

OXFORD MUSIC FOR VIOLA

REBECCA CLARKE

SHORTER PIECES
FOR VIOLA AND PIANO

OXFORD
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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

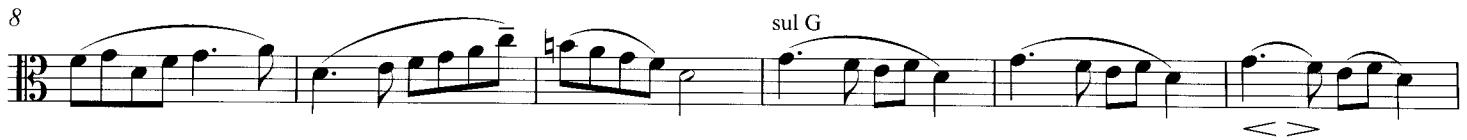
SHORTER PIECES FOR VIOLA AND PIANO

Rebecca Clarke

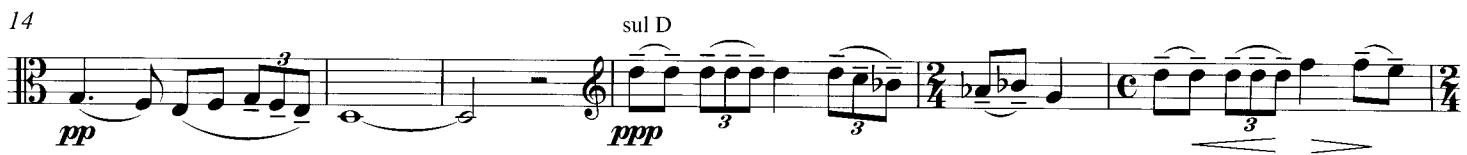
Lullaby

Andante

8



14



20



25



30



35



40



45

molto rit.

51

Lullaby

An Arrangement of an Ancient Irish Tune

Andantino

4

con sord. sul G

p

10

17

pochiss. rit.

IV

a tempo

23

29

poco rit.

pp *sempre*

rit.

36

molto rit. Poco meno mosso

ppp *sempre*

42

poco a poco rit. molto rit. a tempo rit.

pppp

Untitled

rit. a tempo

The sheet music consists of eight staves of musical notation for Viola. The first staff begins with a rest followed by a melodic line. The second staff starts with a melodic line. The third staff begins with a melodic line. The fourth staff starts with a melodic line. The fifth staff begins with a melodic line. The sixth staff starts with a melodic line. The seventh staff begins with a melodic line. The eighth staff begins with a melodic line.

Measure 1: Rest, then melodic line.

Measure 2: Melodic line.

Measure 3: Melodic line.

Measure 4: Melodic line.

Measure 5: Melodic line.

Measure 6: Melodic line.

Measure 7: Melodic line.

Measure 8: Melodic line.

Viola

5

54



59



66



71



75



81



86



88



92



Viola
Chinese Puzzle

Moderato

pizz. [vib.]

sempre marc.

6 [vib.]

11

15 [gliss.]

19 rit. a tempo pp

24

28 senza rit. arco LH pizz.

Passacaglia
on an Old English Tune*

Grave, ma non troppo lento

mf

7 mp

14

Viola

7

21

26 *movendo*

32

39

45

51

57

61

64

69 rit. a tempo, ma poco a poco allargando

76 allarg.

rit. molto rit. ten.

I'll Bid My Heart Be Still

Old Scottish Border Melody,
Rebecca Clarke, arr.

Poco lento

7 *poco rit.* *poco* *a tempo* *movendo*

13 *dim.* *mp*

19 *dim.* *pp dolciss.* *pp sempre*

25 *mf* *p* *molto cresc.* *f*

31 *ff* *molto dim.* **Più lento** *sul G*

37 *con sord.* **2** *rit.* *lunga* **Più lento** *rit.*

44 *ppp sempre* *pp*

SHORTER PIECES FOR VIOLA AND PIANO

Rebecca Clarke

Lullaby

Andante

Musical score for Viola and Piano, Andante.

Viola: The viola part consists of two staves. The top staff is in common time (indicated by 'c') and has a key signature of one sharp (F#). The bottom staff is also in common time ('c') and has a key signature of one sharp (F#). The viola part starts with a sustained note followed by eighth-note patterns. It includes dynamic markings such as *p*, *mp*, and *sul G*.

Piano: The piano part is in common time ('c') and has a key signature of one sharp (F#). It features various chords and bass lines. Dynamic markings include *p*, *pp*, *8va*, and *ppp*. The piano part also includes a section starting with *8va* and *pp*.

Measure Numbers: The score includes measure numbers 6, 11, and 16.

Performance Instructions: The viola part includes *sul G* and *8va*. The piano part includes *8va*, *pp*, *ppp*, *8va*, and *ppp*. The piano part at the end is marked *8va*, *ppp*, and *8va*.

19

(8va) - - - - -

21

(8va) - - - - -

23

loco

25

27

rit.

8va

29

a tempo

(8va)

33

ff

37

pp

41

f

Rit.

45

pp

molto rit.

8va

ppp

en dehors

49

ppp

53

dim.

ppp

Lullaby
An Arrangement of an Ancient Irish Tune

Rebecca Clarke

Andantino

6

simply and monotonously
p una corda

7

13

senza dim.

19

pochiss. rit. a tempo

IV

8va -

pp

25

31

poco rit.

rit.

molto rit.

Rit.

*

39

Poco meno mosso

poco a poco rit.

45

molto rit. a tempo

rit.

pp

ppp

ppp espr.

Untitled

Rebecca Clarke

rit. a tempo



6

A musical score page featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The first measure shows a eighth-note followed by a sixteenth-note pattern. The second measure starts with a eighth-note followed by a sixteenth-note pattern. The third measure shows a eighth-note followed by a sixteenth-note pattern. The fourth measure consists of eighth notes. The fifth measure contains a sixteenth-note pattern. The sixth measure ends with a sixteenth note.

11

A musical score page featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The first measure shows a eighth-note followed by a sixteenth-note pattern. The second measure starts with a eighth-note followed by a sixteenth-note pattern. The third measure shows a eighth-note followed by a sixteenth-note pattern. The fourth measure consists of eighth notes. The fifth measure contains a sixteenth-note pattern. The sixth measure ends with a sixteenth note.

15

A musical score page featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The first measure shows a eighth-note followed by a sixteenth-note pattern. The second measure starts with a eighth-note followed by a sixteenth-note pattern. The third measure shows a eighth-note followed by a sixteenth-note pattern. The fourth measure consists of eighth notes. The fifth measure contains a sixteenth-note pattern. The sixth measure ends with a sixteenth note.

20

Musical score page 20. The top staff is in 3/4 time, G major, with a dynamic of p . It features a single melodic line with various note heads and stems. The bottom staff is in 2/4 time, C major, with a dynamic of f . It consists of two voices: soprano and basso continuo.

25

Musical score page 25. The top staff is in 2/4 time, G major, with a dynamic of p . It shows a melodic line with eighth-note patterns. The bottom staff is in 2/4 time, C major, with a dynamic of f . It features two voices: soprano and basso continuo.

29

Musical score page 29. The top staff is in 2/4 time, G major, with a dynamic of p . It has a melodic line with eighth-note patterns. The bottom staff is in 2/4 time, C major, with a dynamic of f . It features two voices: soprano and basso continuo. The basso continuo part includes the instruction "Ped." under two measures.

34

Musical score page 34. The top staff is in 2/4 time, G major, with a dynamic of p . It has a melodic line with eighth-note patterns, starting with a rest. The bottom staff is in 2/4 time, C major, with a dynamic of f . It features two voices: soprano and basso continuo. The soprano part includes the instruction "con sord." above a measure.

39

Musical score page 10, measures 39-40. The top staff shows a melodic line with eighth and sixteenth notes, some with grace marks. The bottom staff shows harmonic patterns with bass and harmonic notes.

44

Musical score page 10, measures 44-45. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic patterns with bass and harmonic notes.

48

Musical score page 10, measures 48-49. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic patterns with bass and harmonic notes.

51

Musical score page 10, measures 51-52. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic patterns with bass and harmonic notes.

55

58

61

a tempo

[arco]

65

69

73

77

81

85

88

91

accel.

94

Chinese Puzzle

Rebecca Clarke

Moderato

pizz.

[vib.]

sempre marc.

1

[con Ped.]

5

[vib.]

9

13

17

[gloss.]

8va

stacc.

[Ped.]

21 rit. a tempo

pp

ppp

mp

25

29 senza rit.

arco

LH pizz.

8va

gloss.

mf pp

Ped.

to BB

Passacaglia
on an Old English Tune*

Rebecca Clarke

Grave, ma non troppo lento

1

mf

mf legato

5

mf

9

mp

dim.

mp sempre legato

13

17

21

24

27

cresc.

f

C

31

movendo

ff

ff

C

35

39

p *espr.*

p *marc. il tema*

C

43

pp *[calmato]*

46

sempre marc. il tema

49

dim. *pp* *pp*

53

pp *ma marcato* *pp sempre*

57

pp

pp sempre

c

61

a piacere

pp

c

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

79 rit. molto rit. ten.

ten.

I'll Bid My Heart Be Still

Old Scottish Border Melody,
Rebecca Clarke, arr.

Poco lento

5 *poco rit.* *poco* *a tempo*

10 **movendo**

14 *dim.* *mp*

dim. *p*

Pend. _____ *

18

dim.

dim.

22

pp dolciss.

pp sempre

pp

26

mf

p

molto cresc.

mf

p

molto cresc.

30

f.

f

Musical score for piano, page 34, measures 1-2. The score consists of two staves. The top staff is treble clef, dynamic ff, tempo Più lento, and key signature 2. It features eighth-note patterns with slurs and grace notes. The bottom staff is bass clef, dynamic ff, tempo molto dim., and key signature 4. It features eighth-note chords. Measure 1 ends with a repeat sign and a bass note. Measure 2 begins with a bass note, followed by eighth-note chords and grace notes. The score includes performance instructions like "sul G" and "Led. _____".

38

con sord.

ppp

pp espr.

pp >

ppp sempre

con sord.

Ped.

Musical score for piano, page 46, measures 1-2. The score consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. Measure 1 starts with a dynamic of **p**. It features a ritardando (rit.) followed by a long note with a fermata. The dynamic changes to **pp** (pianissimo). Measure 2 begins with a dynamic of **pp** and a tempo marking of **Più lento**. The dynamic remains **pp** with a **pp espr.** (pianississimo expressive) instruction. The score includes various slurs, grace notes, and dynamic markings like **lunga** (long duration) and **rit.** (ritardando).