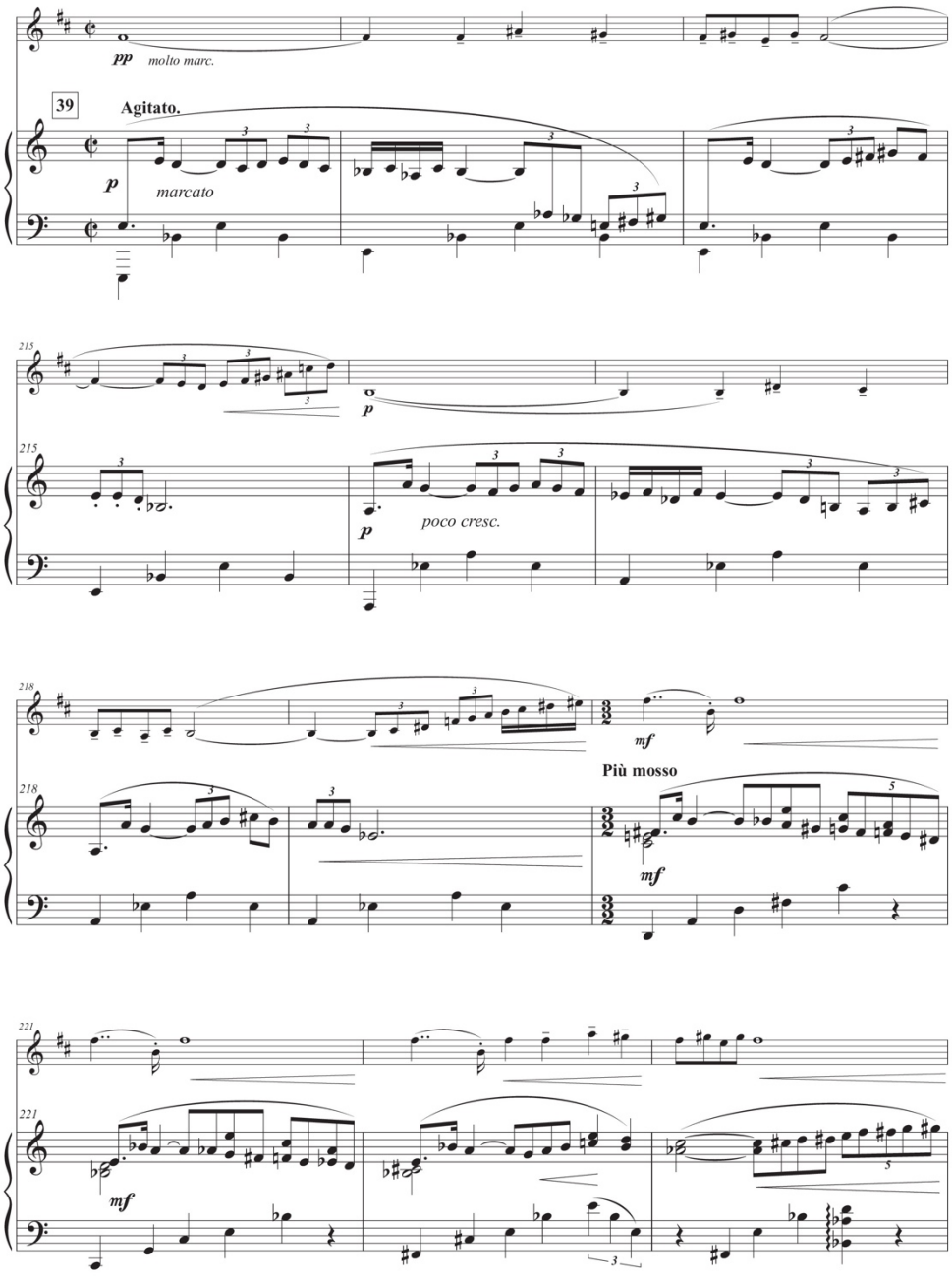

135
mf
con spirito
34
mf
con spirito
138
ff
mf
cresc.
loco
mf
ff
141
f
ff
f
144
mf
ff
mf
ff
dim.
147
ff
vigoroso
f
mf

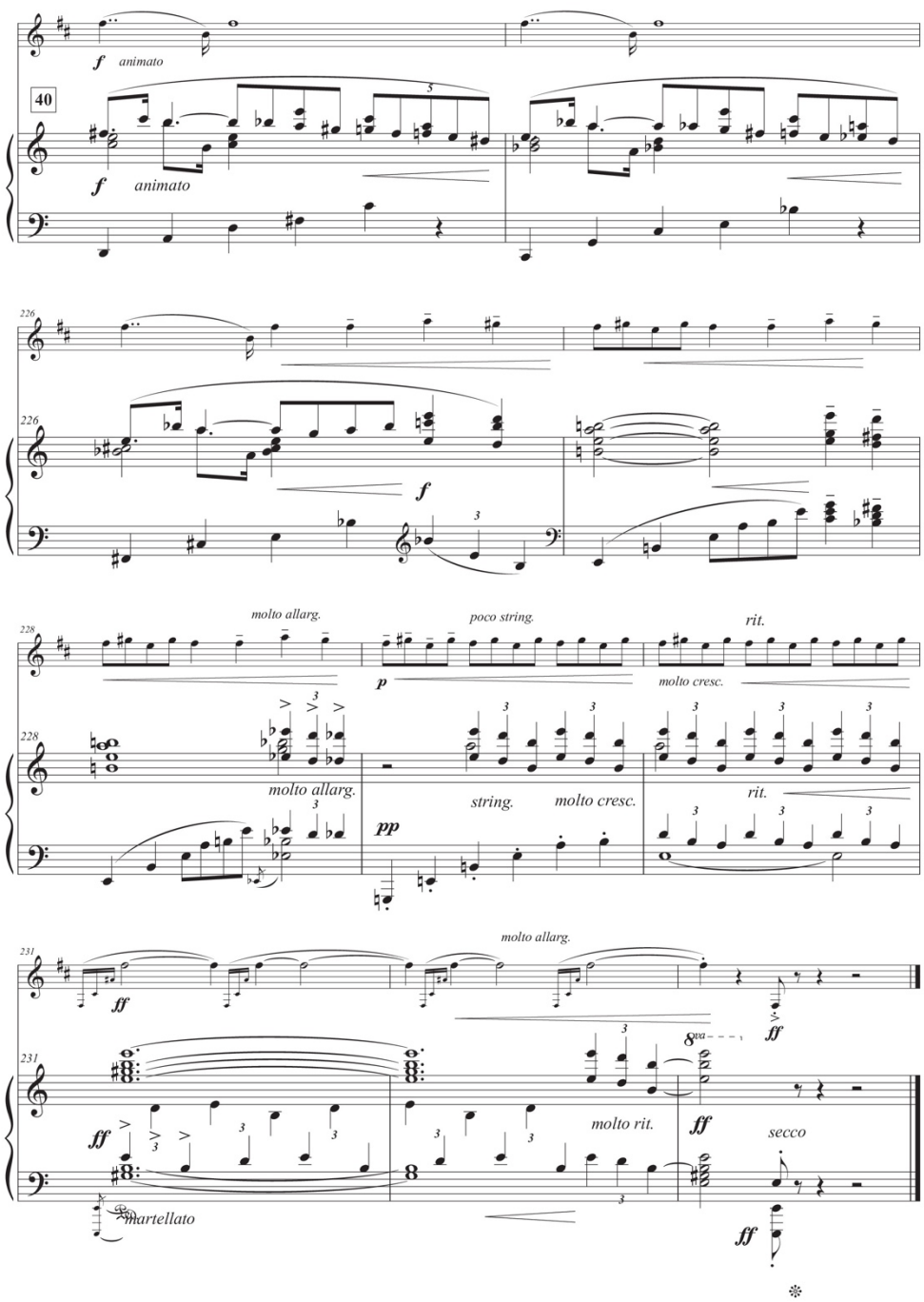

150
150
153
sempre f
153
mf
156
156
mf
159
159
dim. e rit.
35
Comodo: quasi pastorale.
p
espr.
p
162
162
delicatamente


165
p
dim.
poco rit.
a tempo
p
168
p
p
171
dim.
pp
pp
36
Quasi fantasia
pp
poco rit.
mf
174
p espr.
ten.
a tempo
accell.
p rit.
177
p
ten.
mf
accell.
p rit.
f
a tempo


181
rinf
mf
f
rinf
f
184
p sub.
p sub.
animando
p
p
188
p
allarg.
allarg.
37
f
marcato
f
192
f
f
f
con 8ve
196
f
con 8ve
con 8ve


38
ff molto marc.
201
molto marc.
203
p sub.
molto cresc.
205
ten.
molto cresc.
p molto espr. e calmato
Poco meno mosso
208
rubato
pp
poco rit.


pp molto marc.
39
Agitato.
p
marcato
215
p
poco cresc.
218
mf
Più mosso
mf
221
mf


f animato
40
f animato
226
226
f
molto allarg.
poco string.
rit.
228
p
molto cresc.
228
molto allarg.
string.
molto cresc.
rit.
pp
molto allarg.
231
ff
ff
8va
231
ff
molto rit.
ff
secco
martellato
ff

APPENDIX B

TRACK LIST FOR THE COMPACT DISC RECORDING

A recording of the transcription is included with the document.

Composition

Track Number		Composer
1.	*Sonata for Viola and Piano*, Movement I: Impetuoso	Rebecca Clarke
2.	*Sonata for Viola and Piano*, Movement II: Vivace	
3.	*Sonata for Viola and Piano*, Movement III: Adagio; Allegro	

The recording was made on Saturday, October 5, 2019 at Tempest Recording in Tempe, Arizona. The recording engineer was Clarke Rigsby.