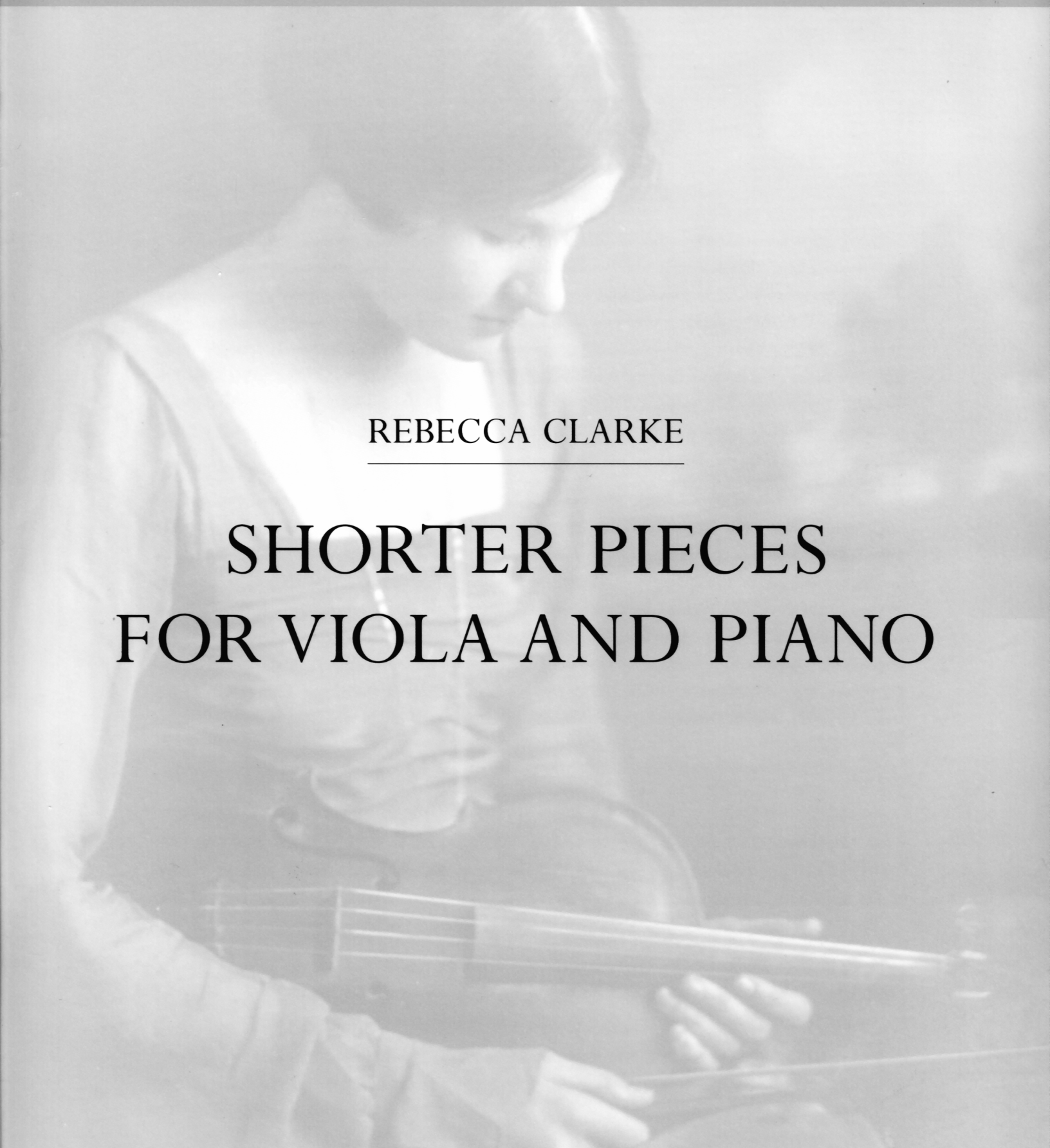
OXFORD MUSIC FOR VIOLA



REBECCA CLARKE

SHORTER PIECES FOR VIOLA AND PIANO

OXFORD
UNIVERSITY PRESS

This album completes publication of pieces with solo viola by one of that instrument's greatest exponents, the self-styled "viola player and composer" **Rebecca Clarke** (b. Harrow, England, 1886; d. New York City, 1979). Clarke played violin until her composition teacher, Sir Charles Stanford, urged her to shift over to the viola because then she would be in "right the middle of the sound, and can tell how it's all done." The viola became the basis of Clarke's world-wide career as a soloist and as a partner in chamber music with many of the greatest artists of the early twentieth century, including Schnabel, Casals, Thibaud, Rubinstein, Grainger, Hess, and Szell.

Clarke's compositional output was brilliant out of all proportion to its bulk (about 90 works, including juvenilia). Her Viola Sonata and Piano Trio are often played and recorded, and are now generally regarded as masterpieces. Her mature songs (Boosey & Hawkes, repr. 1994; OUP, 2001)—perhaps her finest body of work, running the gamut from Blakean simplicity to brutal tragedy to outright farce—are also widely performed and recorded. Her choral and vocal-ensemble music was virtually unknown until publication of her *Ave Maria* and *Chorus from Shelley's 'Hellas'* (OUP, 1998 and 1999, respectively), but has since been performed and recorded. Several of her shorter instrumental chamber pieces, especially *Morpheus* (OUP, 2001), the *Two Pieces for Viola (or Violin) and 'Cello* (OUP, 1930; new ed., 2002), and the *Prelude, Allegro, and Pastorale* (OUP, 2000)—all of which feature viola—have been performed, recorded, and broadcast worldwide.

The front and back covers reproduce publicity photos of Rebecca Clarke with her viola from around 1919, by Hopkins Studio, Denver. The back cover also shows the picture-postcard of Clarke's composition teacher Sir Charles Stanford that Clarke kept in her desk throughout her life, and a page from the manuscript of her *Lullaby* from around 1909 showing emendations possibly made in 1976.

EDITORIAL NOTES

Dates for which no documentary source is cited were supplied by Clarke for my *Rebecca Clarke: A Thematic Catalogue of Her Works* (City University of New York Graduate Center, 1977).

Lullaby (1909?)

Source: manuscript in ink overlaid with pencil emendations, many of which are wholly or partially erased. The emendations may date from 1976, when Clarke brought out her manuscripts for cataloging. Emendations have been silently adopted only where they appear definite and serve a clear purpose (e.g., to correct parallel fifths in mm. 37–40, or to extend the viola's final note from the original ending at m. 53 to the end of the piece.)

Lullaby: An Arrangement of an Ancient Irish Tune (1913?)

Source: manuscript in ink with a few pencil emendations, all subsequently erased, in the opening and closing phrases.

Untitled (1917–18)

Source: manuscript in ink, with a single alteration shortening the viola slur in m. 30 by one note. The manuscript originally consisted of eight pages on two folded sheets, but the sheets became separated while in Clarke's possession. In 1976, she presented only the outer sheet for cataloging, either failing to notice the slightly odd join between the present mm. 27 and 71 or finding it plausible, and in this truncated form the piece was circulated, performed, and recorded. The inner sheet was recently discovered in a box of loose sketches and blank staff-paper found in a closet in Clarke's former apartment. This edition makes the entire piece available for the first time in some decades.

Chinese Puzzle (completed April 21, 1922, according to Clarke's diary)

An arrangement of a piece for violin and piano from 1921. Source: manuscript. A few characteristic articulations and pedalings from the original violin piece are interpolated in square brackets.

Passacaglia on an Old English Tune (1941)

Source: Clarke's marked copy of the original printed edition (G. Schirmer, 1943); no manuscript is known to exist. This edition silently incorporates dynamics and tempo markings added in Clarke's hand at mm. 65, 78, and 80, and shows in square brackets markings made by performers that Clarke coached for a ninetieth-birthday broadcast in 1976.

I'll Bid My Heart Be Still (1944)

Source: two manuscripts in ink, both dated March 1944, one of which has ample but unperformable emendations sketched in pencil. The presumed original manuscript is followed in this edition. The piece honors Clarke's musical and personal relationships with the Scottish pianist James Friskin, whom she married in the summer of 1944, by combining their instruments in an exceptionally tender and beautiful way.

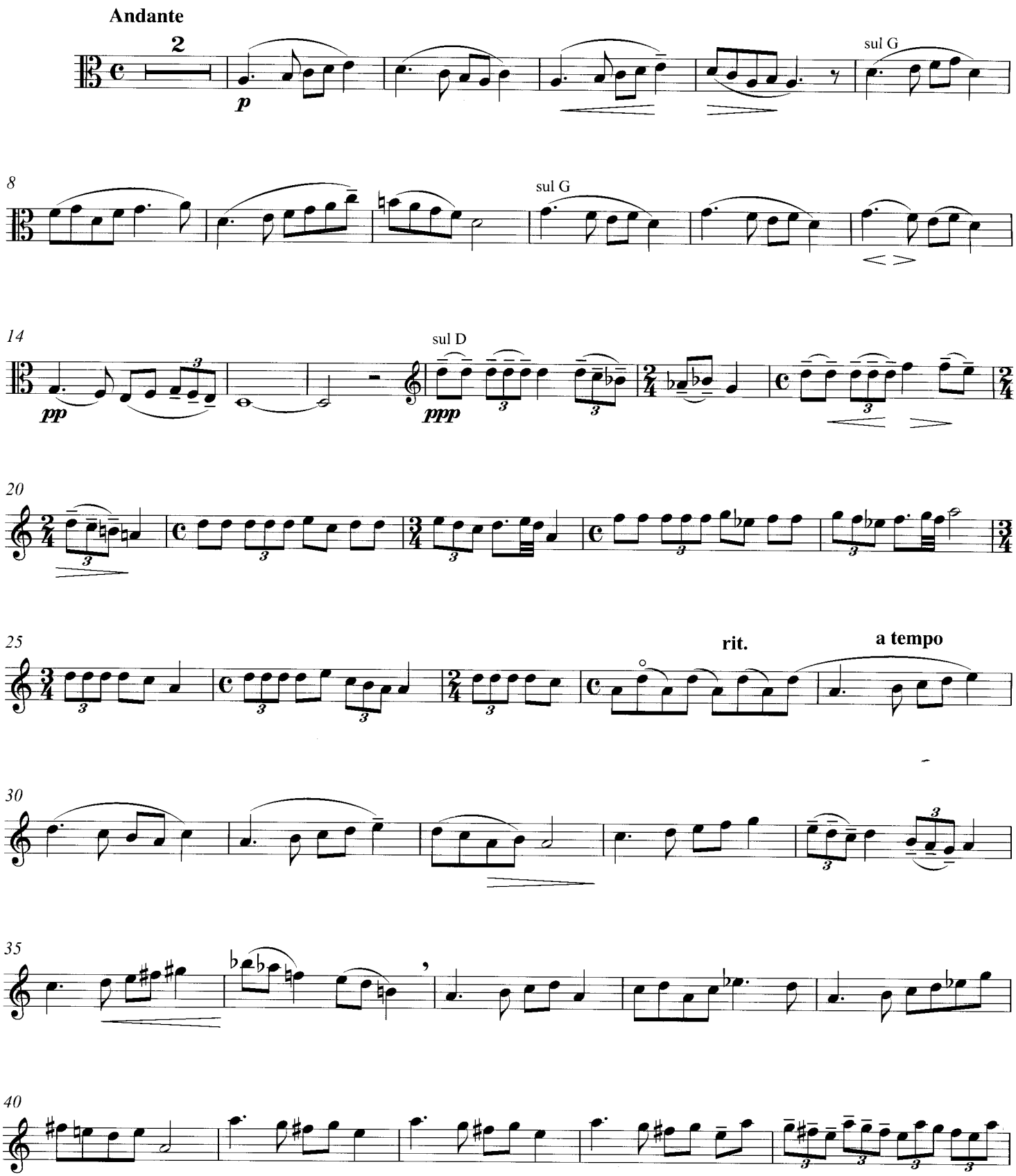
As always, I am greatly indebted to Paul Coletti for his advice in the preparation of this edition, and to Philip Thomas for his scrupulous notesetting. Any errors of transcription or interpretation are entirely my own.

—Christopher Johnson

SHORTER PIECES FOR VIOLA AND PIANO

Rebecca Clarke

Lullaby



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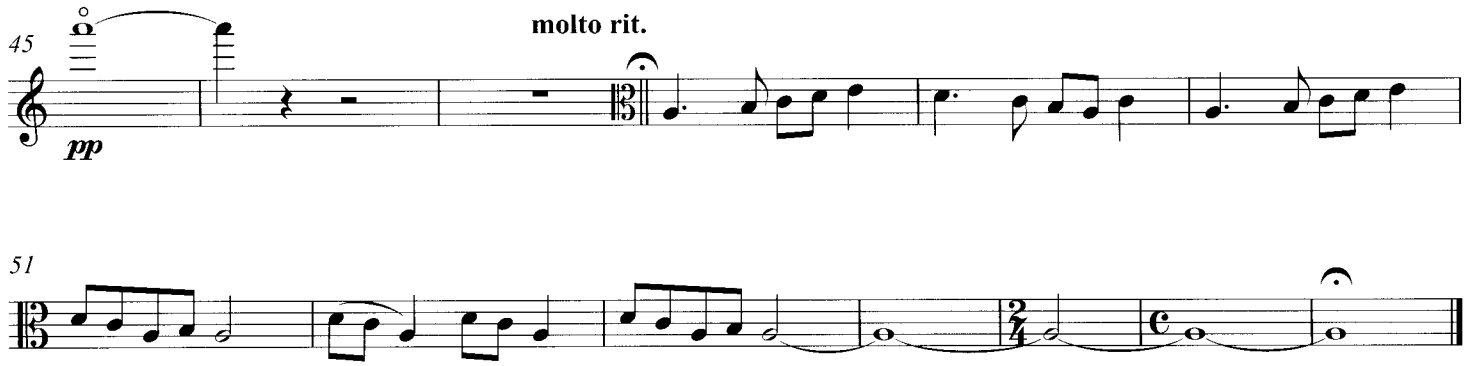
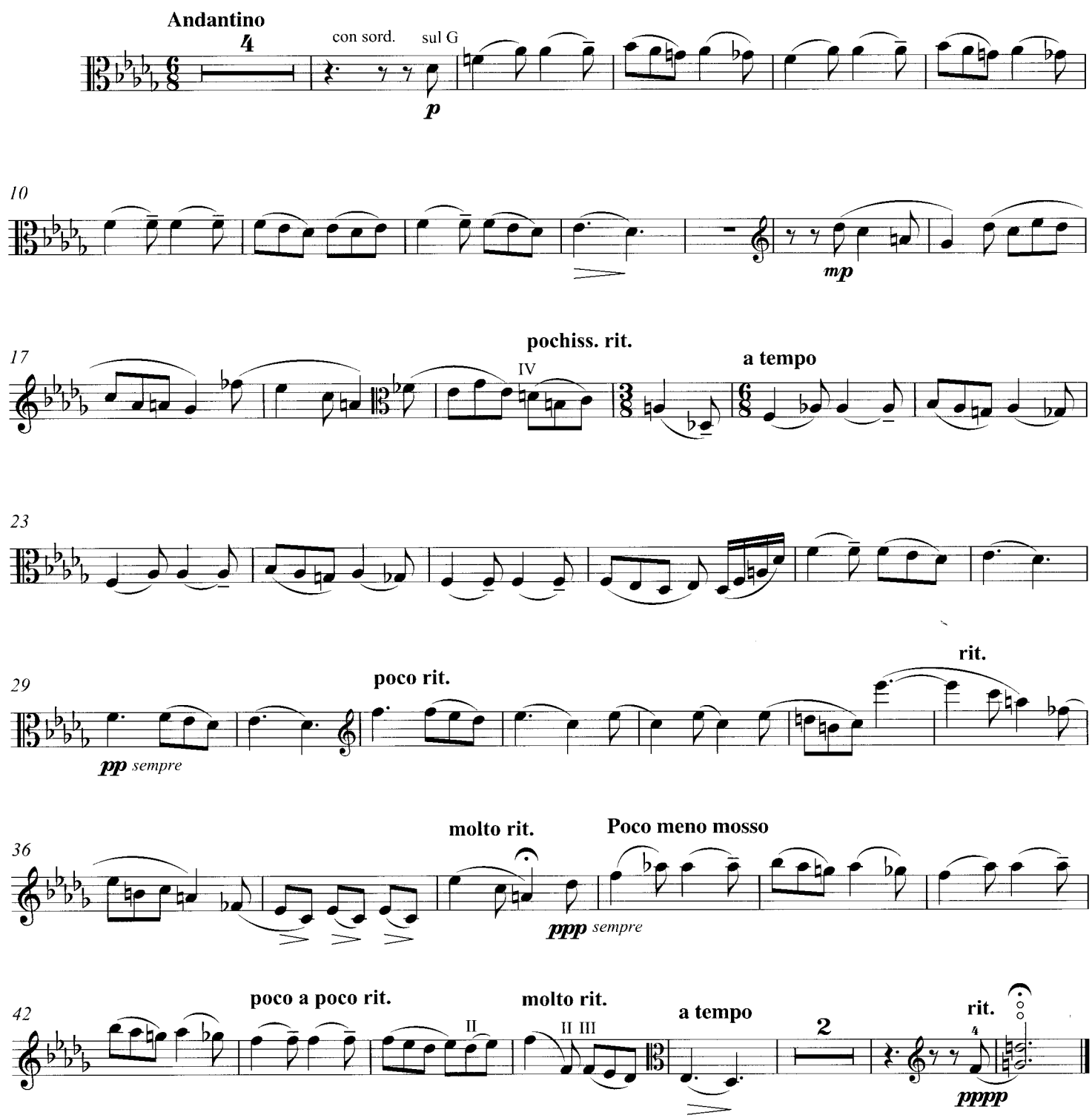
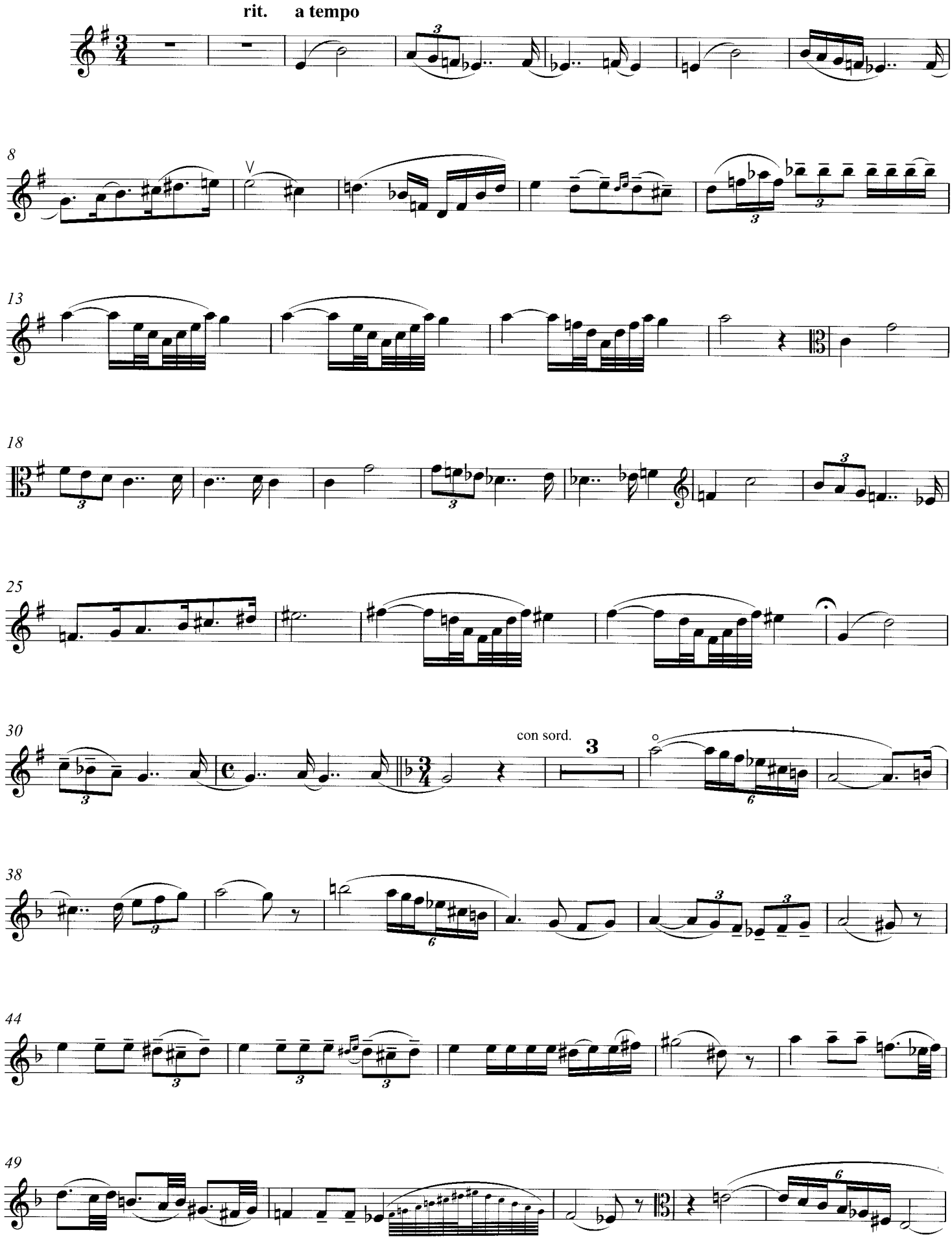


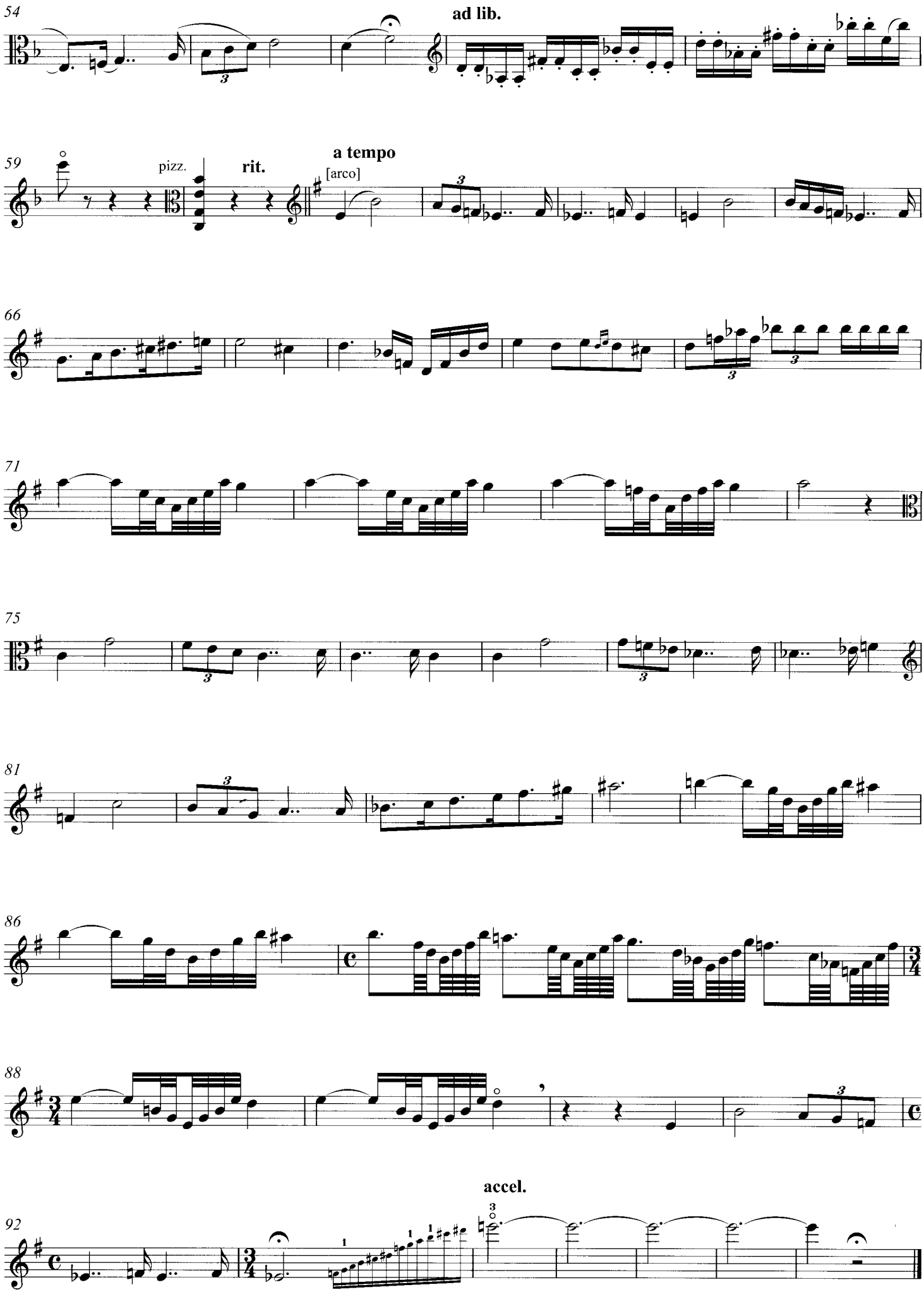
Lullaby

An Arrangement of an Ancient Irish Tune

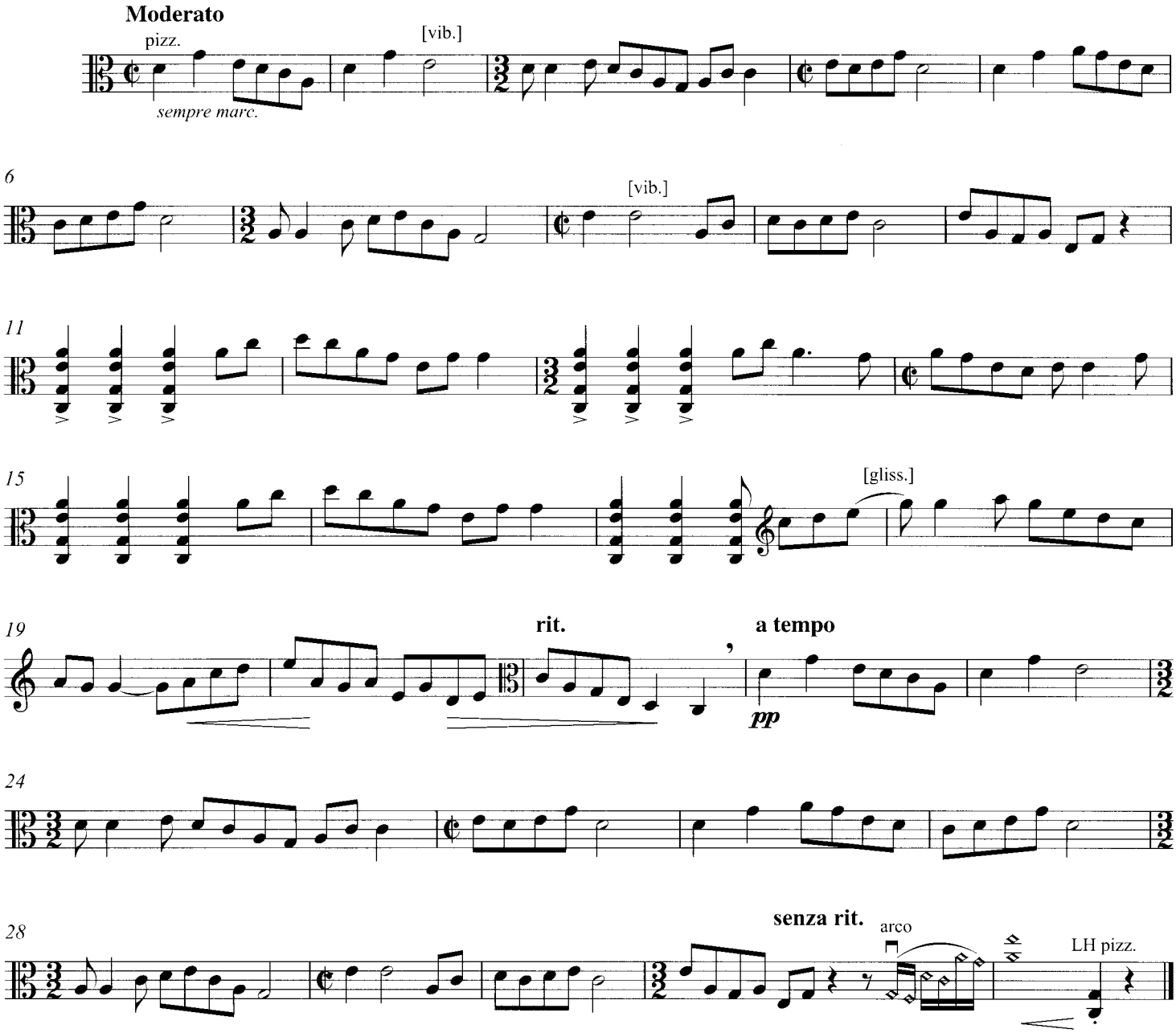


Untitled

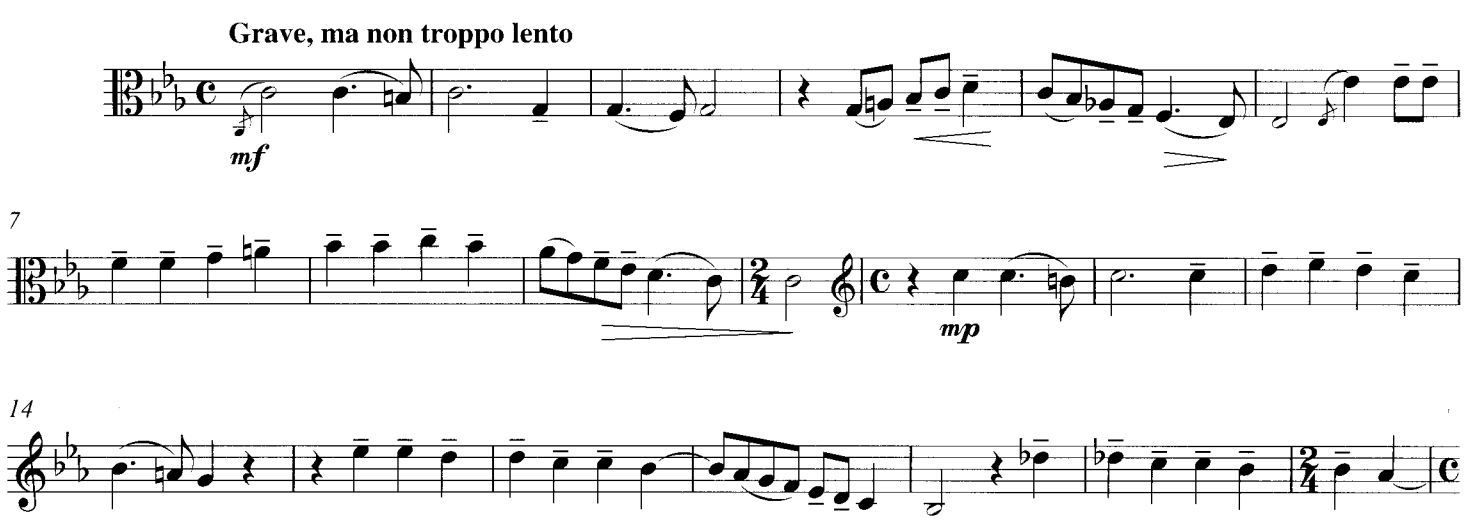



54
ad lib.
59
pizz.
rit.
a tempo
[arco]
66
71
75
81
86
88
accel.
92

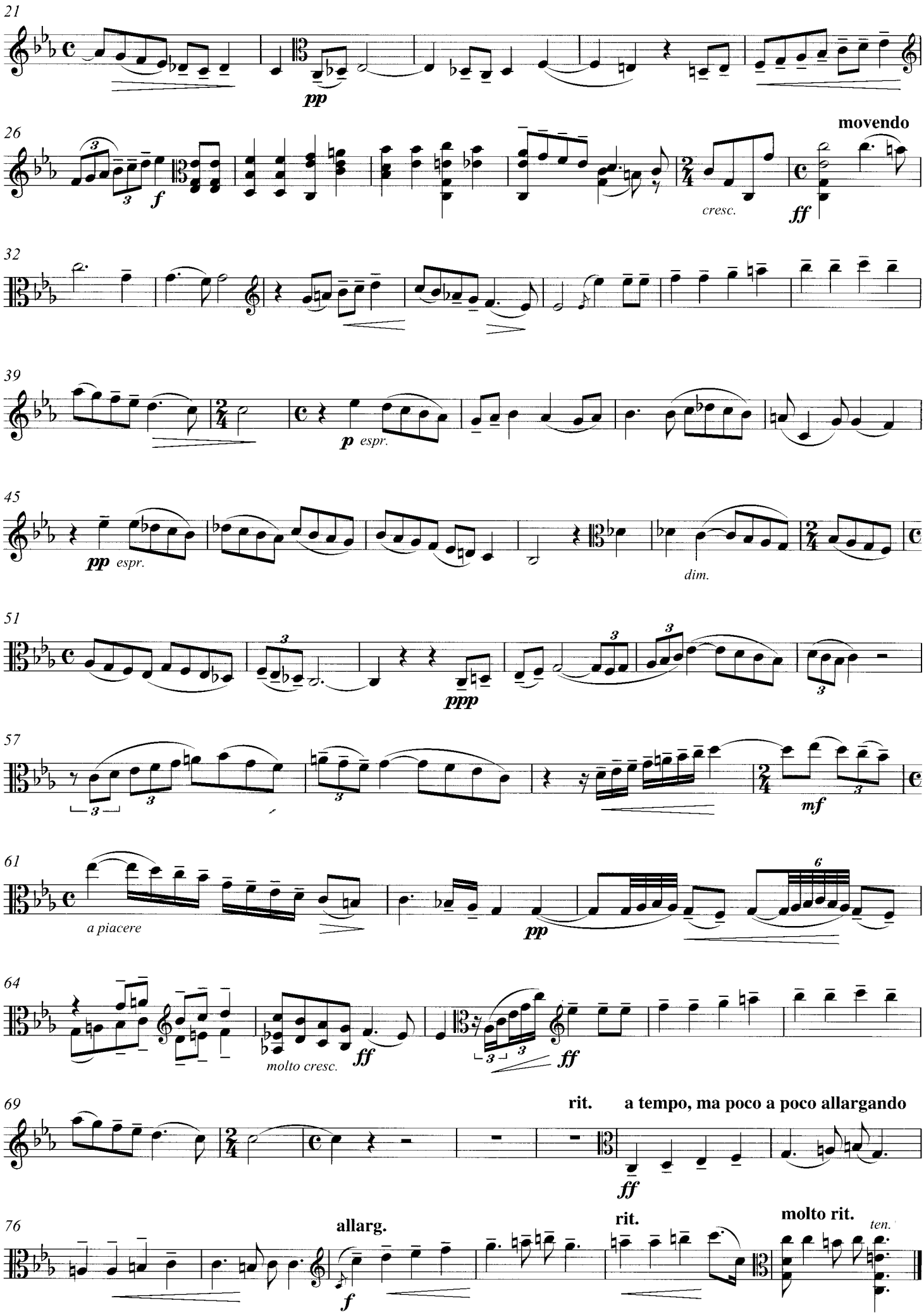
Chinese Puzzle



Passacaglia
on an Old English Tune*

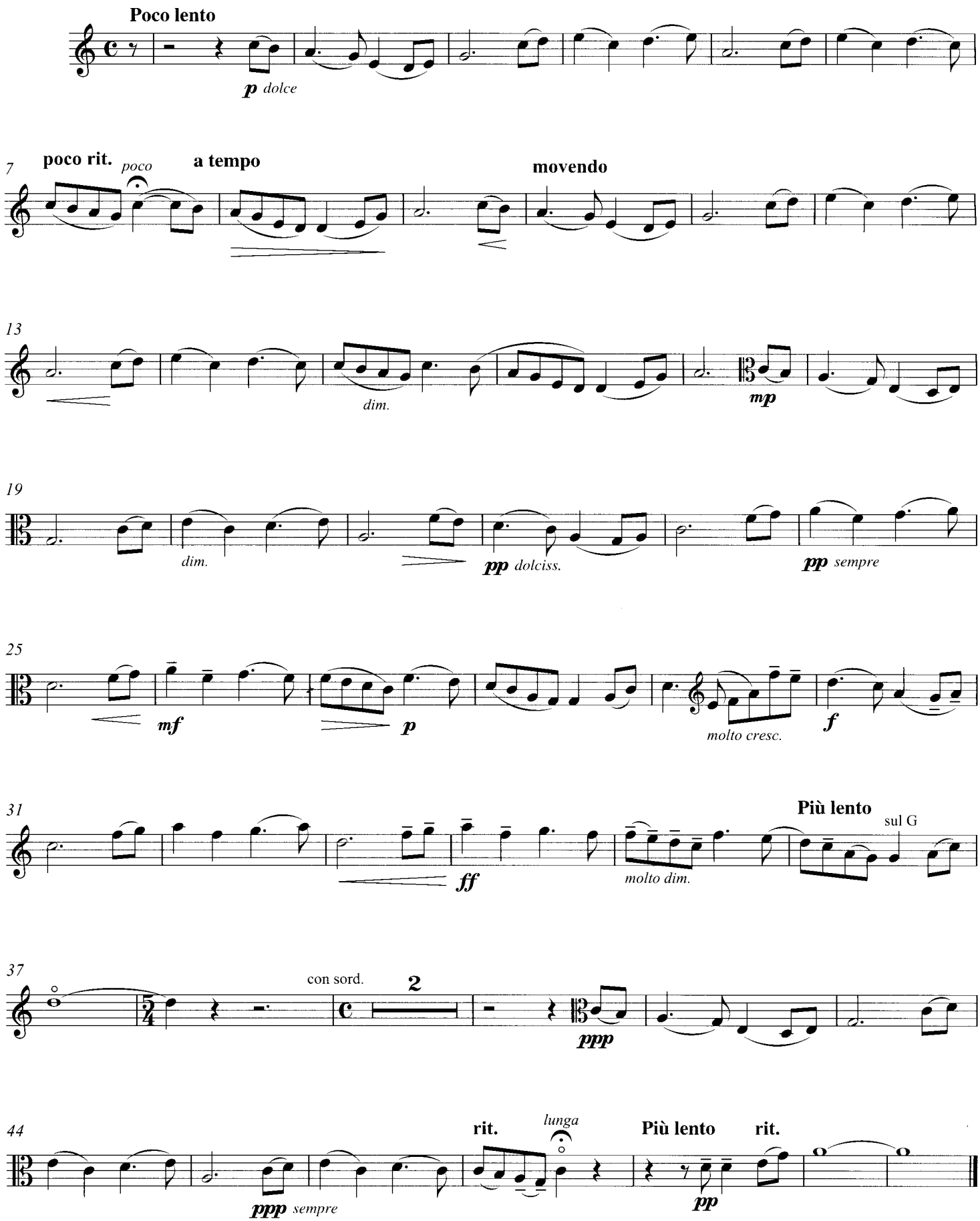


*attributed to Thomas Tallis


21
pp
26
f
movendo
cresc.
ff
32
39
p espr.
45
pp espr.
dim.
51
ppp
57
mf
61
a piacere
pp
6
64
molto cresc.
ff
ff
69
rit.
a tempo, ma poco a poco allargando
ff
76
allarg.
f
rit.
molto rit.
ten.

I'll Bid My Heart Be Still

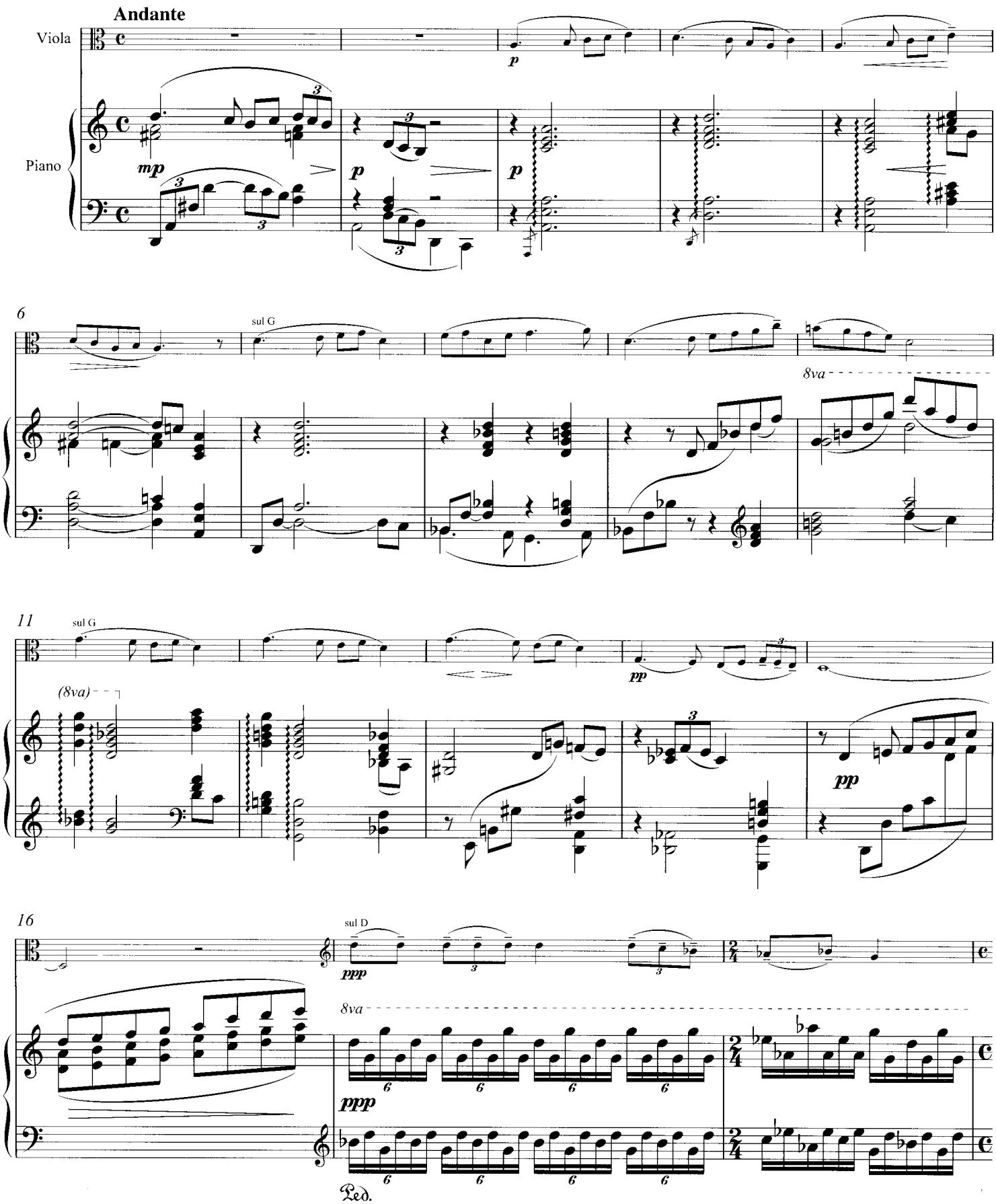
Old Scottish Border Melody,
Rebecca Clarke, *arr.*



Shorter Pieces for Viola and Piano

Rebecca Clarke

Lullaby



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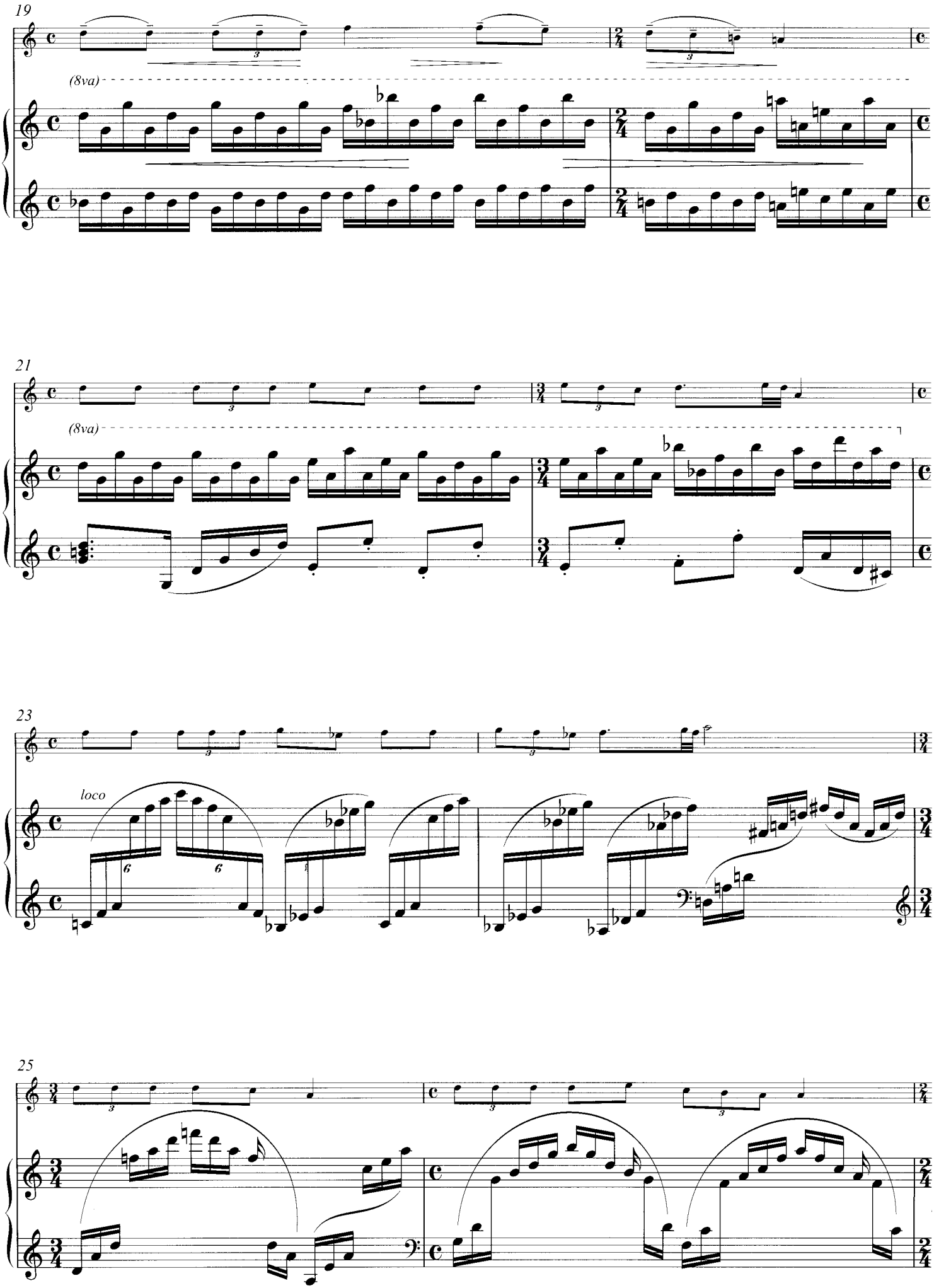
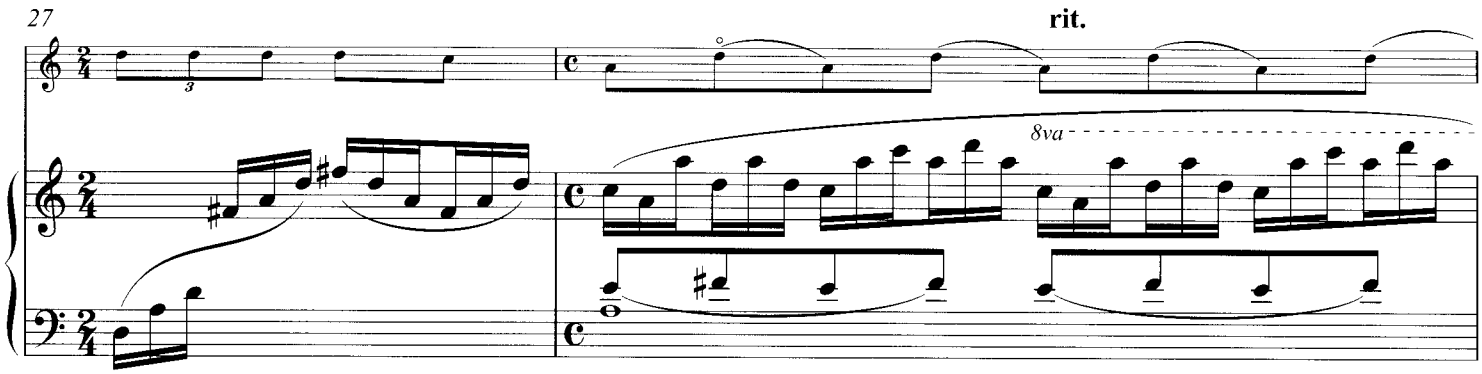
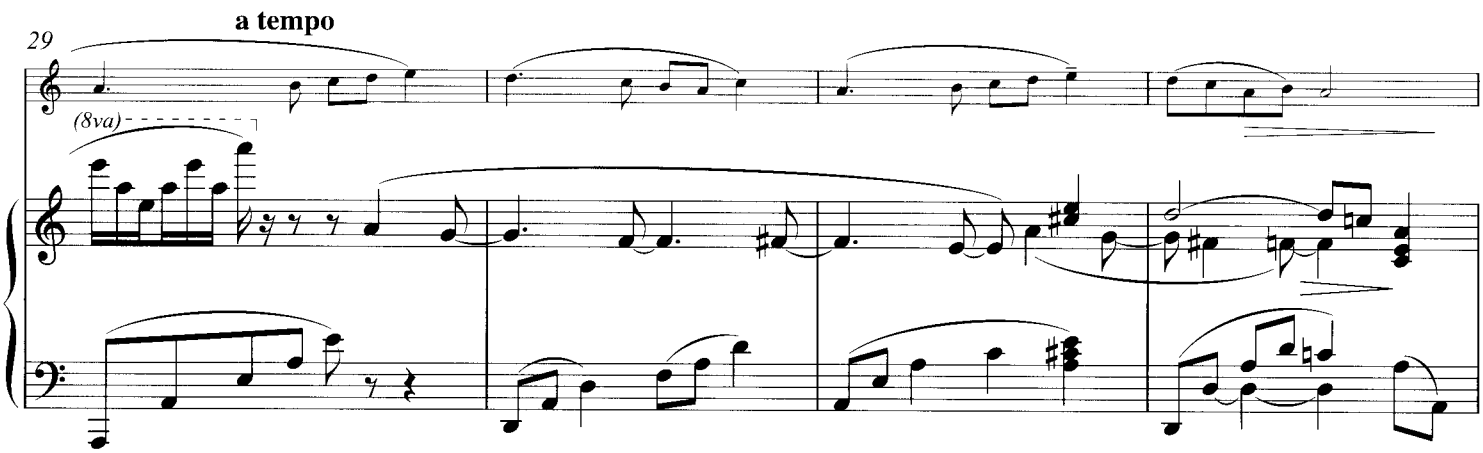
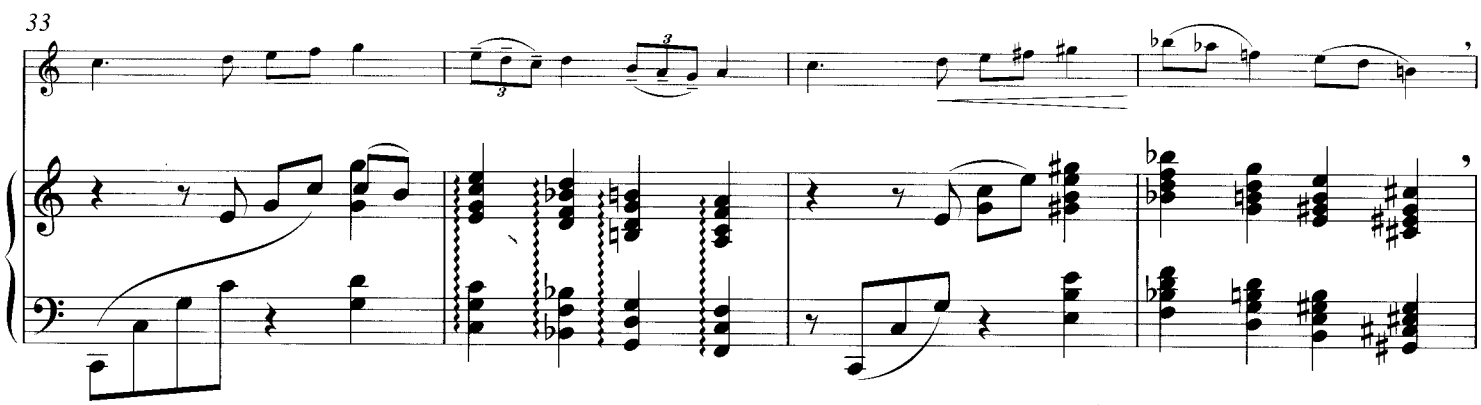
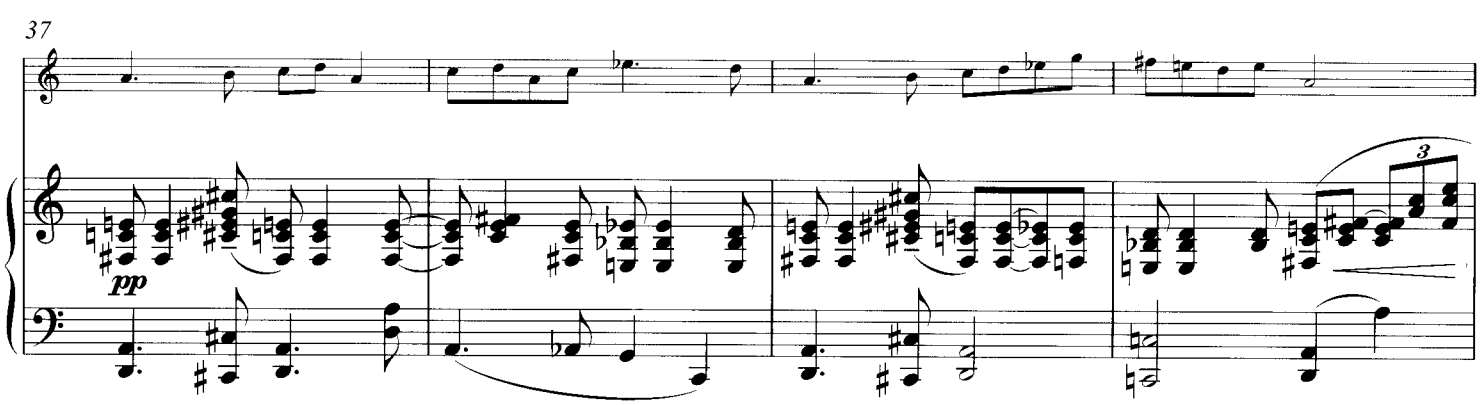
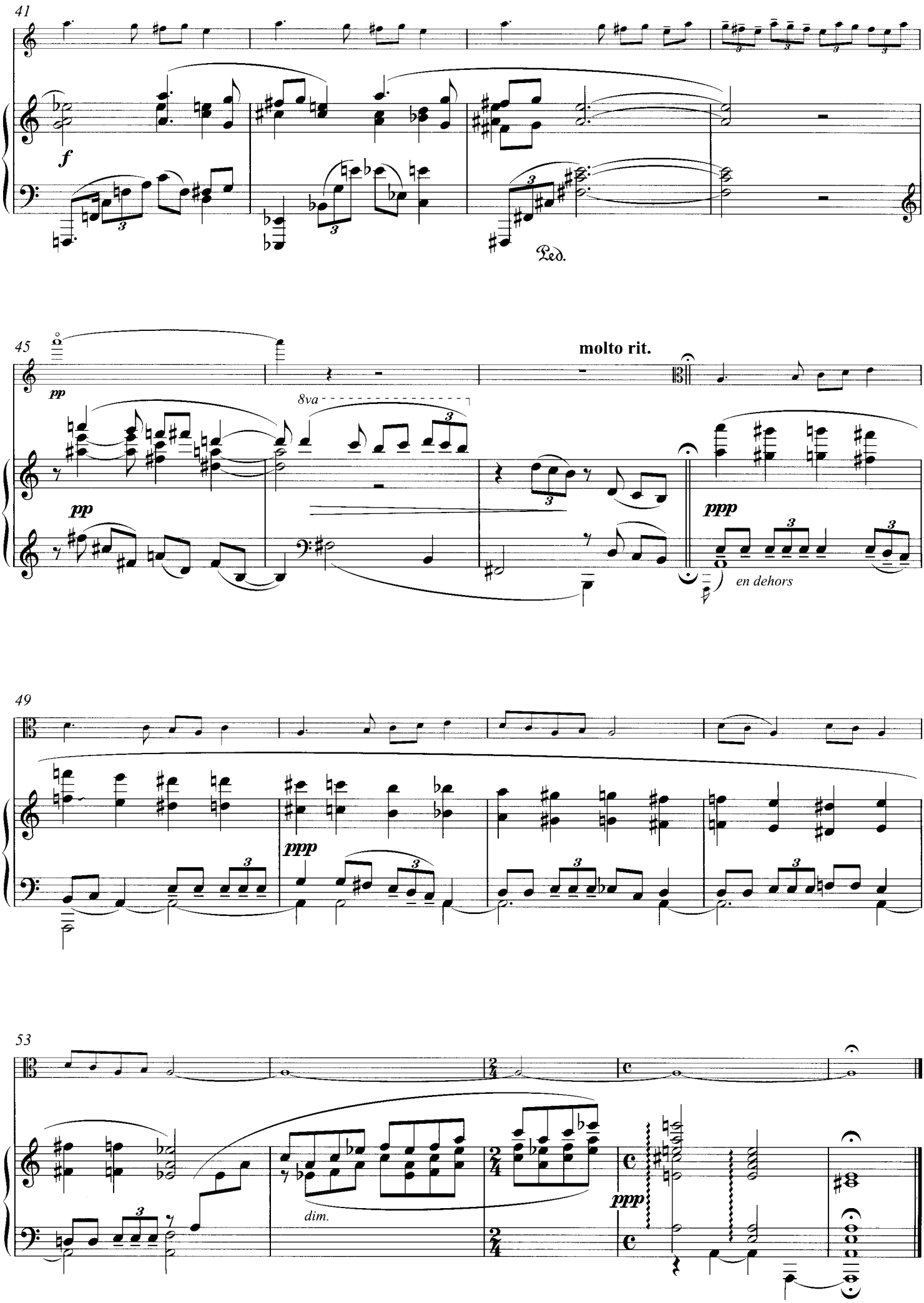

19
(8va)
21
(8va)
23
loco
25


27
rit.
8va


29
a tempo
(8va)


33


37
pp


41
f
Ped.
45
molto rit.
pp
8va
pp
ppp
en dehors
49
ppp
53
dim.
ppp

Lullaby

An Arrangement of an Ancient Irish Tune

Rebecca Clarke

Andantino

con sord. sul G

p

simply and monotonously

p una corda

7

13

mp

senza dim.

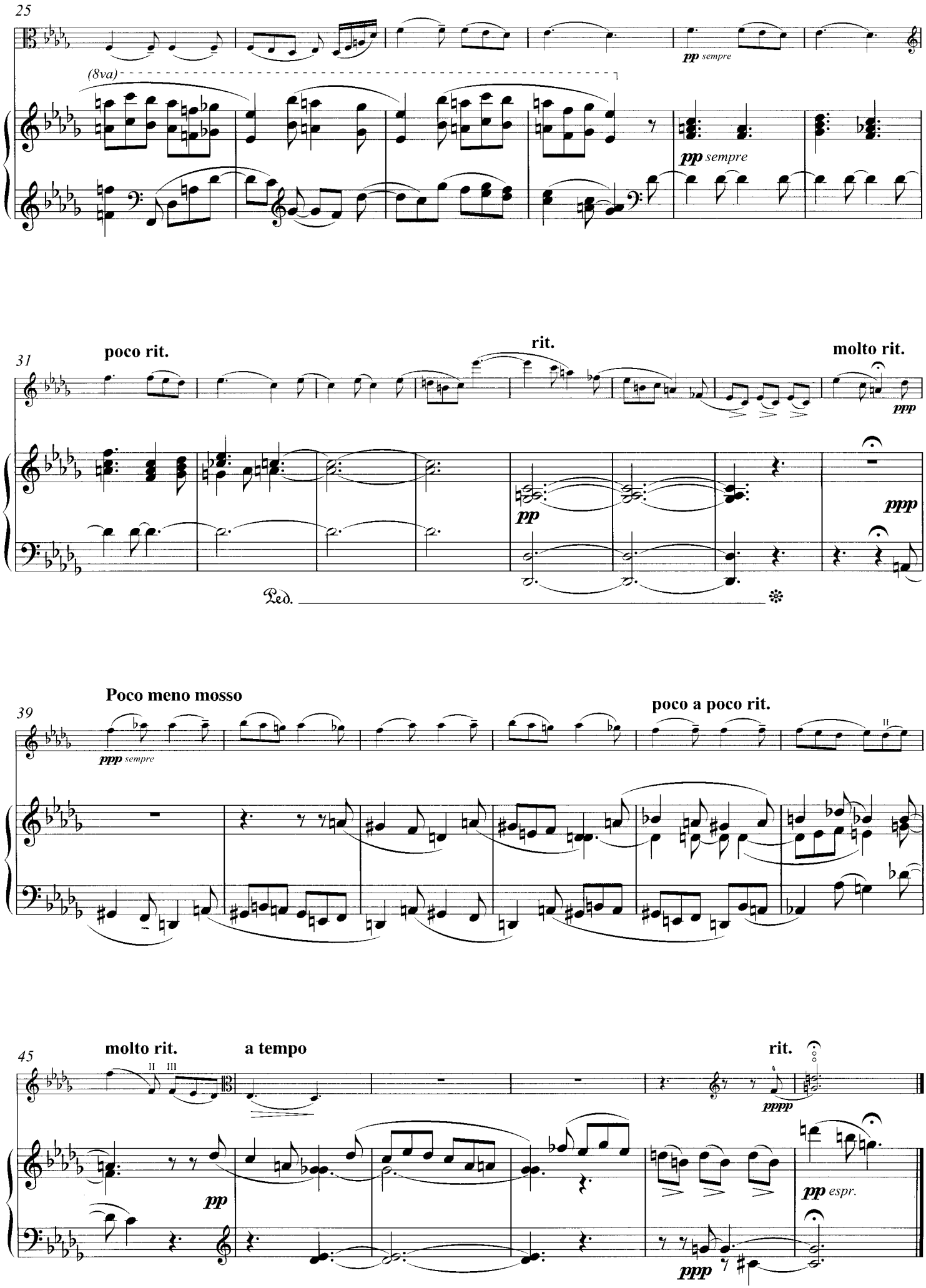
19

pochiss. rit. **a tempo**

IV

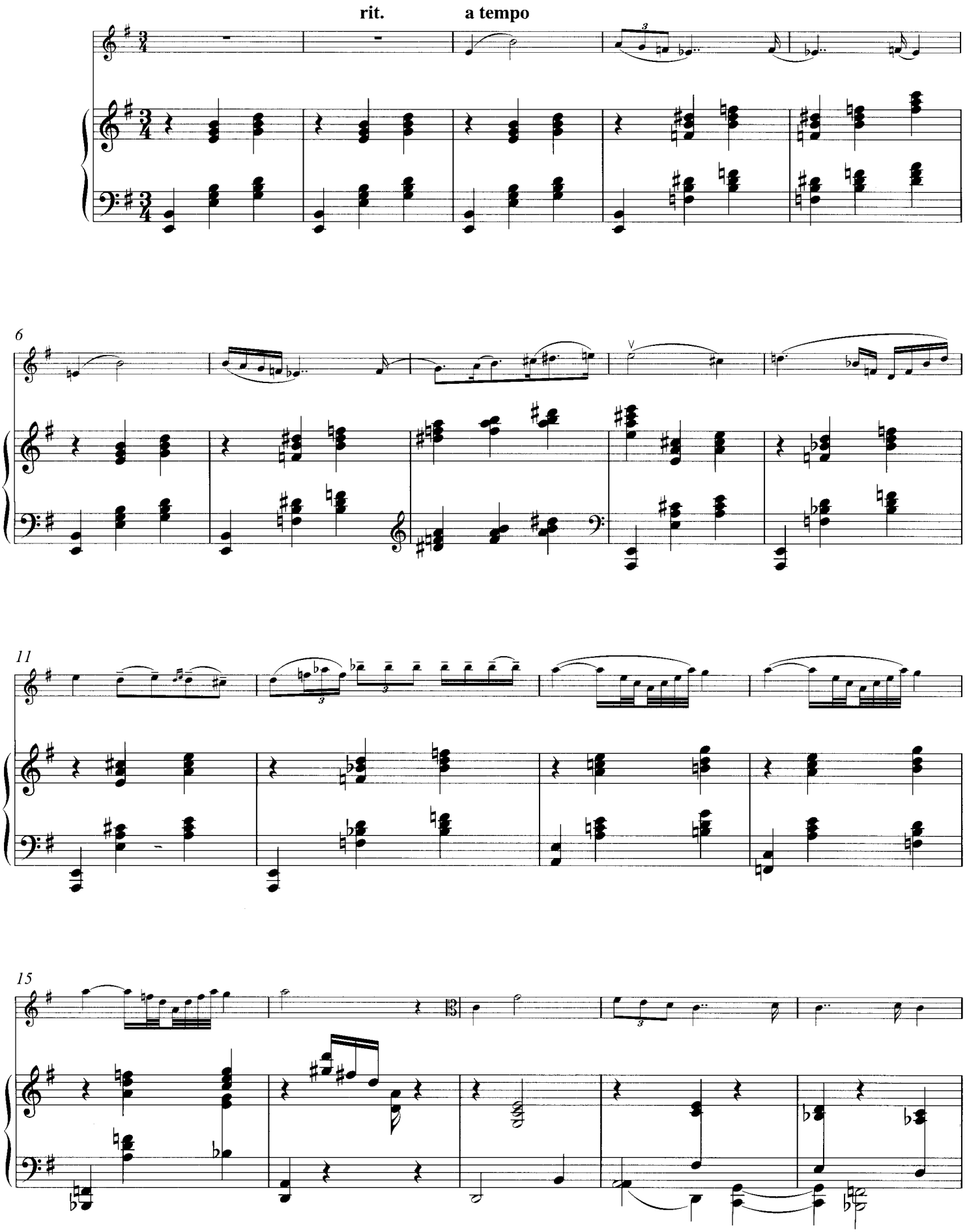
8va

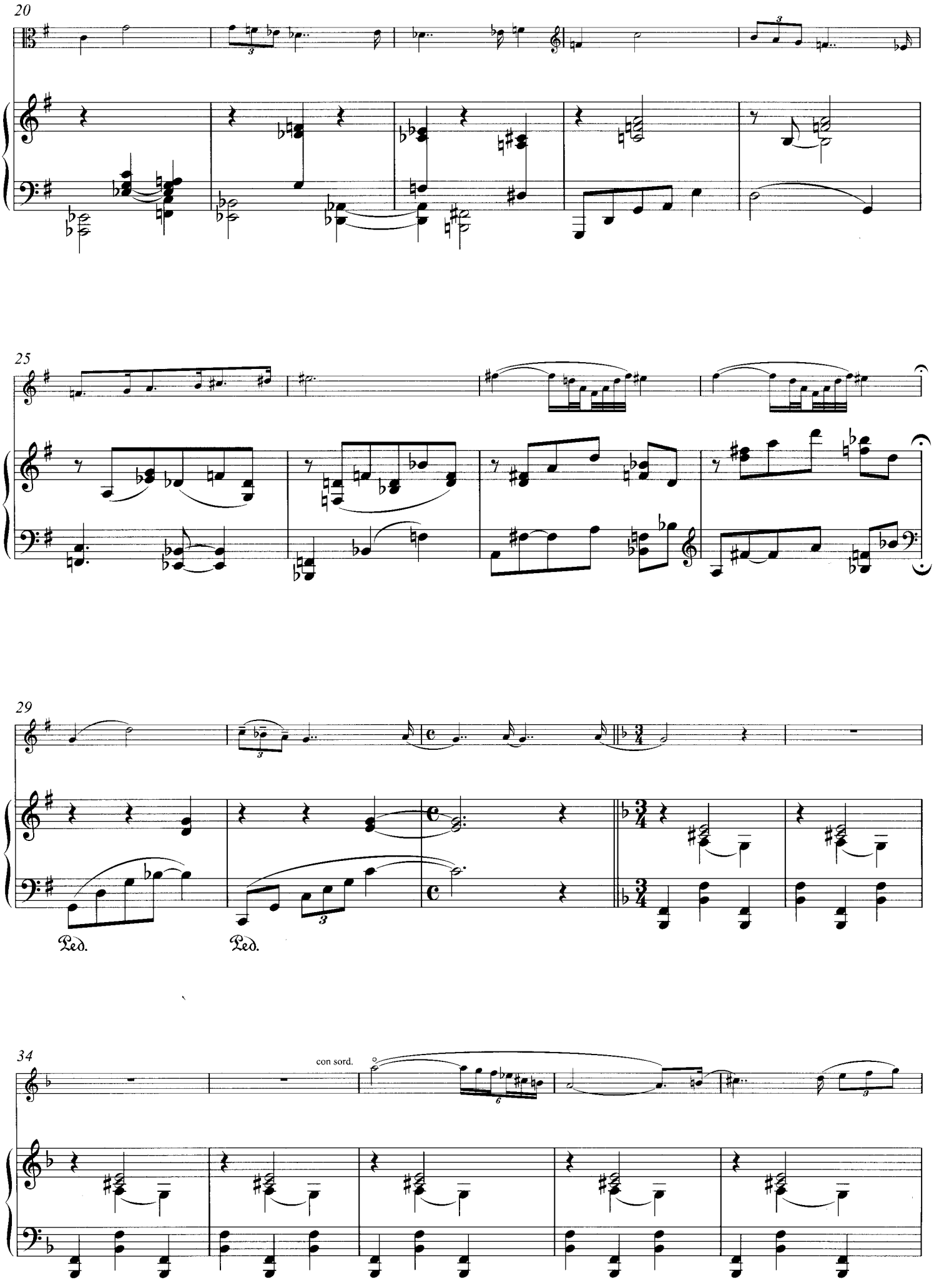
pp

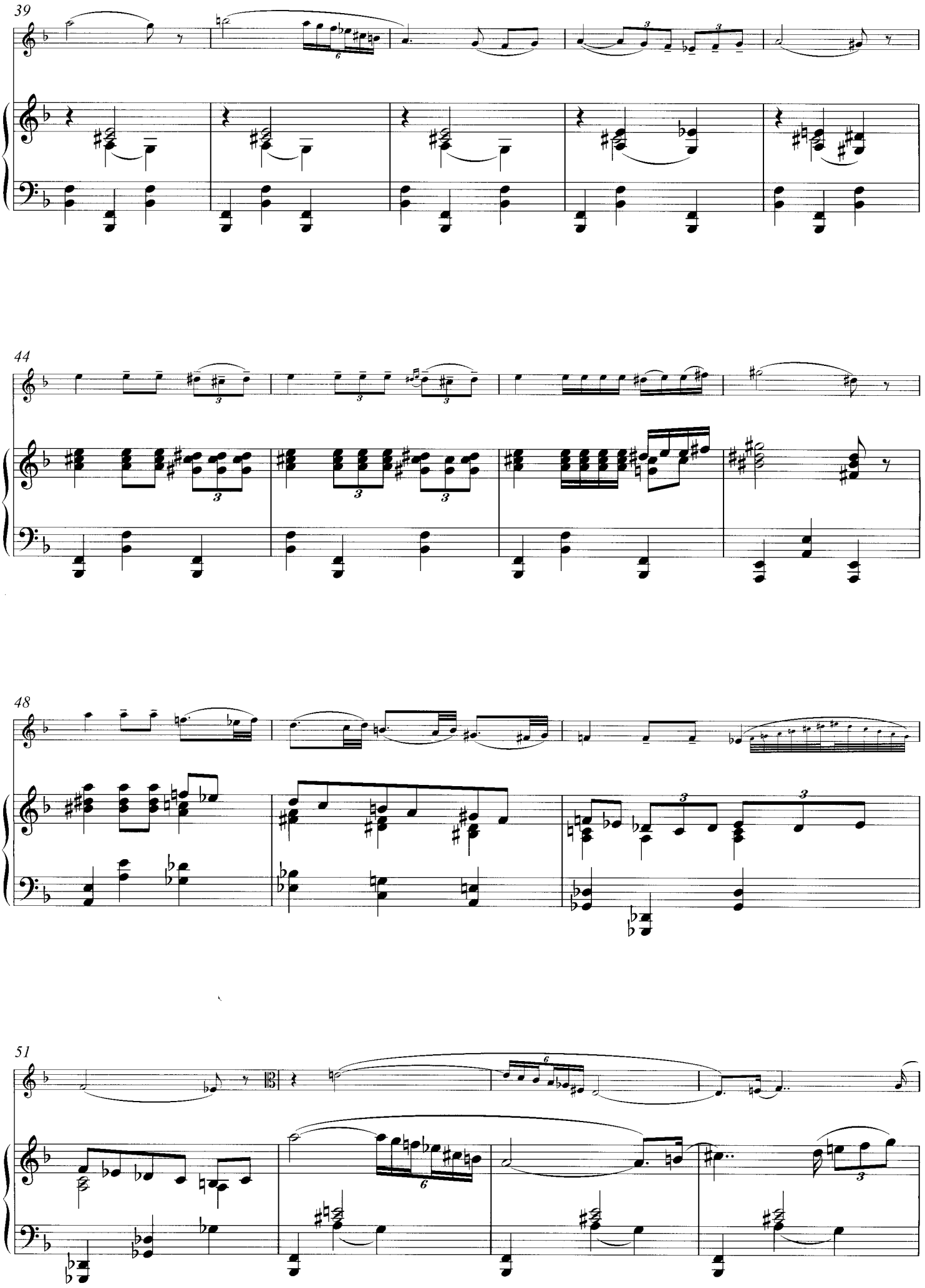

25
(8va)
pp sempre
pp sempre
31
poco rit.
rit.
molto rit.
ppp
pp
ppp
Ped.
39
Poco meno mosso
ppp sempre
poco a poco rit.
45
molto rit.
a tempo
rit.
pppp
pp
pp espr.
ppp

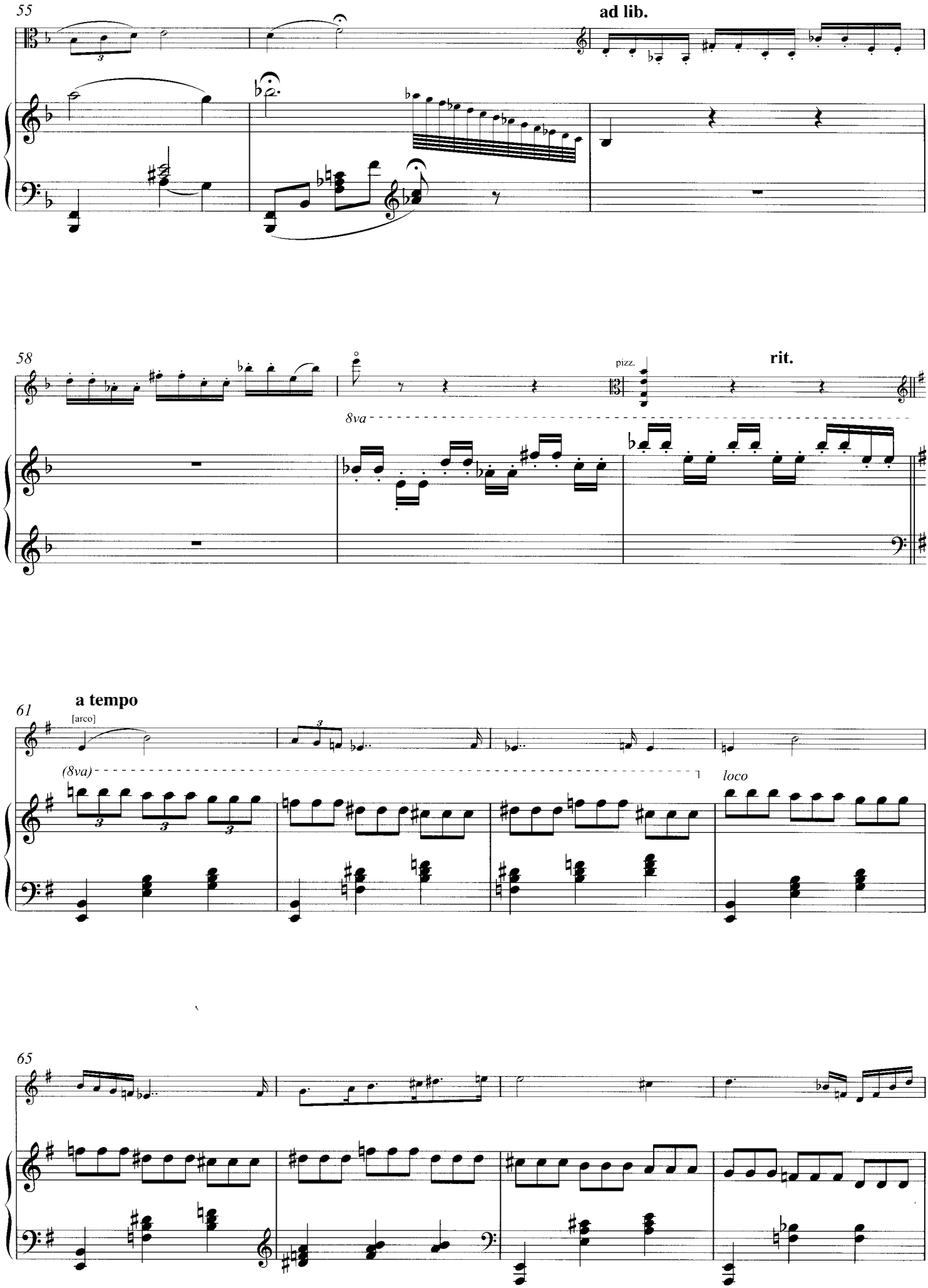
Untitled

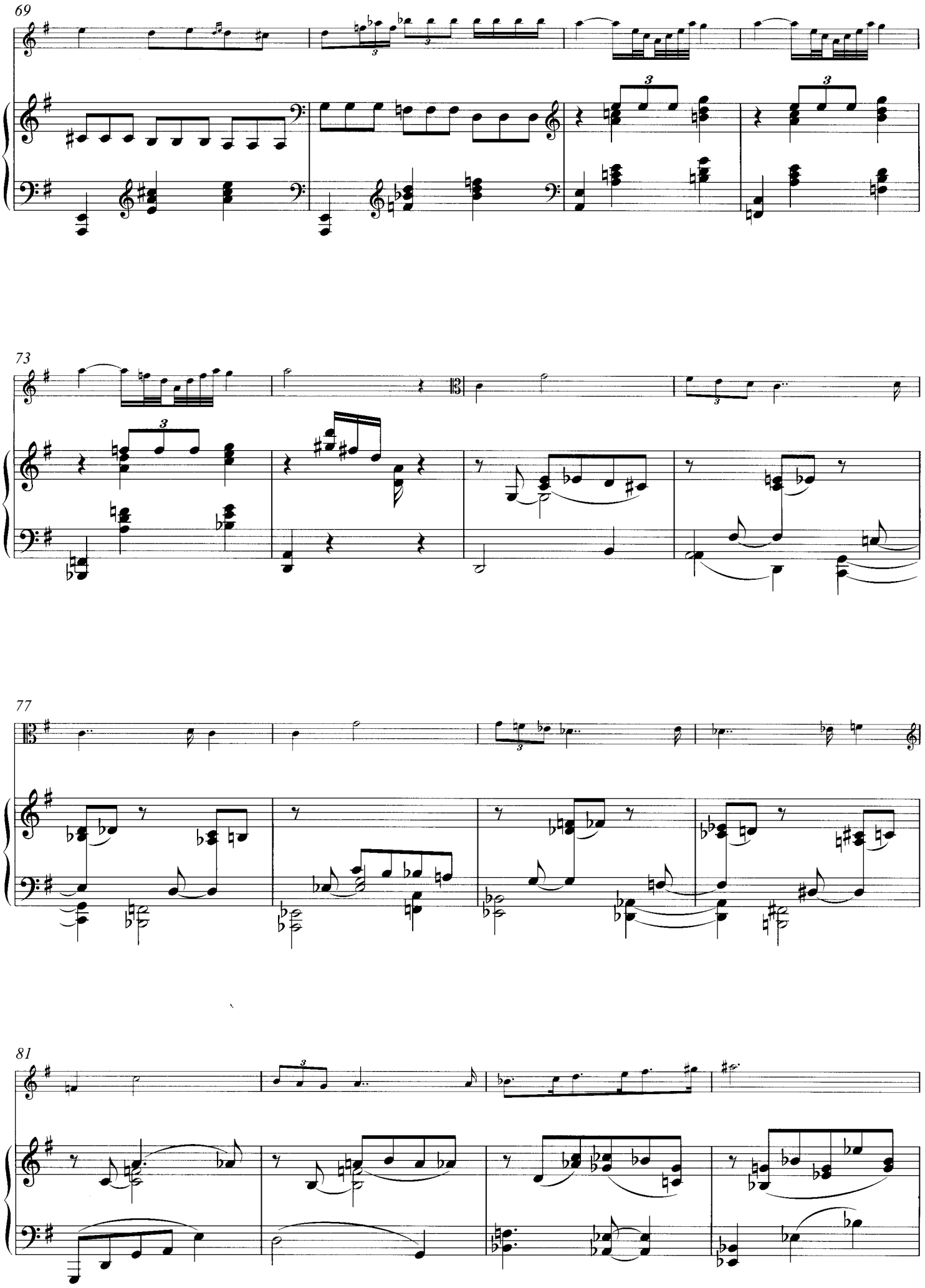
Rebecca Clarke

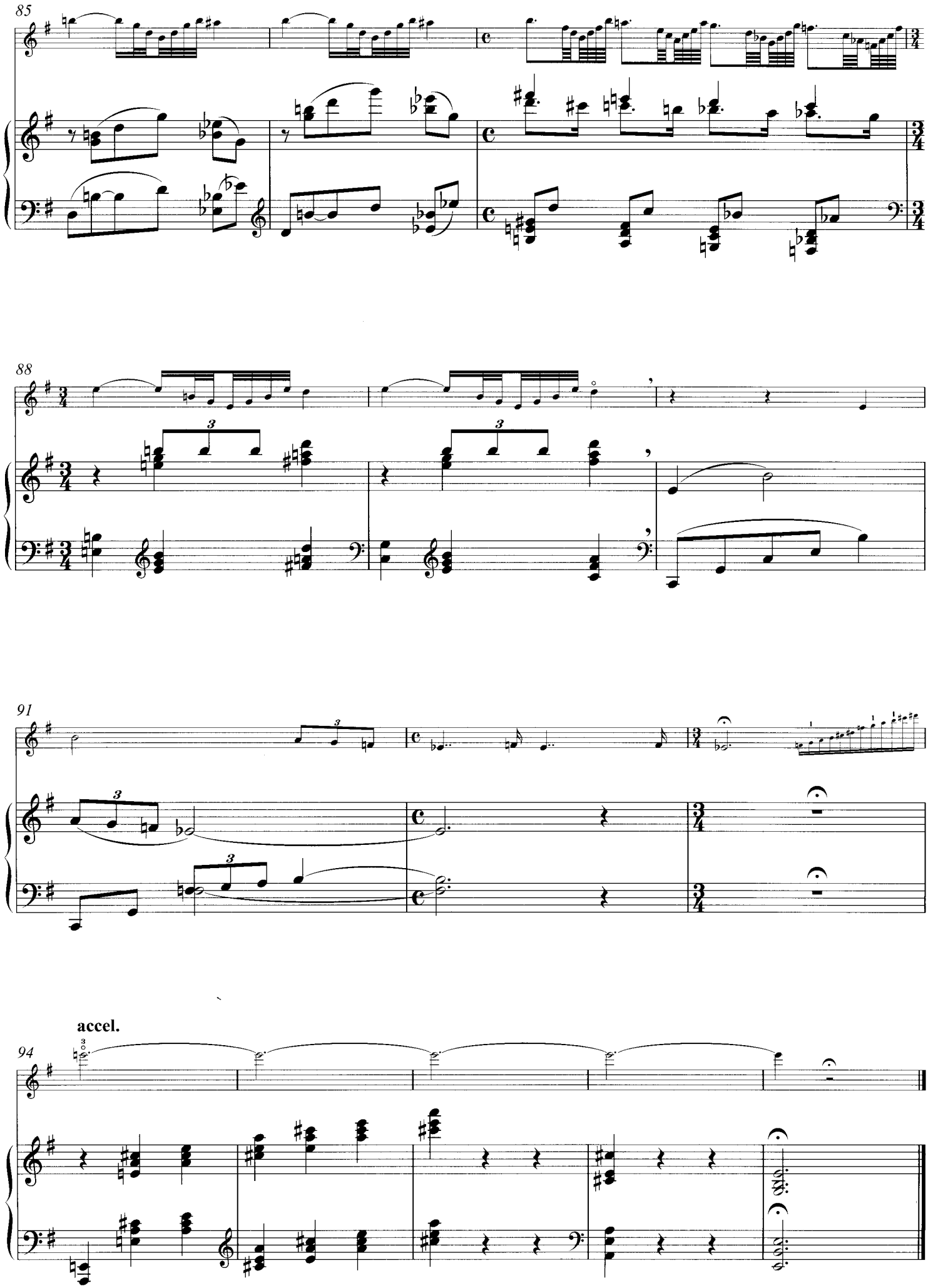



20
25
29
Ped.
Ped.
34
con sord.


39
44
48
51

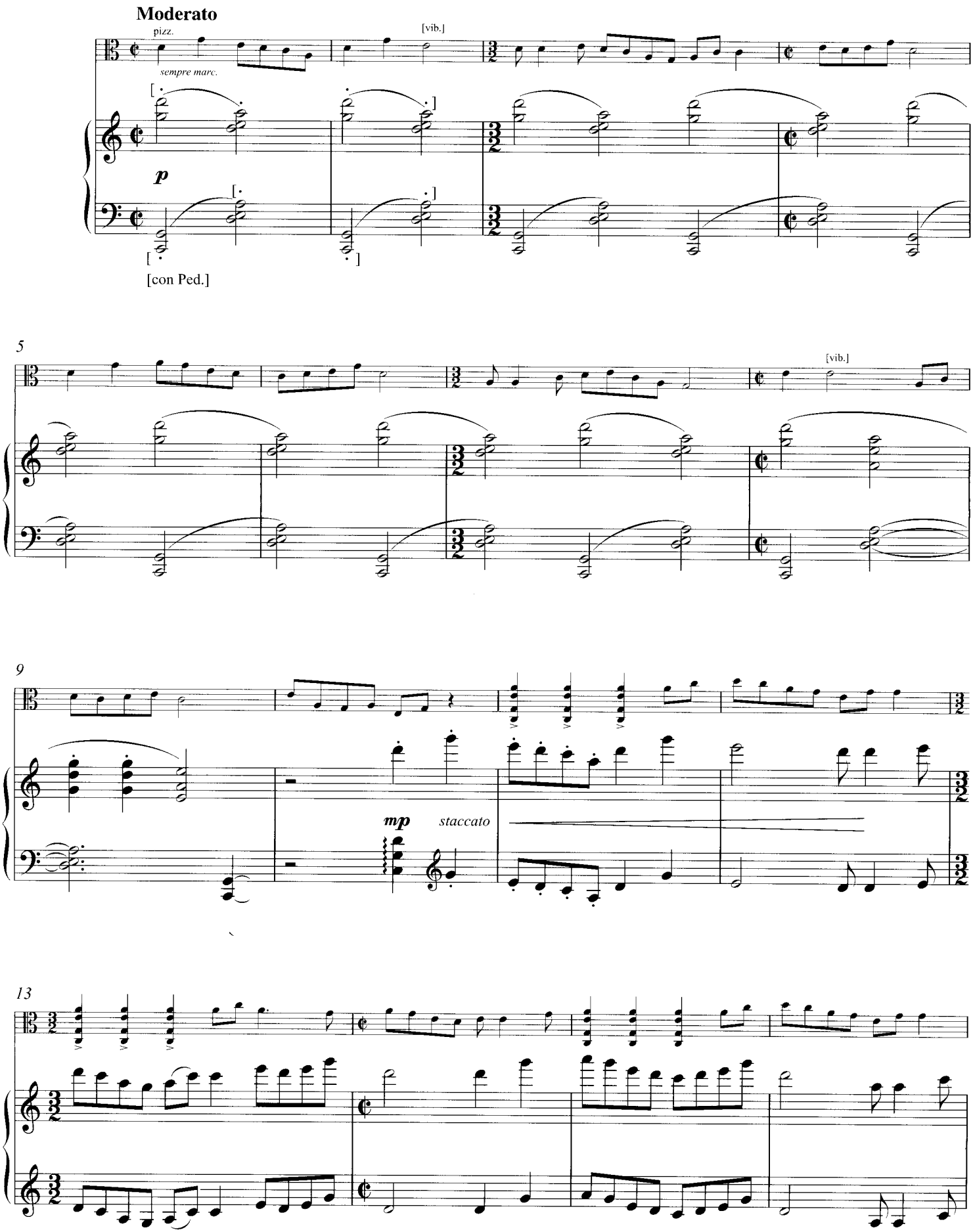

55
ad lib.
58
pizz.
rit.
8va
61
a tempo
[arco]
(8va)
loco
65

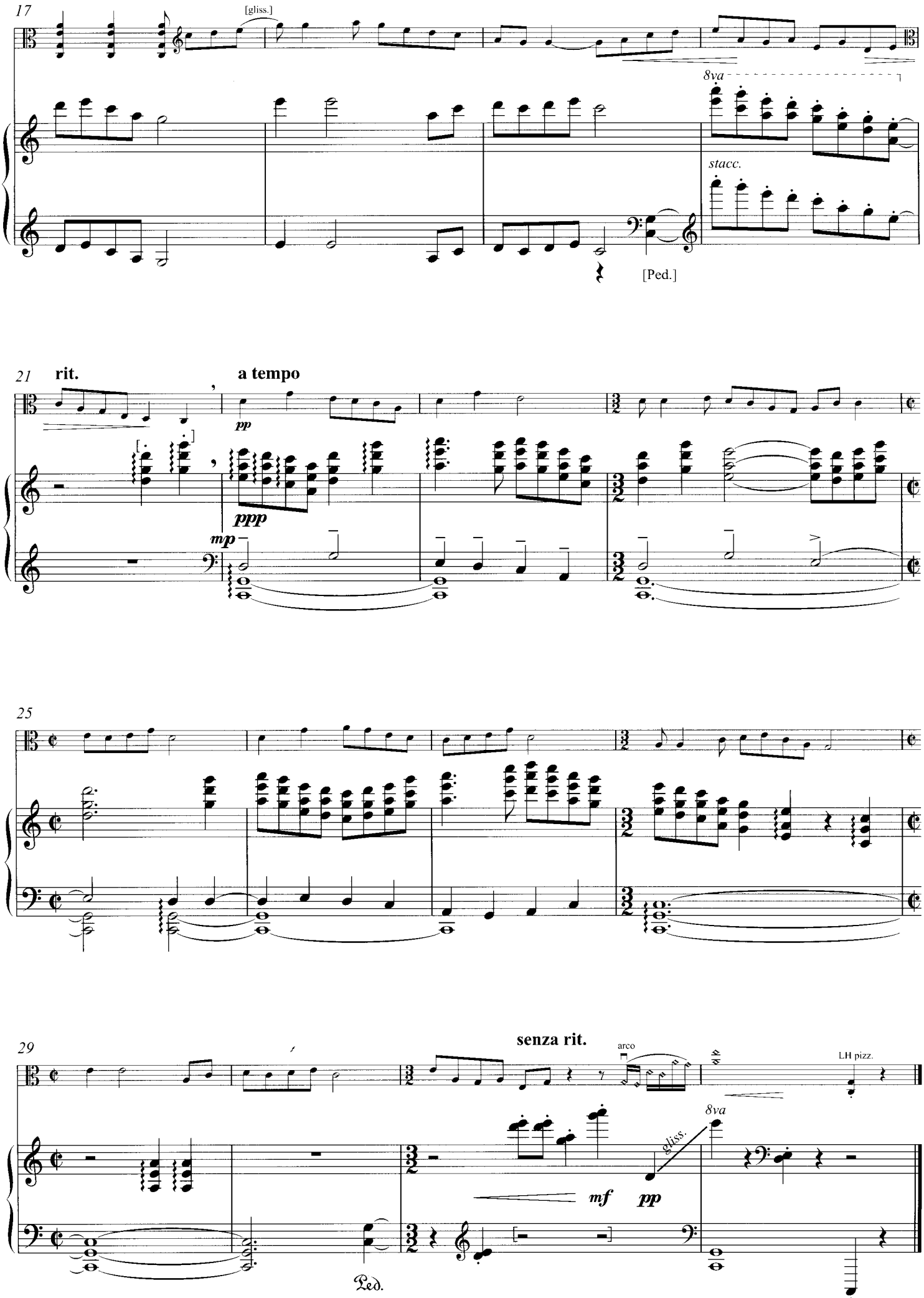

69
73
77
81


85
88
91
accel.
94

Chinese Puzzle

Rebecca Clarke



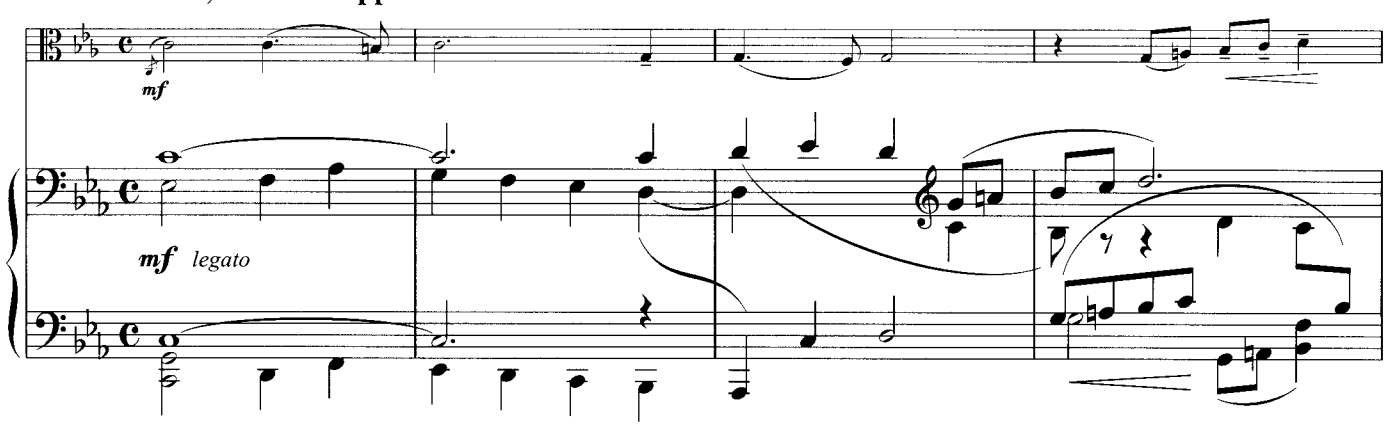

17
[gliss.]
8va
stacc.
[Ped.]
21
rit.
a tempo
pp
ppp
mp
25
29
senza rit.
arco
LH pizz.
8va
gliss.
mf
pp
Ped.

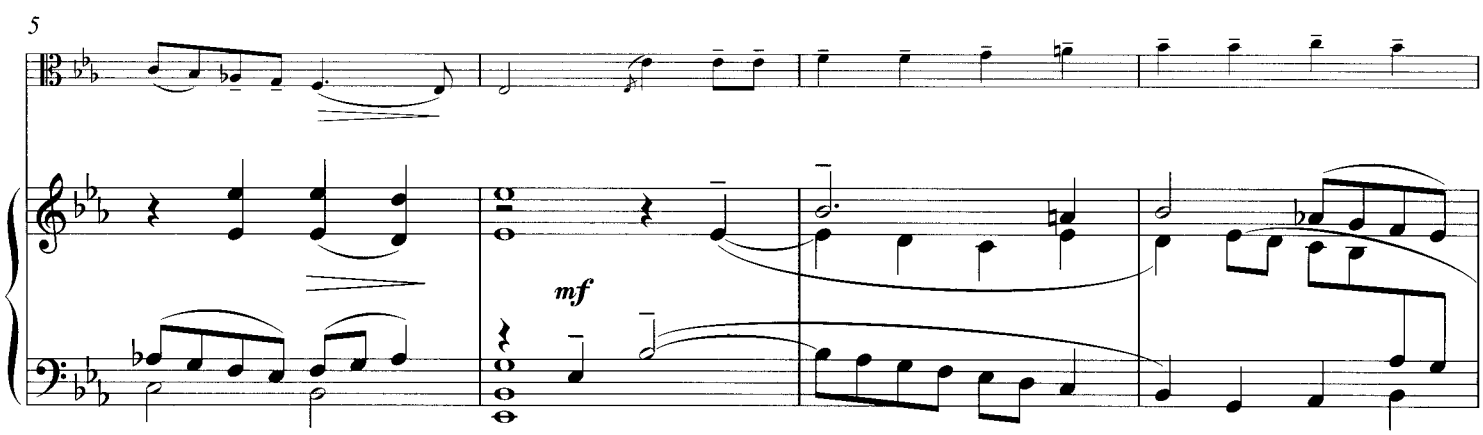
to BB

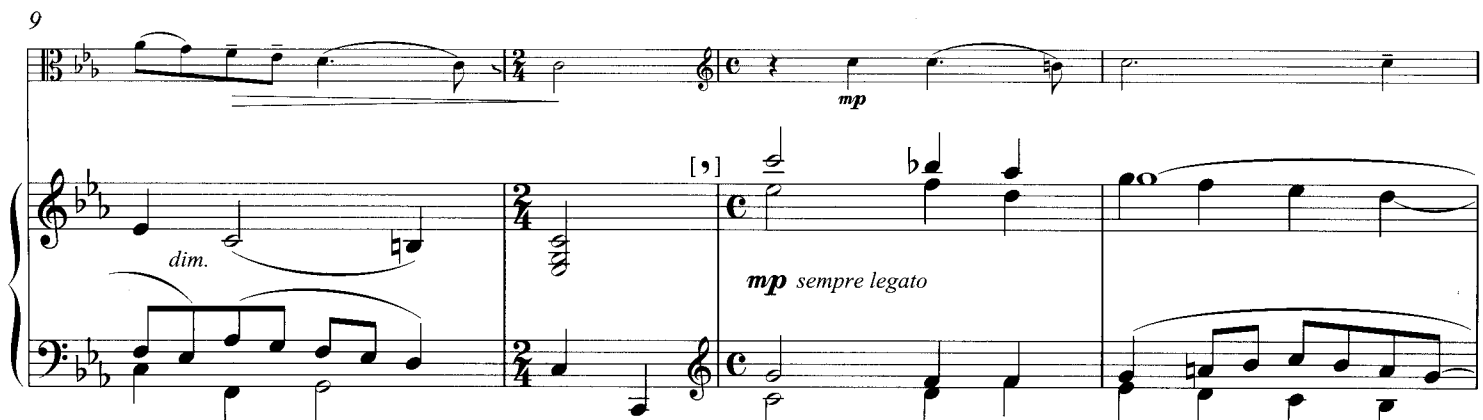
Passacaglia
on an Old English Tune*

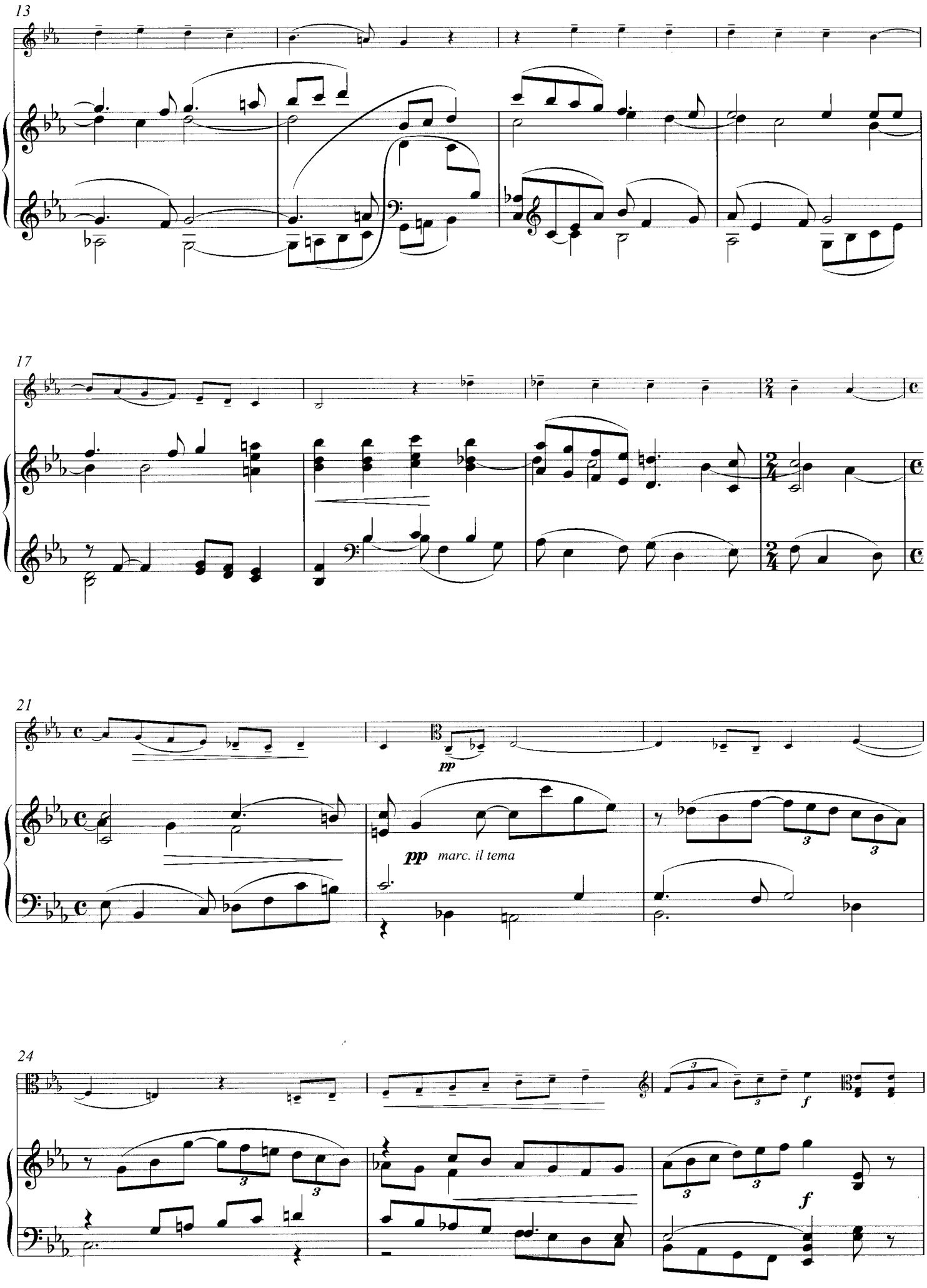
Rebecca Clarke

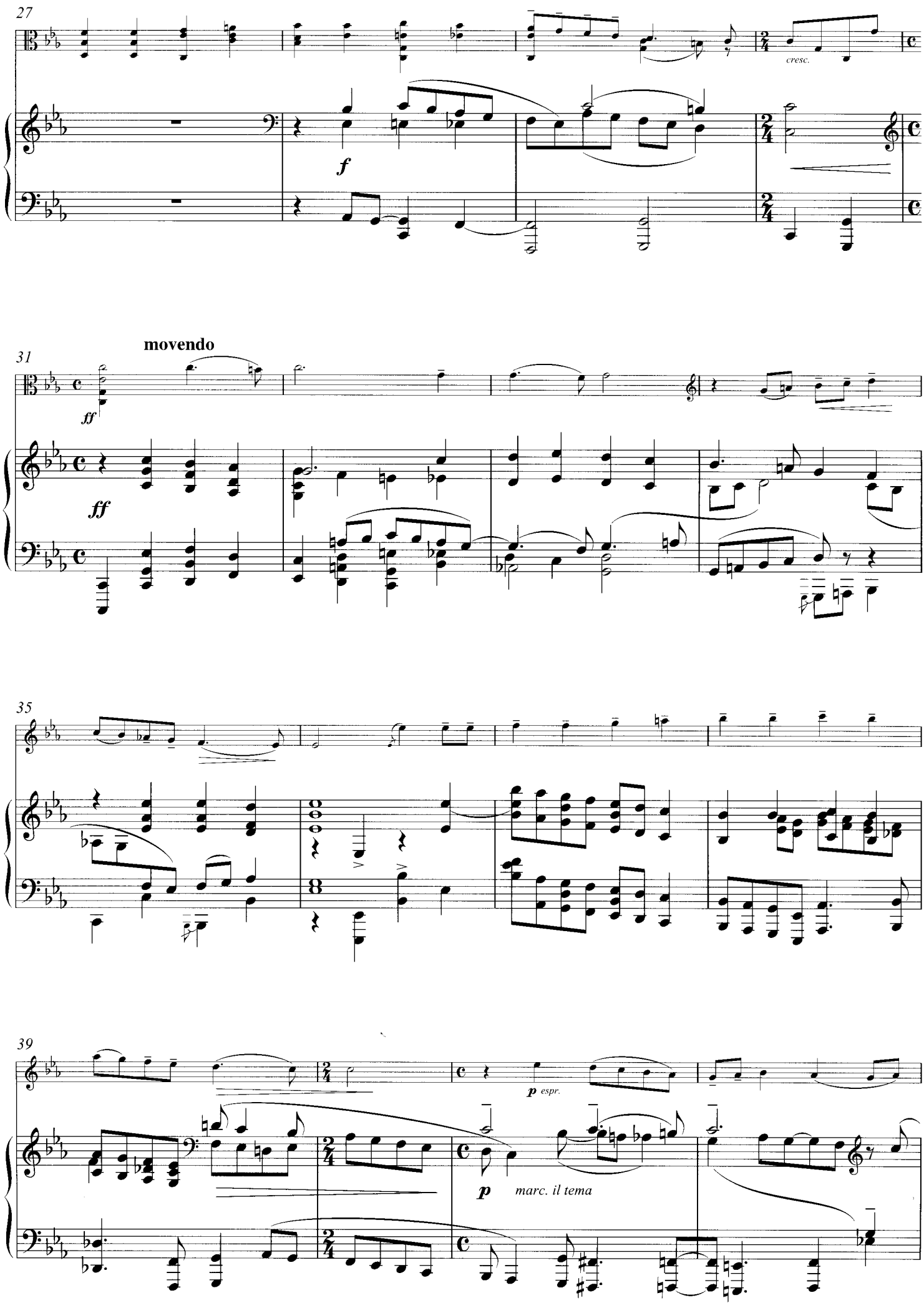
Grave, ma non troppo lento

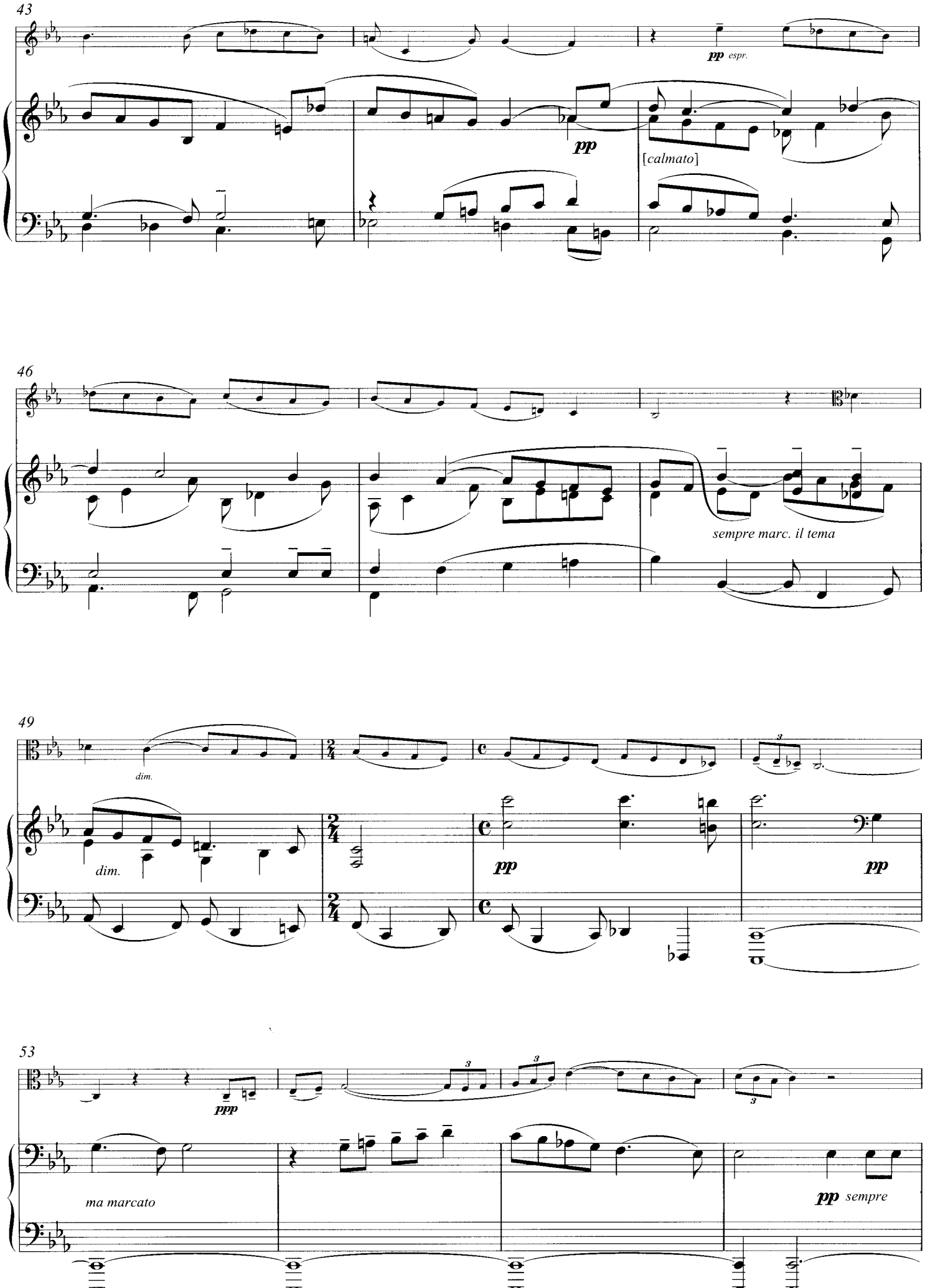


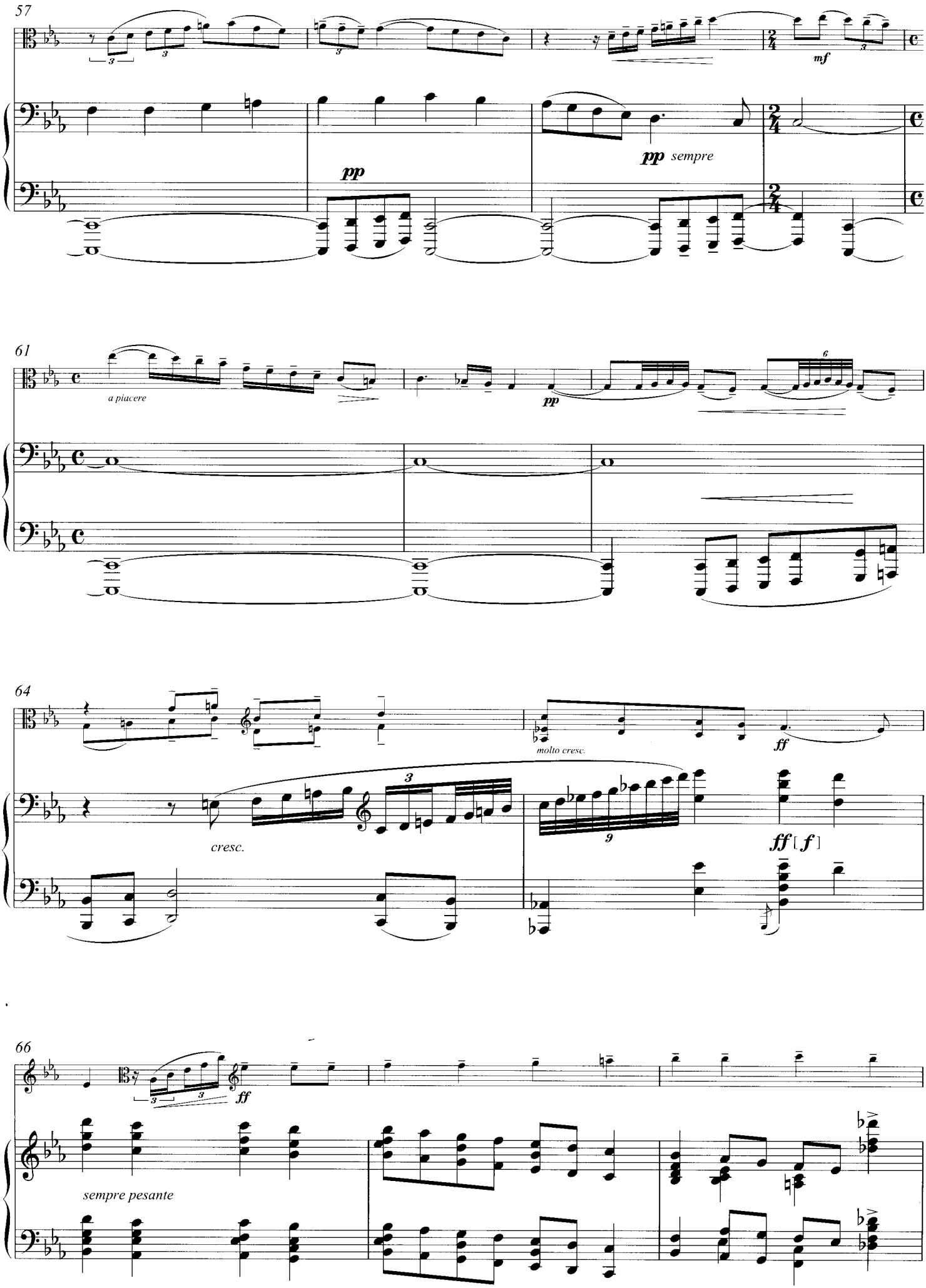


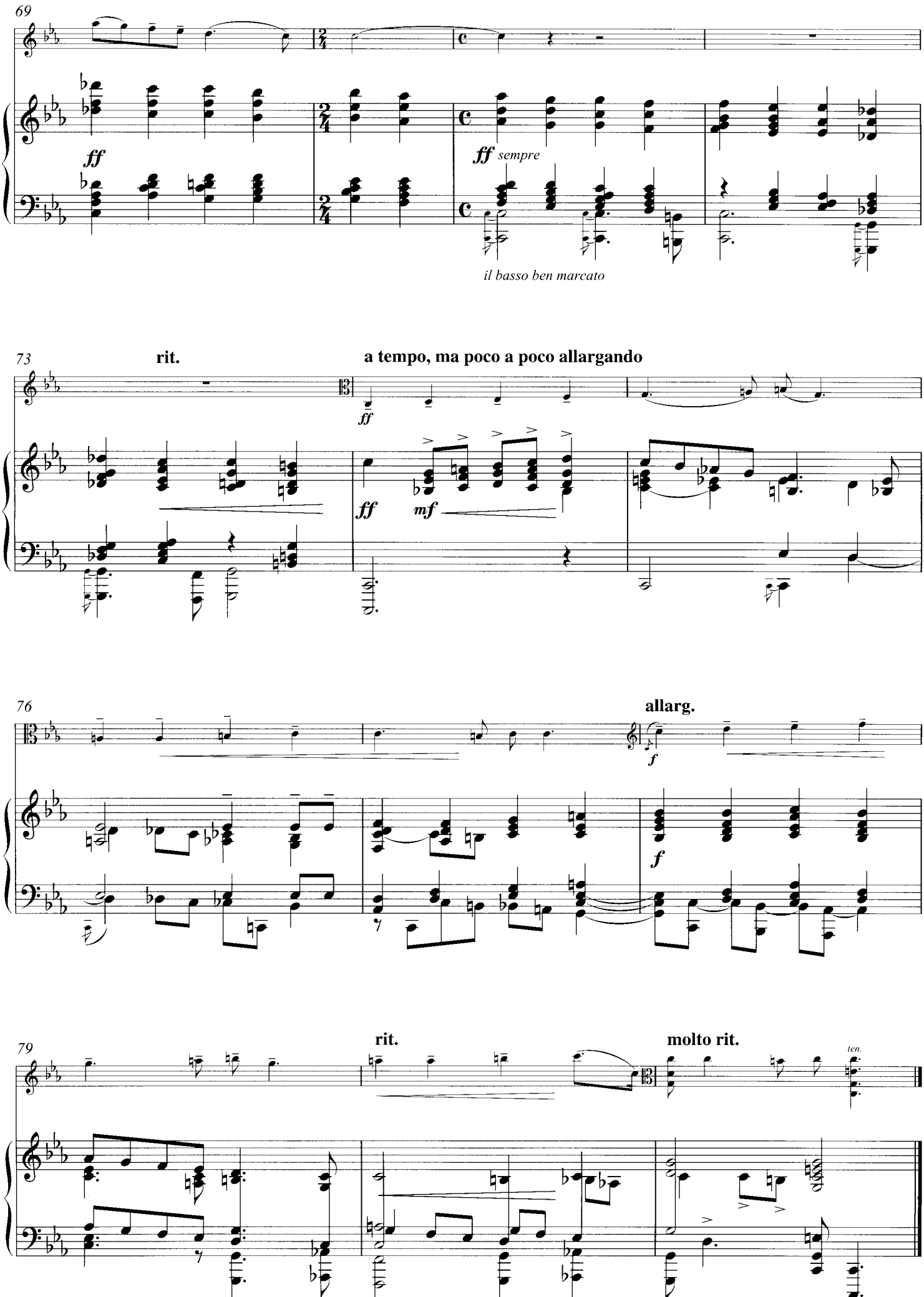



13
17
21
pp
pp marc. il tema
24
f
f


27
cresc.
f
movendo
31
ff
ff
35
39
p espr.
p marc. il tema

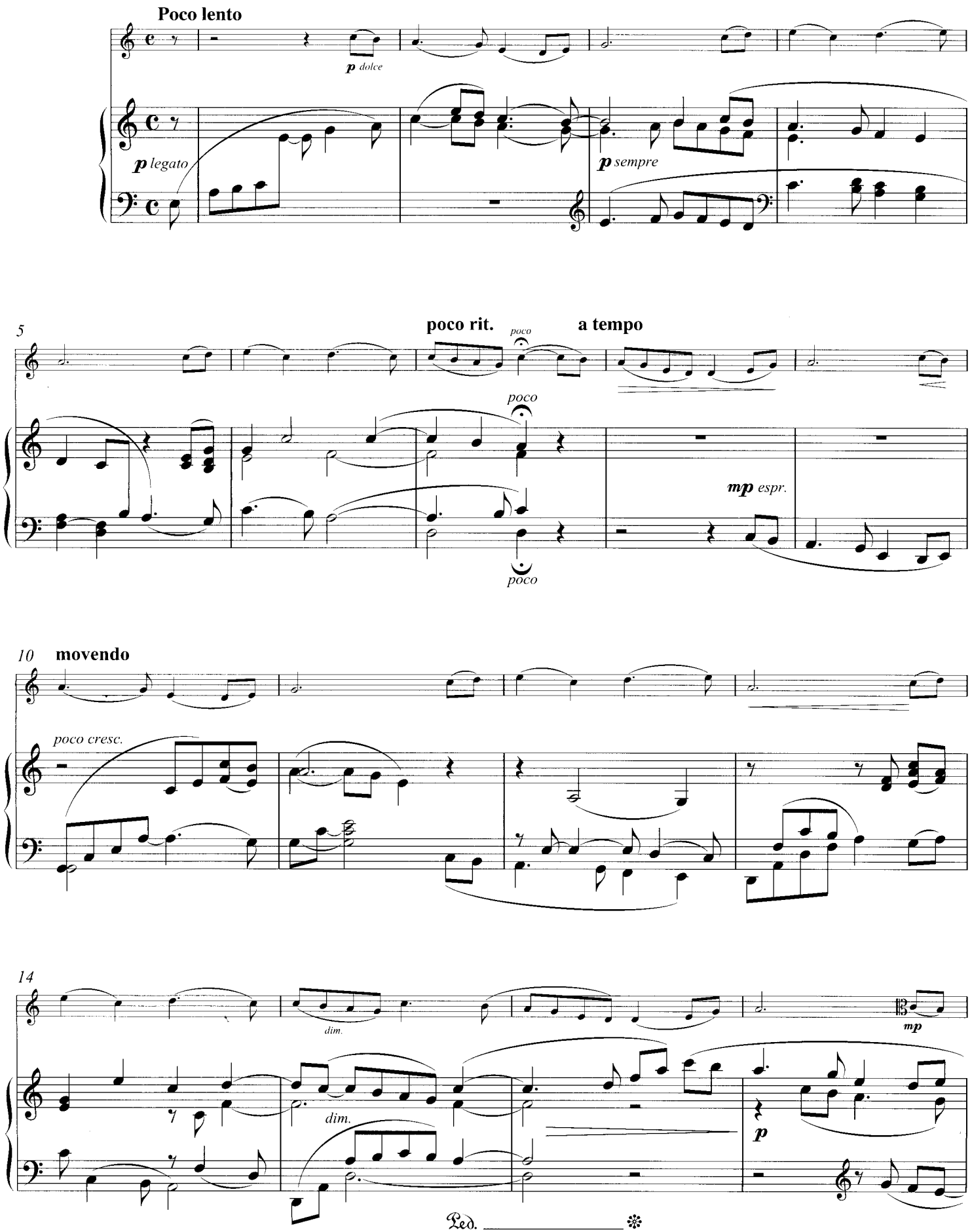

43
pp espr.
pp
[calmato]
46
sempre marc. il tema
49
dim.
dim.
pp
pp
53
ppp
ma marcato
pp sempre

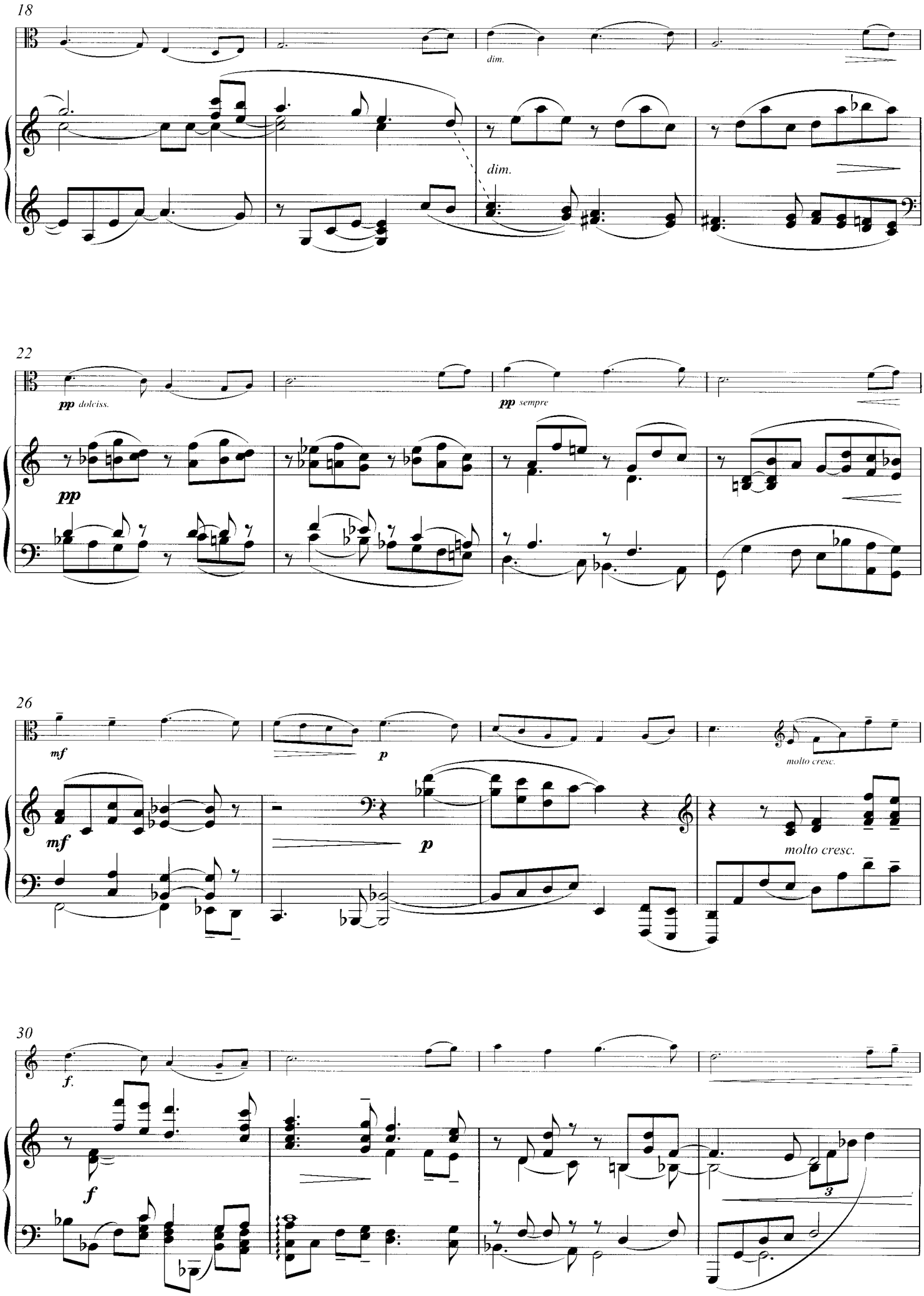

57
mf
pp
pp sempre
61
a piacere
pp
6
64
molto cresc.
ff
cresc.
3
9
ff [f]
66
ff
sempre pesante

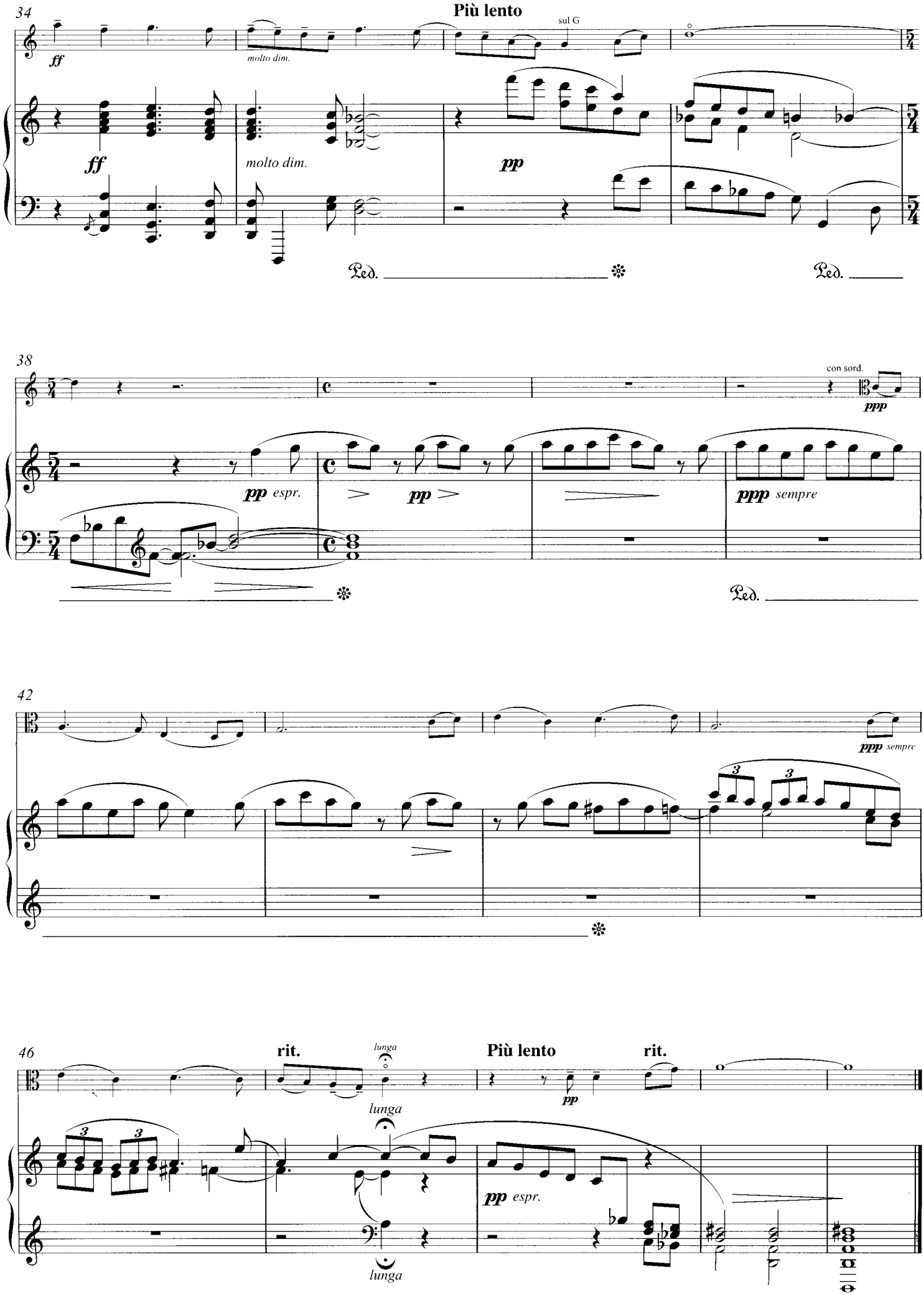

69
ff
ff sempre
il basso ben marcato
73
rit.
a tempo, ma poco a poco allargando
ff
ff
mf
76
allarg.
f
f
79
rit.
molto rit.
ten.

I'll Bid My Heart Be Still

Old Scottish Border Melody,
Rebecca Clarke, *arr.*




18
dim.
dim.
22
pp dolciss.
pp sempre
pp
26
mf
p
molto cresc.
mf
p
molto cresc.
30
f.
f
3


34
Più lento
sul G
ff
molto dim.
pp
Ped.
38
con sord.
ppp
pp espr.
pp
ppp sempre
42
46
rit.
lunga
Più lento
rit.
pp
pp espr.