

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.

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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

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

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

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

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.

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.]

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

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).

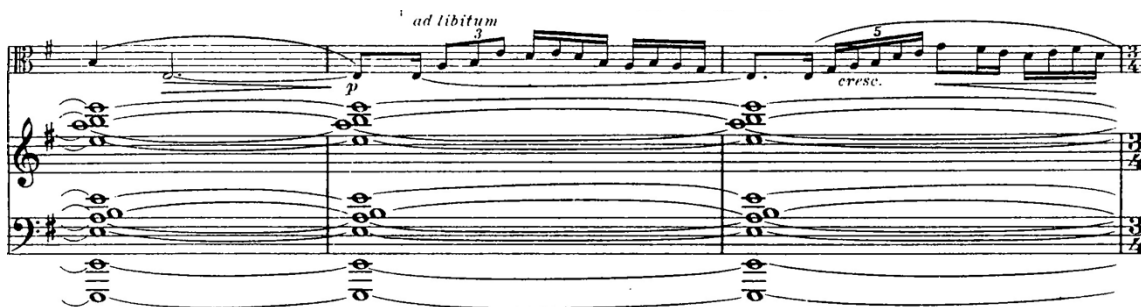


Figure 2. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 4-6 (cadenza)

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).

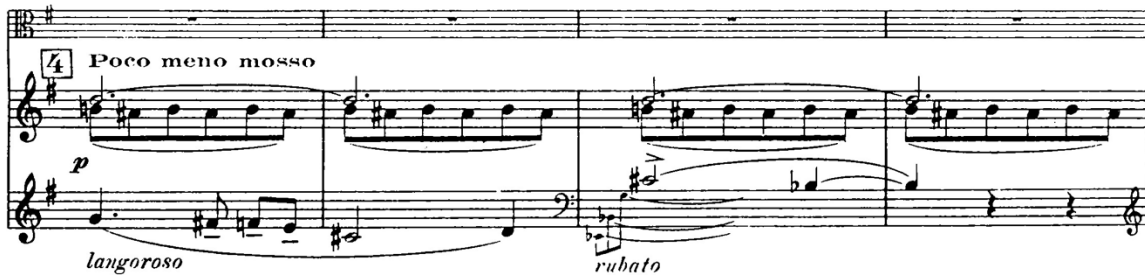


Figure 4. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 39-42

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 shows a musical score for measures 75-79. The top staff is a single melodic line with a triplet of eighth notes and a sixteenth-note figure. The middle staff is the piano part, starting with a box containing the number 7, marked 'Meno mosso' and 'misterioso', with a piano dynamic (pp). The bottom staff is the string part, marked 'string.' and 'a tempo', with a piano dynamic (pp). The key signature has one flat, and the time signature is 3/4.

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 shows a musical score for measures 79-81. The top staff is a single melodic line with a marcato eighth-note figure. The middle staff is the piano part, marked 'a tempo' and 'pp', with a sustained dotted half note and legato quarter-note chords. The bottom staff is the string part, marked 'marcato', with a marcato eighth-note figure. The key signature has one flat, and the time signature is 3/4.

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.

The image displays a musical score for the recapitulation section of Rebecca Clarke's *Sonata for Viola and Piano*, measures 107-109. It consists of five staves. The top two staves are for the piano, with the right hand playing octaves. The bottom two staves are for the viola. The score includes dynamic markings such as *lontano*, *ppp*, and *molto rit.*, as well as articulation like slurs and accents. The key signature is one flat (B-flat) and the time signature is 4/4.

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.

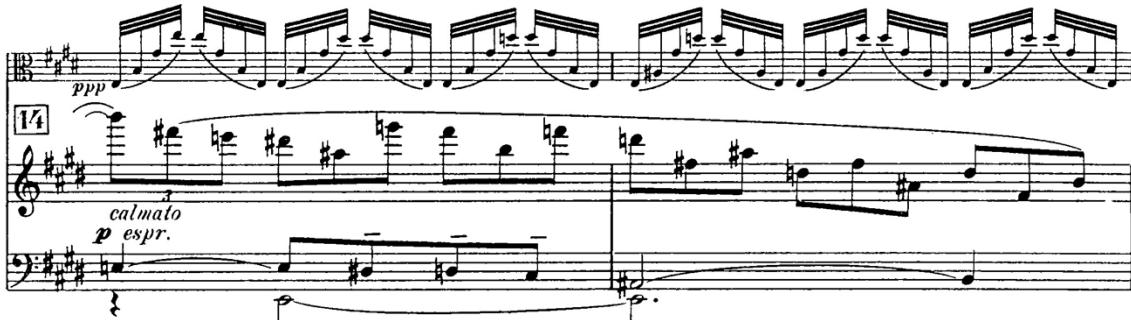


Figure 9. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 159-160

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.

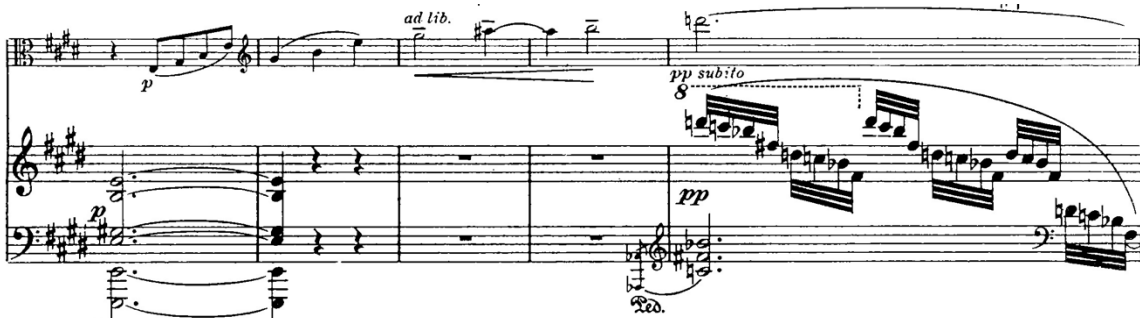


Figure 10. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 1, mm. 175-179

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).

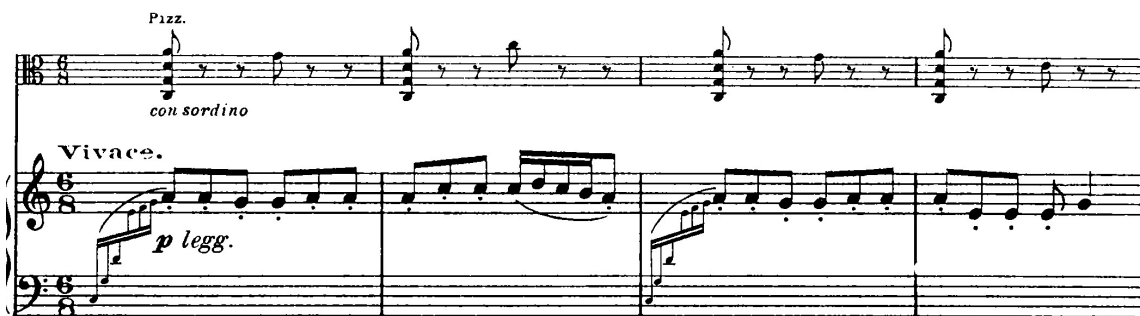


Figure 11. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 1-4

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).

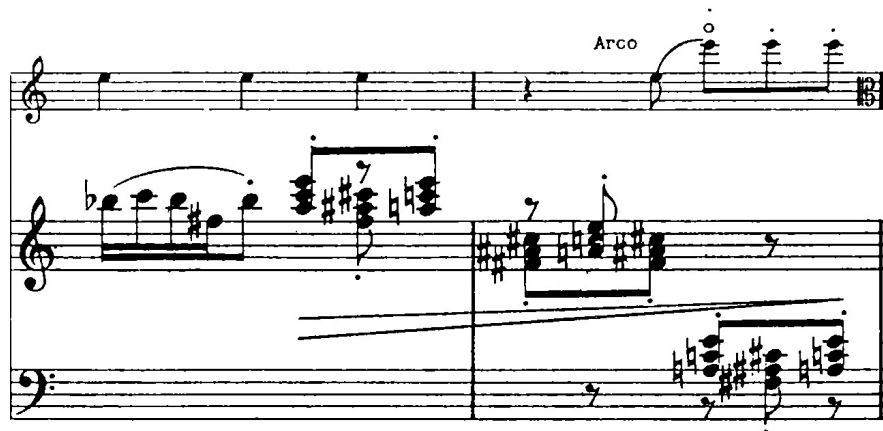


Figure 14. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 9-10

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).

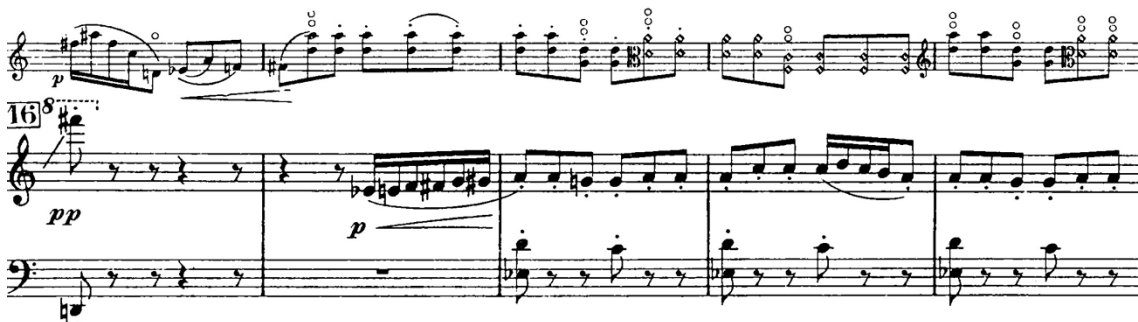


Figure 15. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 13-17

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.

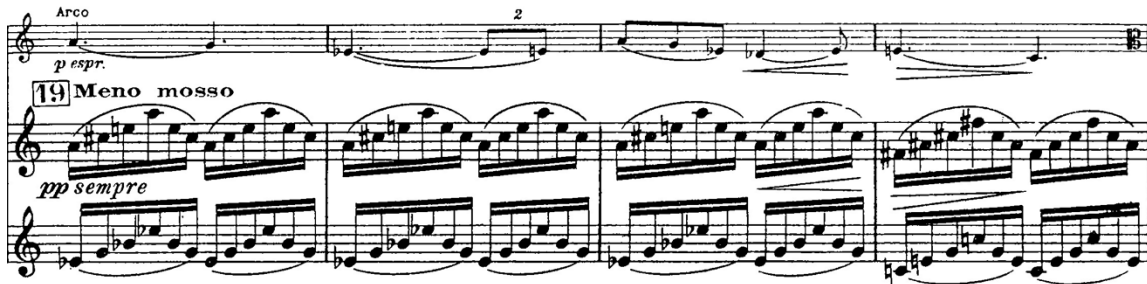


Figure 19. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 59-62

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).

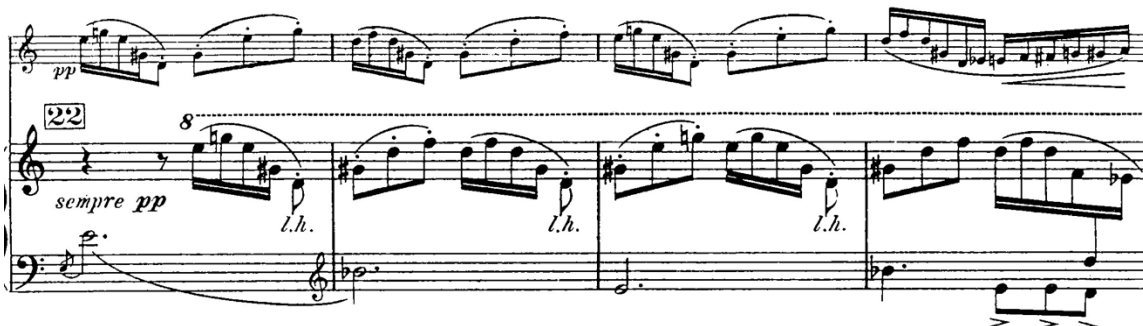


Figure 21. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 131-134

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).

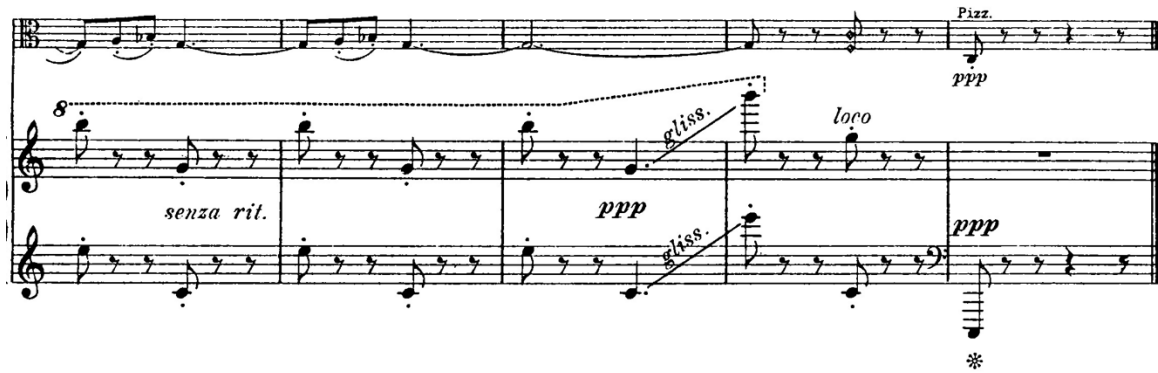


Figure 22. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 2, mm. 176-180

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).

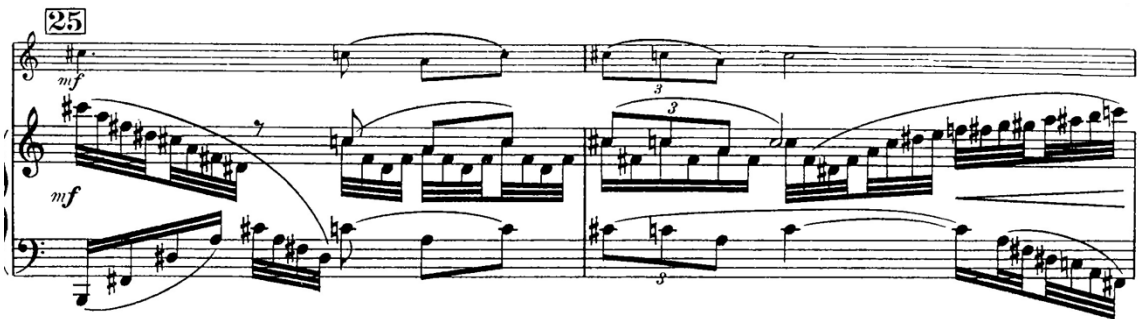


Figure 25. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 17-18

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).

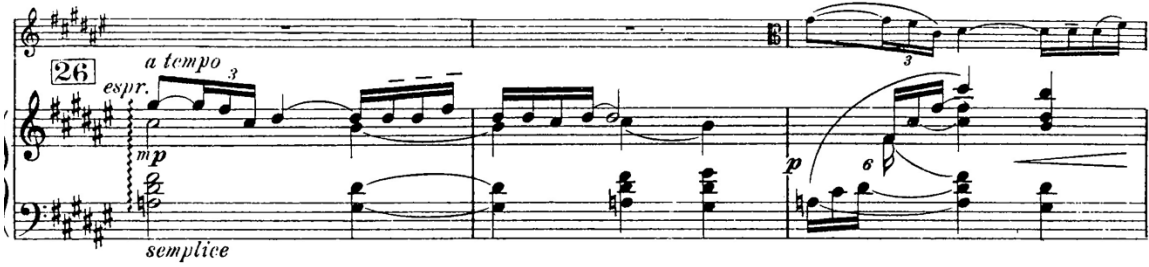


Figure 26. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 32-34

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).

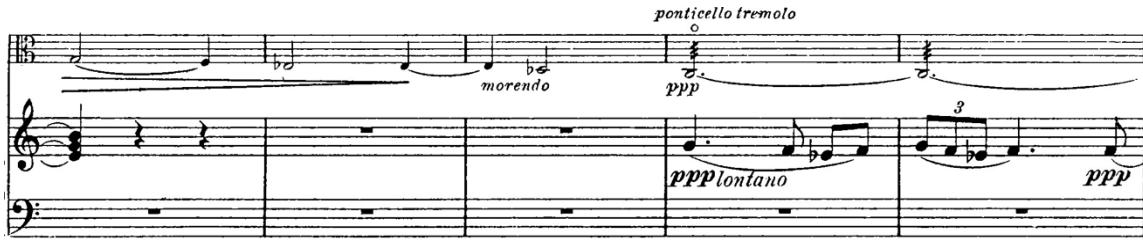


Figure 30. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 91-95

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).

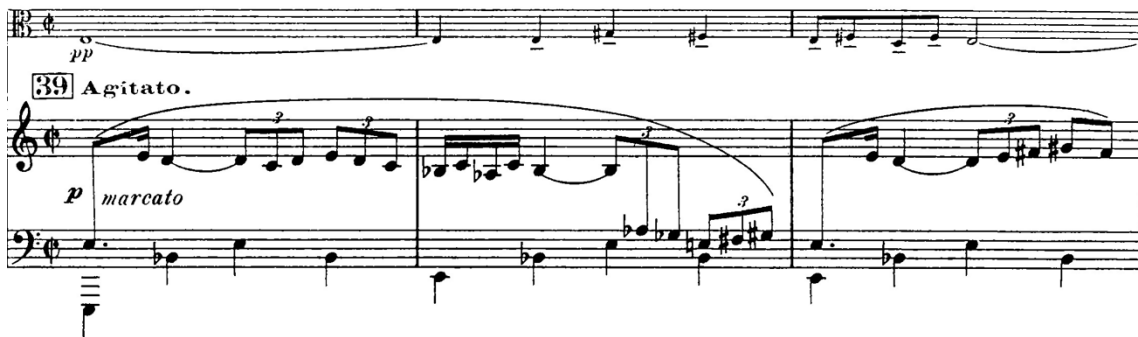


Figure 37. Rebecca Clarke, *Sonata for Viola and Piano*, mvt. 3, mm. 212-214

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).

The image shows a musical score for three staves. The top staff is for the violin, the middle for the viola, and the bottom for the piano. The key signature has two sharps (F# and C#). The top staff contains a series of thirty-second notes, marked with 'ppp'. The middle staff has a measure number '14' in a box, followed by a melodic line with dynamics 'calmato' and 'p espr.'. The bottom staff shows a bass line with a long note and a fermata.

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 breathe 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 repertoire 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.

³¹ Tertis, 161.

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APPENDIX A
TRANSCRIPTION SCORE

Sonata

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

Clarinet in B \flat

Piano

Impetuoso
f

poco rit.

ad libitum
p

cresc. *mf* *cresc.*

accel. *allarg.*

Poco agitato

1 *f* *p* *p*

16 *p* *f*

19 *p* *p* *p*

22 *f* *f*

25 *pochiss. rit.* *p a tempo*

Musical score for measures 28-32. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line features a melodic line with a crescendo and a triplet. The piano accompaniment also includes a crescendo and a triplet. The piano part has a 3/4 time signature.

Musical score for measures 33-35. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line starts with a forte (*f*) dynamic and includes the instruction *risoluto e allarg.*. The piano accompaniment also starts with a forte (*f*) dynamic and includes the instruction *risoluto e allarg.*. A box containing the number 3 is present in the vocal line.

Musical score for measures 36-38. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line features a melodic line with a forte (*ff*) dynamic. The piano accompaniment also features a forte (*ff*) dynamic.

Musical score for measures 39-41. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line includes the instruction *allarg.*. The piano accompaniment includes the instruction *allarg.* and dynamic markings *ffp* and *pp rit.*.

Musical score for measures 42-44. The system includes a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line includes the instruction *Poco meno mosso* and a box containing the number 4. The piano accompaniment includes the instruction *langoroso* and dynamic markings *p* and *rubato*.

43

p

*melody in left hand
louder than in right*

47

p

pp *espr.* *rubato* *pp*

poco cresc.

51

dolce espr.

dolce

5

mf langoroso

con calore

mf cresc.

Musical score for measures 59-61. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and a triplet of eighth notes in the right hand.

Musical score for measures 62-65. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *cresc.*, *mf*, and *molto rit.*

Musical score for measures 66-69. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *pp*, *p*, *a tempo*, and *dim.*

Musical score for measures 70-73. The system includes a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *dim.* and *pp*.

Musical score for measures 7-8. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and a *misterioso* marking, followed by a *string.* marking. The piano accompaniment also begins with *pp* and *misterioso*. The tempo changes from *Meno mosso* to *a tempo*. The piano part features a *string.* marking and ends with a *pp* dynamic.

Musical score for measures 79-81. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp sempre* dynamic, followed by a *pp marcato* marking, and ends with a *pp* dynamic. The piano accompaniment begins with a *a tempo* marking and a *pp* dynamic.

Musical score for measures 82-84. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *cresc. e animando* marking. The piano accompaniment also begins with a *cresc. e animando* marking and a *mf* dynamic.

Musical score for measures 85-87. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic. The piano accompaniment begins with a *cresc.* marking and a *f* dynamic.

88 *molto rit.*
ff 8^{va} 3 3 *loco* 8
ff *molto rit.* *a tempo*
p *grazioso*

91 *p* *grazioso*
pochiss. rit. *a tempo*

95 *restez*
pochiss. rit.
pochiss. rit. *mf* *a tempo*

99 *p* *p* 8^{va}
p *poco a poco rit.*
fca

103 *espr.* *pp* *molto rit.* *pp* **Meno mosso** *8^{va}*

103 *ppp* *meno mosso*
left hand louder

103 *p* *molto rit.* *ppp* *meno mosso*

107 *lontano* *molto rit.* *ppp*

107 *impetuoso* *molto cresc.* *f* *p* *p*

9 **Tempo I.** *sf* *f* *p* *p*

Detailed description: This page contains three systems of musical notation. The first system (measures 103-107) features a vocal line with notes and rests, and a piano accompaniment with chords and melodic lines. Dynamics include *espr.*, *pp*, *molto rit.*, *pp*, *ppp*, and *meno mosso*. A *8^{va}* marking is present. The second system (measures 107-109) shows a piano accompaniment with a *lontano* marking and *molto rit.* dynamics. The third system (measures 109-113) includes a vocal line with *impetuoso* and *molto cresc.* markings, and a piano accompaniment with *sf*, *f*, and *p* dynamics. A section marker '9' and **Tempo I.** are also present.

Musical score system 1, measures 114-117. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line starts at measure 114 with a piano (*p*) dynamic, followed by a forte (*f*) dynamic at measure 115, and returns to piano (*p*) at measure 116. The piano accompaniment mirrors these dynamics. There are triplets in the vocal line at measures 114 and 115, and a triplet in the piano accompaniment at measure 115.

Musical score system 2, measures 118-121. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line starts at measure 118 with a piano (*p*) dynamic, followed by a piano *molto cresc.* dynamic at measure 119, a forte (*f*) dynamic at measure 120, and a final forte (*f*) dynamic at measure 121. The piano accompaniment starts at measure 118 with a piano (*p*) dynamic and a forte (*f*) dynamic at measure 121. There are triplets in the piano accompaniment at measures 120 and 121. A box containing the number '10' is located above the vocal line at measure 121.

Musical score system 3, measures 122-125. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line starts at measure 122 with a piano (*p*) dynamic and a *pochiss. rit.* marking at measure 123. The piano accompaniment starts at measure 122 with a piano (*p*) dynamic and a *pochiss. rit.* marking at measure 123, followed by a *p a tempo* marking at measure 125. There are triplets in the vocal line at measures 122 and 123, and triplets in the piano accompaniment at measures 122 and 123.

Musical score system 4, measures 126-129. The system consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line starts at measure 126 with a *cresc.* marking. The piano accompaniment starts at measure 126 with a *cresc.* marking. There are triplets in the vocal line at measures 126 and 127, and triplets in the piano accompaniment at measures 126 and 127.

111 *f* risoluto e allarg.

131 *ff*

134 *ff* molto allarg. *f* appassionato **12** *f* a Tempo

136 *con calore*

139 *f*

Detailed description: This page of a musical score contains five systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 111 is marked with a forte (*f*) dynamic and the instruction 'risoluto e allarg.'. Measure 131 features a fortissimo (*ff*) dynamic. Measure 134 includes a fortissimo (*ff*) dynamic, 'molto allarg.', and a section marked '12' with a forte (*f*) dynamic and 'a Tempo'. Measure 136 is marked 'con calore'. Measure 139 is marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5).

Musical score for piano and voice, measures 142-153. The score is in a key with three sharps (F#, C#, G#) and a common time signature. It consists of five systems of staves. The first system (measures 142-143) features a vocal line with a triplet and a piano accompaniment with a triplet and a *p cresc.* marking. The second system (measures 144-145) shows the vocal line with a triplet and a *f* marking, and the piano accompaniment with a triplet and a *poco animato* marking. The third system (measures 147-148) includes a vocal line with a triplet and a *dim.* marking, and a piano accompaniment with a triplet, a *ff* marking, and a *loco* marking. The fourth system (measures 150-151) features a vocal line with a *mf sonore* marking and a piano accompaniment with a *mf* marking and a *espr.* marking. The fifth system (measures 153) shows the vocal line with a *cresc.* marking and the piano accompaniment with a *cresc.* marking. A box containing the number '13' is located above the piano staff in measure 150.

156 *dim. e rit.*

mf *dim. e rit.* *espr. rit.*

14

ppp calmo

calmo p espr.

161 ** ossia*

pp

163 *ppp (8va)*

p loco

165 *pp*

167 *incalzando*
167 *f* *incalzando* *mf* *p*
170 *f* *mf* *p espr.* **Meno mosso**
175 *p* *ad lib.* *pp subito*
175 *p* *pp* *8^{va}* *Xco.*
180 *rit.* *p* *a tempo* *pp*
183 *8^{va}* *morendo* *poco ritenuto* *ppp* *poco ritenuto* *ppp*

Detailed description: This page of a musical score contains five systems of music for piano and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system (measures 167-169) features a vocal line with a melodic line and a piano accompaniment with sixteenth-note patterns. Dynamics range from *f* to *p*. The second system (measures 170-174) includes a piano solo with sixteenth-note runs and a vocal line. A box containing the number '15' is placed above the piano part. Dynamics include *f*, *mf*, and *p espr.*. The tempo marking **Meno mosso** is introduced. The third system (measures 175-179) shows a vocal line with a melodic line and a piano accompaniment. Dynamics include *p* and *pp subito*. The fourth system (measures 180-182) features a piano solo with triplet patterns and a vocal line. Dynamics include *rit.*, *p*, *a tempo*, and *pp*. The fifth system (measures 183-185) includes a piano solo with sixteenth-note patterns and a vocal line. Dynamics include *ppp* and *poco ritenuto*. The score concludes with a double bar line.

II

Vivace
p ben marcato

p legg.

5

9

p *ff* *pp*
gliss. on black notes

16 *pp* *p*

8^{va}

Detailed description: This musical score is for section II, measures 1 through 16. It is written in 6/8 time with a key signature of one sharp (F#). The score consists of four systems of staves. The first system (measures 1-4) features a treble clef staff with a melodic line marked *Vivace* and *p ben marcato*, and a grand staff (treble and bass clefs) with a piano accompaniment marked *p legg.*. The second system (measures 5-8) continues the melodic line with accents and includes a *pp* dynamic marking. The third system (measures 9-15) shows a dynamic shift from *p* to *ff* in the treble staff, and a *pp* marking in the grand staff with a glissando instruction: *gliss. on black notes*. The fourth system (measures 16-18) begins with a box around the measure number 16, followed by a *pp* dynamic in the grand staff and a *p* dynamic in the treble staff. An 8^{va} (octave up) marking is present at the start of measure 16.

18 *pp*

23 *f* *mf*

17 *p leggiero*

31 *p*

35 *p*

Detailed description: This page of a musical score contains five systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 18-22) begins with a piano (*pp*) dynamic. The second system (measures 23-27) features a forte (*f*) dynamic in the vocal line and a mezzo-forte (*mf*) dynamic in the piano accompaniment. The third system (measures 28-30) is marked *p leggiero* (piano, light). The fourth system (measures 31-34) is marked *p* (piano). The fifth system (measures 35-38) is also marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

39

p

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and a dynamic marking of *p* (piano) in the second measure. The lower staff is in bass clef, providing harmonic support with chords and some melodic fragments.

18

f sempre

f *p* *f* *p* *f* *p*

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp. It includes a dynamic marking of *f sempre* (fortissimo sempre) in the first measure. The lower staff is in bass clef and features a complex rhythmic pattern with dynamic markings of *f* and *p* alternating across measures.

47

f *sempre f* *8va*

f *p* *p*

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp. It includes dynamic markings of *f* and *sempre f*, and an *8va* (octave) marking. The lower staff is in bass clef and includes dynamic markings of *f* and *p*.

51

ff

f *p* *p*

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp. It includes a dynamic marking of *ff* (fortississimo). The lower staff is in bass clef and includes dynamic markings of *f* and *p*.

55

mf *dim.* *loco* *sfz* *sfz*

pp *8va* *loco* *cresc.* *rit.*

This system contains two staves. The upper staff is in treble clef with a key signature of one sharp. It includes dynamic markings of *mf*, *dim.*, *loco*, and *sfz*. The lower staff is in bass clef and includes dynamic markings of *pp*, *8va*, *loco*, *cresc.*, and *rit.*

p espr.
19 *Meno mosso*
pp sempre

63 *pp*
p *pp pochiss. rit.*

67 *pp*
pp *a tempo* *pp sempre*

71 *p* *p*

75 *pp* *pp pochiss. rit.* *pp a tempo* *poco rit.*

pp
20 **Più mosso**
pp
pp
83
p
83
87
pp
87
pp
91
91

The image shows a musical score for piano, consisting of four systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 2/4. The score begins at measure 20 with the instruction "Più mosso" and a piano dynamic marking "pp". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes. The vocal line consists of a melodic line with some rests. The score is divided into four systems, with measure numbers 20, 83, 87, and 91 marking the beginning of each system. The piano accompaniment has a consistent rhythmic pattern throughout, with some variations in the melodic line. The vocal line has a melodic line with some rests. The score ends at measure 91.

95 *cresc.* *8va-*

95 *cresc.* *8va-*

99 *f* *ff* *loco* *loco* *ff accel.*

21 *Tempo I.* *pp legg.* *pp brillante*

109 *ff* *ff*

Detailed description: This page of a musical score contains five systems of music. The first system (measures 95-98) features a violin part with a melodic line and a piano accompaniment with a steady eighth-note pattern. The second system (measures 99-102) shows the violin part with dynamic markings *f*, *ff*, and *loco*, and the piano part with *f*, *loco*, and *ff accel.*. The third system (measures 103-106) begins with a rest for the violin and a piano accompaniment marked *pp legg.*. The fourth system (measures 107-110) is marked *Tempo I.* and features a more active piano accompaniment with *pp brillante* dynamics. The fifth system (measures 111-114) continues the piano accompaniment with *ff* dynamics.

115

pp

loco

pp

f

scissors

119

p

scissors

2

123

mf

2

127

f

scissors

2

Musical score system 1, measures 22-25. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 22 with a *pp* dynamic and a *poco* marking. The piano accompaniment features a left-hand line with *l.h.* markings and a right-hand line with *sempre pp* dynamics. A *8va* marking is present above the piano part.

Musical score system 2, measures 135-138. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 135 with a *pp* dynamic and a *poco* marking. The piano accompaniment features a left-hand line with *l.h.* markings and a right-hand line with *pp* dynamics. A *8va* marking is present above the piano part.

Musical score system 3, measures 139-142. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 139 with a *pp* dynamic and a *poco* marking. The piano accompaniment features a left-hand line with *l.h.* markings and a right-hand line with *pp sempre* dynamics. A *8va* marking is present above the piano part.

Musical score system 4, measures 143-146. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 143 with a *pp* dynamic and a *pp* marking. The piano accompaniment features a left-hand line with *l.h.* markings and a right-hand line with *pp* dynamics. A *8va* marking is present above the piano part.

147 *ff* *pp* *rit.*

loco *pp* *ff sub.* *ff* *pp*

f *Meno mosso*

150 *p espr.*

150 *p* *p*

155 *p* *pp* *pp* *rit.* *poco a poco animando*

155 *p* *pp* *pp*

160 *pp* **24** *Tempo I.*

160 *pp legg.*

164

sempre *pp*

sempre *pp*

168

sempre *pp*

8^{va}

8^{va}

172

pp

pp legg.

8^{va}

8^{va}

pp stacc.

loco

177

pp

ppp

8^{va}

8^{va}

senza rit.

ppp

loco

gliss.

gliss.

ppp

*

III

Adagio

p semplice

p molto espr.

rubato

pp

cresc.

cresc.

Measures 1-4: Piano accompaniment in 3/4 time, marked *p semplice*. The bass line features a triplet of eighth notes.

Measures 5-8: Piano accompaniment in 3/4 time, marked *rubato* and *pp*. The vocal line in measure 8 is marked *p molto espr.*

Measures 9-12: Piano accompaniment in 3/4 time, marked *p*. The vocal line in measure 9 is marked *p*.

Measures 13-16: Piano accompaniment in 3/4 time, marked *cresc.*. The vocal line in measure 13 is marked *cresc.*.

25

mf

mf

19

19

21

f *dim.* *p* *rit.*

f *dim.* *p* *rit.* *calmato* *pp*

24

pp calmato

24

28

pp *poco rit.*

28

pp

26 *a tempo* *espr.* *mp* *3* *p* *semplice*

semplice

35 *rit.* *espr.* *p* *3* *p a tempo*

39 *pp* *pp*

43 *ten. ten.* *ten. ten.* *espres.* *mp* *3* *3* *3* *con tenerezza*

46 *cresc.* *3* *3* *3* *6*

Detailed description: This musical score is for piano and voice. It consists of five systems of staves. The first system (measures 26-34) features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The second system (measures 35-38) shows a change in tempo and dynamics, with a piano accompaniment featuring a triplet of eighth notes. The third system (measures 39-42) is characterized by a piano accompaniment of sixteenth-note chords. The fourth system (measures 43-45) includes a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The fifth system (measures 46-48) features a piano accompaniment with a triplet of eighth notes and a crescendo marking.

48 *rit.* *p* *a tempo* *molto espr.*

51 *ten.* *pp*

55 *ten. ten.* *mf poco animato* **28** *mf poco animato*

58 *ten. ten.* *pp* *mf*

61 *cresc.* *colla parte*

Detailed description: This page of a musical score contains six systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins at measure 48 with a vocal line that has a rest, followed by a piano accompaniment featuring a triplet of eighth notes. The tempo and dynamics change from *rit.* and *p* to *a tempo* and *p*, then to *molto espr.* and *pp*. At measure 51, the vocal line has a tenuto note and the piano accompaniment is *pp*. At measure 55, the vocal line has two tenuto notes and the piano accompaniment is *pp*. A section starting at measure 28 (relative to the system) is marked *mf poco animato*. At measure 58, the piano accompaniment features a triplet of eighth notes. At measure 61, the piano accompaniment is marked *cresc.* and the vocal line is marked *colla parte*. The score ends with a triplet of eighth notes in the piano accompaniment.

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance instructions and musical notations:

- System 1 (Measures 29-35):** Starts with a vocal line marked *f appassion.* and a piano accompaniment marked *f appassion.*. The piano part features a complex texture with triplets and sixteenth-note patterns. A *8va* marking is present in the upper register.
- System 2 (Measures 36-42):** Continues the piano accompaniment with a *ten.* (tension) marking over a long note in the vocal line. The piano part includes a *rinf.* (rinfresco) marking.
- System 3 (Measures 43-50):** The piano accompaniment features a *loco* section with triplets. The vocal line has a *ff* (fortissimo) marking and *ad lib.* (ad libitum) instruction.
- System 4 (Measures 51-57):** The piano accompaniment has a *rit.* (ritardando) marking. The vocal line is marked *pp calmato* (pianissimo calmo).
- System 5 (Measures 58-64):** The piano accompaniment continues with a *pp calmato* marking. The vocal line is also marked *pp calmato*.

79 *pp*

79 *pp*

82 *espr.*

82 *p* **30** *dim.* *p espr.* *morendo*

86 *pp sempre*

86 *pp*

91 *morendo*

91 *ppp*

91 *ppp lontano* *ppp*

96 *poco cresc. e animando*

Detailed description: This page of a musical score contains six systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is common time (C).
 - System 1 (measures 79-81): The vocal line begins with a half note followed by a quarter note, then a half note with a slur. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Dynamics include *pp*.
 - System 2 (measures 82-85): The vocal line has a half note, a quarter note, and a half note. The piano accompaniment includes a **30** rehearsal mark. Dynamics include *espr.*, *p*, *dim.*, *p espr.*, and *morendo*.
 - System 3 (measures 86-88): The vocal line continues with quarter notes and half notes. The piano accompaniment consists of block chords in the right hand and a bass line. Dynamics include *pp sempre* and *pp*.
 - System 4 (measures 89-90): The vocal line has a half note and a quarter note. The piano accompaniment features a *ppp* dynamic. Dynamics include *morendo* and *ppp*.
 - System 5 (measures 91-93): The vocal line has a half note and a quarter note. The piano accompaniment includes a *ppp lontano* dynamic. Dynamics include *ppp* and *ppp*.
 - System 6 (measures 94-96): The vocal line has a half note and a quarter note. The piano accompaniment features a *poco cresc. e animando* dynamic. Dynamics include *poco cresc. e animando*.

100 *cresc. e animando*

100 *mf*

31 **Allegro.**

mf *cresc.*

106 *f*

Risoluto.

106 *f*

con 8ve

108

108 *f*

con 8ve

110

110 *8^{va}*

sempre cresc.

113

ff appass.

8^{va} loco

colla parte

ff appass.

f risoluto

116

appass.

risoluto

ff

f risoluto

118

molto rit.

ff

12

12

Detailed description of the musical score: The score is for measures 110 to 118. It consists of a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The key signature has two sharps (F# and C#). The time signature is 3/4. Measure 110 shows the vocal line starting with a dotted quarter note and eighth notes, while the piano accompaniment features a rhythmic pattern of eighth notes. Measure 111 includes the instruction '8^{va}' and 'sempre cresc.'. Measure 113 features a triplet in the vocal line and 'ff appass.' in the piano part. Measure 114 has '8^{va} loco' and 'colla parte' markings. Measure 115 includes a box containing the number '32' and 'ff appass.'. Measure 116 has 'appass.' and 'risoluto' markings. Measure 117 continues the 'risoluto' section. Measure 118 is marked 'molto rit.' and 'ff'. The score ends with a double bar line and the number '12' in a box.

33 *pp sempre*
Agitato.

pp sub.

123 *p*

126 *sempre p*

129

132 *p*

132 *sempre p*

Detailed description: This page of a musical score contains six systems of music, each with a violin part on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 12/8. The first system, starting at measure 33, is marked 'pp sempre' and 'Agitato.' The piano part is marked 'pp sub.'. The second system starts at measure 123 and is marked 'p'. The third system starts at measure 126 and is marked 'sempre p'. The fourth system starts at measure 129. The fifth system starts at measure 132 and is marked 'p'. The sixth system, also starting at measure 132, is marked 'sempre p'. The score includes various musical notations such as slurs, ties, and dynamic markings.

135 *mf con spirito*

135 *mf con spirito* 34

138 *ff* *mf cresc.* *loco* *ff*

138 *ff* *mf* *ff*

141 *f* *ff* *f*

141 *ff* *f*

144 *mf* *ff*

144 *mf* *ff* *dim.*

147 *ff vigoroso* *f*

147 *mf*

Detailed description of the musical score: The score is for a violin and piano. It consists of six systems of music. The first system (measures 135-137) features a violin melody with a *mf con spirito* dynamic and a piano accompaniment. A box containing the number '34' is placed above the piano part in measure 136. The second system (measures 138-140) shows the violin with dynamics *ff*, *mf cresc.*, *loco*, and *ff*, and the piano with *ff*, *mf*, and *ff*. The third system (measures 141-143) has violin dynamics *f*, *ff*, and *f*, and piano dynamics *ff* and *f*. The fourth system (measures 144-146) includes violin dynamics *mf* and *ff*, and piano dynamics *mf*, *ff*, and *dim.*. The fifth system (measures 147-149) features violin dynamics *ff vigoroso* and *f*, and piano dynamics *mf*. Performance instructions include *8va-1* in the piano part of measures 138-140 and 141-143.

150

150

153

sempre f

153

mf

156

156

mf

159

159

dim. e rit.

35

Comodo: quasi pastorale.

p *espr.*

162

162

delicatamente

7

7

Detailed description: This page of a musical score contains six systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is G major (one sharp). The time signature is 4/4. The first system (measures 150-152) features a vocal line with quarter and eighth notes and a piano accompaniment with chords and eighth-note patterns. The second system (measures 153-155) includes the instruction 'sempre f' and 'mf' in the piano part. The third system (measures 156-158) continues the piano accompaniment with 'mf' dynamics. The fourth system (measures 159-161) shows a vocal line with a fermata and a piano part with 'dim. e rit.' and 'p' dynamics, including a section marked '35' and 'Comodo: quasi pastorale.' The fifth system (measures 162-164) features a piano part with 'delicatamente' and '7' fingering, and a vocal line with a fermata. The sixth system (measures 165-167) continues the piano accompaniment with '7' fingering.

165 *p*

165 *dim.* 9 *poco rit.* *a tempo* *p*

168 *p* *p*

171 *dim.* *pp* *pp* *poco rit.* *mf* **36 Quasi fantasia**

174 *ten.* *p espr.* *a tempo*

174 *accell.* *p rit.*

177 *p*

177 *mf* *accell.* *p rit.* *f a tempo*

Musical score for piano and voice, measures 181-196. The score is written in G major and 3/4 time. It features a vocal line and a piano accompaniment.

Measures 181-183: The vocal line begins with a *rinf* (ritardando) and *mf* (mezzo-forte) dynamic, followed by a *f* (forte) dynamic. The piano accompaniment also starts with *rinf* and *mf*, then *f*.

Measures 184-187: The tempo changes to 3/4. The vocal line is marked *p sub.* (piano subito) and *animando* (accelerando). The piano accompaniment is marked *p* (piano).

Measures 188-191: The tempo changes to 4/4. The vocal line is marked *p*, then *allarg.* (allargando), and finally *f marcato* (forte marcato). The piano accompaniment is marked *p*, then *allarg.*, and finally *f*. A rehearsal mark **37** is placed at the beginning of measure 191.

Measures 192-195: The tempo changes to 3/4. The vocal line is marked *f*. The piano accompaniment is marked *f* and includes a *con s^gve* (con sordina) instruction.

Measures 196-199: The tempo changes to 4/4. The vocal line is marked *f*. The piano accompaniment is marked *f* and includes a *con s^gve* instruction.

38 *ff* *molto marc.* *8^{va}*

201 *8^{va}* *molto marc.*

203 *8^{va}* *p sub.* *molto cresc.*

205 *ten.* *molto cresc.* *p molto espr. e calmato* **Roco meno mosso** *ff* *p*

208 *rubato* *pp* *poco rit.*

Detailed description of the musical score: The score is for a piano and voice. It consists of five systems of music. The first system (measures 38-40) features a vocal line with a *ff* dynamic and *molto marc.* tempo, and a piano accompaniment with a *ff* dynamic. The second system (measures 201-202) continues the piano accompaniment with *molto marc.* tempo. The third system (measures 203-204) shows the piano accompaniment with *ff* dynamic and *p sub.* dynamics, and a *molto cresc.* instruction. The fourth system (measures 205-207) includes a vocal line with *ten.* (tenuto) and *molto cresc.* markings, and a piano accompaniment with *ff* and *p* dynamics. A tempo change to **Roco meno mosso** occurs at measure 205. The fifth system (measures 208-210) features a vocal line with *rubato* and *pp* dynamics, and a piano accompaniment with *p* dynamic and *poco rit.* instruction.

Musical score for piano and voice, measures 215-227. The score is in G major and 4/4 time.

Measures 215-217:

- Vocal line: *pp* *molto marc.*
- Piano accompaniment: *p* *marcato*, **39** *Agitato.*

Measures 218-220:

- Vocal line: *p*
- Piano accompaniment: *p* *poco cresc.*

Measures 221-223:

- Vocal line: *mf*
- Piano accompaniment: *mf*, **Più mosso**

Measures 224-227:

- Vocal line: *mf*
- Piano accompaniment: *mf*

Musical score system 1, measures 39-40. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata and a half note. The piano accompaniment features a complex rhythmic pattern with triplets and a five-measure rest. Dynamics include *f* and *animato*.

Musical score system 2, measures 226-227. The system includes a vocal line and a piano accompaniment. The piano accompaniment has a triplet in the bass line. Dynamics include *f*.

Musical score system 3, measures 228-230. The system includes a vocal line and a piano accompaniment. The piano accompaniment features triplets and a string section. Dynamics include *p*, *pp*, *string.*, *molto cresc.*, and *rit.*. Performance markings include *molto allarg.*, *poco string.*, and *rit.*

Musical score system 4, measures 231-232. The system includes a vocal line and a piano accompaniment. The piano accompaniment features triplets and a martellato effect. Dynamics include *ff*, *molto rit.*, and *secco*. Performance markings include *molto allarg.* and *martellato*.

APPENDIX B

TRACK LIST FOR THE COMPACT DISC RECORDING

A recording of the transcription is included with the document.

Composition

Track Number		Composer
1.	<i>Sonata for Viola and Piano</i> , Movement I: Impetuoso	Rebecca Clarke
2.	<i>Sonata for Viola and Piano</i> , Movement II: Vivace	
3.	<i>Sonata for Viola and Piano</i> , 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.