REBECCA CLARKE: A VIOLA DUO TRANSCRIPTION OF THE PRELUDE, 

ALLEGRO, AND PASTORALE

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Throughout centuries of great classical music, many viola compositions have been crafted from a wealth of literature for instruments of similar range. Clarinet, violin, and cello concerti and ensemble literature often adapt into challenging literature for the viola. In November 2009, Oxford Music Publishing gave me permission to transcribe and perform the *Prelude, Allegro, and Pastorale* by Rebecca Clarke in New York’s famed Carnegie Hall – Weill Recital Hall. This dissertation explains the process by which I transcribed the *Prelude, Allegro, and Pastorale* from an original Bb-clarinet/viola duo, to a new arrangement for two violas (approved by Oxford Music Press arrangement license #7007940), and discusses challenges faced throughout the transcription process.
ACKNOWLEDGEMENTS

On March 16, 2010, I was invited to perform in New York’s Carnegie Hall – Weill Recital Hall, accompanied by professional violist Phillip Stevens, and esteemed colleague Timothy Shook, piano (sponsored by Distinguished Concerts International – NY). It is during this recital that we performed a world premiere transcription of Rebecca Clarke’s *Prelude, Allegro, and Pastorale* for two violas (approved by Oxford Music Press by arrangement license #7007940).\(^1\) Originally written for Bb-Clarinet and Viola, the *Prelude, Allegro, and Pastorale* is dedicated to Hans Clarke (Rebecca Clarke’s brother) and his wife Frieda.\(^2\) I am thankful for the support of many individuals who helped with this scholarly endeavor.

Artist travel and rehearsal support was provided by Southwestern College (Winfield, Kansas), and friends from Wichita and Winfield, Kansas. My viola was provided by a generous gift from K.C. Strings in Merriam, Kansas.

I am appreciative of the editorial guidance of the University of North Texas faculty and staff Susan Dubois, Kris Chesky, Philip Lewis, and Lynn Eustis. The support of the Dean of Faculty, J. Andrew Sheppard, and colleagues at

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\(^1\) Khol Dieu, Arrangement License #7007940, *Oxford University Press* (September 16, 2009).

Southwestern College (Winfield, Kansas) has allowed me flexibility in completing the degree. I am grateful for their insight and wisdom.

And I must thank my wife Sarah, daughter Hannah, and son Isaac for sacrificing ‘daddy time’, showing continuing love in the face of adversity, and hope for a better future. Many family members and friends have played a role in my success, and for that I thank you. My faith in a ‘big-picture’ God reassures my purpose and resolve, and comforts me in times of grief and exhaustion.
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CHAPTER 1
REBECCA CLARKE’S BIOGRAPHY AND MUSICAL DEPARTURE

Historical Context

Throughout centuries of great classical music, many viola compositions have been crafted from a wealth of literature for instruments of similar range. Clarinet, violin, and cello concerti and ensemble literature often adapt into challenging literature for the viola. While composers of the 20th century have increasingly composed original viola literature, many flourishing violists such as William Primrose (1876-1931) and Lionel Tertis (1876-1975) wrote transcriptions to broaden the capability and technical virtuosity of the modern violist. Transcriptions of violin etudes and scale systems are common place (i.e. Kreutzer, Rode, Galamian, Fischer), and popular works like the Johann Sebastian Bach cello suites, the Franz Schubert Arpeggione Sonata, and the Johannes Brahms clarinet sonatas have become standard literature for the viola.

To accurately transcribe Rebecca Clarke’s Prelude, Allegro, and Pastorale (1941), it is important to explore the environment that inspired this newly
published composition. In the 1930s, Clarke performed throughout the world, spending much of her time in New York and London.⁵ During one 3-month stay in New York, World War II engulfed Europe; Rebecca Clarke stayed in the United States.⁶ It was during this time that she composed the *Prelude, Allegro, and Pastorale*.

It is known that Rebecca Clarke was a fine violist. She performed in the first professional all-female string quartet, which toured extensively in Europe and the United States in the 1910s and 1920s.⁷ The quartet drew support through several patronages and often premiered Clarke’s works.⁸ Rebecca Clarke studied viola with the great Lionel Tertis, and was one of only six women chosen by Sir Henry J. Wood to play in the Queen’s Hall Orchestra in London, a rarity in 1912.⁹ She wrote scholarly journal articles about the evolution of the viola as chamber musician and soloist (i.e. “The History of the Viola in Quartet Writing”).¹⁰ It is evident that Rebecca Clarke was passionate to use the viola in her pieces.

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Rebecca Clarke often transcribed or arranged compositions. Christopher Johnson, Clarke’s great-nephew by marriage, the owner and sole proprietor of the composer’s rights in all of Clarke’s works, and the editor of all works by Clarke published since her death, mentions in recent correspondence that six of her pieces were arrangements of melodies from other composers. More importantly, though, is that on ten occasions, Rebecca Clarke transcribed her own works. “All of the arrangements made of Clarke’s works during her lifetime were her own; none were made by her publishers or by third parties. Not only that: as her diaries show, she took great care over her arrangements, usually trying them over with high-level professionals,” states Mr. Johnson.

Significance and State of Research

For much of her career, Rebecca Clarke had been reduced to a single textual line in the Grove Music encyclopedia, yet Rebecca Clarke’s legacy was filled with feast and famine. Her compositional style was influenced by many great masters and their works: Brahms’ symphony performances in England, Vaughan Williams and Holst nationalist styles, Schoenberg’s methods of

11 Christopher Johnson, e-mail message to author, November 3, 2009.
12 Ibid.
13 Ibid.
“developing variation,” the cyclic structure of Liszt and Franck, Wagner’s new harmonic language, and impressionistic qualities of Ravel and Debussy.\textsuperscript{15}

First performed at the Berkley Festival of the International Society of Contemporary Music in 1942, the \textit{Prelude, Allegro, and Pastorale} is one of a handful of pieces Rebecca Clarke composed following her appointment as a children’s governess in Connecticut.\textsuperscript{16} The composition is unique among her body of works. It is one of only two of Rebecca Clarke’s published compositions considered to be neo-Classical, and uses a unique harmonic vocabulary not often found in her compositions: a harsh, desolate texture and harmonic vocabulary often associated with Stravinsky.\textsuperscript{17} Clarke never saw the publication of her own piece. My transcription of the \textit{Prelude, Allegro, and Pastorale} from a Bb-clarinet/viola duo to a work for two violas was created from the Oxford Music Publishing, 2000, 1\textsuperscript{st} edition (by permission).\textsuperscript{18}

Rebecca Clarke’s legacy thrives in part due to faithful scholars that promote her compositions, underwrite the publication of her music, and preserve the recordings and research of her life. Three graduate theses serve as a resource to understand the compositional stature of Rebecca Clarke. The first thesis, by Daphne Cristina Capparelli Gerling (2007), explores exoticism in

\begin{footnotesize}
\begin{enumerate}
\item Bullard, “The Viola and Piano Music of Rebecca Clarke,” 9-14.
\item Ponder, “Rebecca Clarke,” 84.
\item Liane Curtis, “Clarinet and Viola Featured in Rebecca Clarke’s 1941 Duet,” \textit{The Clarinet} vol. 29, no. 2 (Mar. 2002): 89.
\end{enumerate}
\end{footnotesize}
Rebecca Clarke’s compositions. It contains helpful background information on Rebecca Clarke’s summer of 1939 and examines her changing compositional style throughout her life. Next, Julia Katherine Bullard (2000) provides an analytical approach to a number of Rebecca Clarke’s works for viola and piano, and stresses poignant influences to her compositional approach. Finally, Juliante Pranata (2004) provides a research dissertation that includes an original transcription of Rebecca Clarke’s Epilogue for Cello and Piano (now written for Viola and Piano). This work is most closely aligned with the project at hand, having transcribed one of Rebecca Clarke’s compositions.

Rebecca Clarke’s legacy sparked numerous journal articles in specialties ranging from composition, viola performance, clarinet performance, and musicology. Dr. Liane Curtis, PhD scholar at the Women’s Studies Research Center at Brandeis University, has published articles on Rebecca Clarke’s life (The Musical Times, 1996), compositional style (The Musical Quarterly, 1997; Notes, 2003), and articles focused specifically on the Prelude, Allegro, and Pastorale itself (The Strad, 1999; The Clarinet, 2002). Dr. Curtis also wrote the Grove Music Encyclopedia entry for Rebecca Clarke.

Michael Ponder provides an exhaustive bibliography of Rebecca Clarke’s compositions (Journal of the British Music Society, 1983). Calum MacDonald

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19 Gerling, “Connecting Histories,” 98.
20 Ibid.
22 Pranata, “New Transcriptions for Viola,”
23 Ponder, “Rebecca Clarke,” 84.
explores the compositional style of her chamber music (*Tempo, New Series*, 1987)\textsuperscript{24} and Thomas Heimberg makes a critical review of the Oxford University Press, 1\textsuperscript{st} edition (2000), of the *Prelude, Allegro, and Pastorale*.\textsuperscript{25} It is also important to reference the authorship of Rebecca Clarke as well; her critical published writings can be found online by referencing JSTOR.\textsuperscript{26} 

**Purpose**

In November 2009, Oxford Music Publishing gave me permission to transcribe and perform the *Prelude, Allegro, and Pastorale* by Rebecca Clarke in New York’s famed Carnegie Hall – Weill Recital Hall. This dissertation explains the process by which I accurately transcribed the *Prelude, Allegro, and Pastorale* from an original Bb-clarinet/viola duo, to a new arrangement for two violas (approved by Oxford Music Press by arrangement license #7007940)\textsuperscript{27}, and discusses challenges faced throughout the transcription process.

\begin{footnotes}
\item[26] JSTOR, “JSTOR Archives.” \url{http://www.jstor.org/?cookieSet=1} (September 15, 2009).
\item[27] Dieu, Arrangement License.
\end{footnotes}
Method

To establish an intelligent transcription process for the *Prelude, Allegro, and Pastorale* for two violas and piano, a review of Rebecca Clarke’s compositional style and influence had to be conducted. References to primary sources, her authored journal articles, and scholarly research provided a basis from which to construct this transcription. It is particularly important to understand Clarke’s style of counterpoint between two distinct voices.²⁸

Methodologies for the transcription process itself vary based upon a composer’s needs of instrumentation, orchestration, or type of ensemble. Numerous texts can be found in regards to arranging music for pop music, jazz combos, marching bands, dance bands, military bands, or full orchestras. The only solo arranging guides revealed were written for solo organ, guitar, and harp. Besides numerous texts on instrumentation (providing parameters, abilities, and timbre of all standard orchestral instruments), no step-by-step guide for solo transcription was discovered.

A comprehensive text on arranging solo literature is difficult to find. When scouring instrumental solo albums at a local sheet music store, it is easy to notice a large number of pieces arranged for the entire spectrum of string instruments. For example, the Suzuki method uses the exact same works, in the early volumes, across all string disciplines. Also, you can find anthologies of

²⁸ Christopher Johnson, e-mail message to author, October 26, 2009.
music written for general ‘treble instruments’, ‘Bb instruments’, or ‘bass clef instruments.’ But it is difficult to find an instructional guide to transposing from solo instrument to another solo instrument, specifically Bb-clarinet to viola.

It is important to understand the timbre, technical demands, and apparatus of both instruments. They need to be studied at great length. Samuel Adler’s *The Study of Orchestration*, 3rd ed. served as a basis for my instrumental reference. This guide provided insight into the abilities of the intermediate to advanced clarinetist and violist. Coupled with personal, professional training on the viola, I was able to start a successful transcription edition.

To justify the best possible practice of transcription, a study of several of Rebecca Clarke’s own transcriptions is included. As found in Appendix A, Clarke often transposed her own works; this may have allowed a broader instrumentalist field to perform her works. Insight into three Rebecca Clarke transcriptions can be seen below.

First, Rebecca Clarke’s *Two Pieces for Viola and Cello* (1918) was transcribed for violin and cello in the summer of 1928. In the first movement of the latest Oxford Music Publishers edition, titled “Lullaby,” the viola and violin are expected to read off of the same treble-clef score. Every note, articulation, and pitch is read and played identically. There is one minor exception, however. In the penultimate measure, a floating alternate measure is added for the violin

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30 Rebecca Clarke, *Two Pieces for Viola (or Violin) and Cello*, NY: (Oxford University Press, 2002) Introduction by Christopher Johnson.
since the viola plays an open C-G double-stop. Clarke has the violin play this 5\textsuperscript{th} interval up an octave, and then inverts the following minor 6\textsuperscript{th} interval to become a major 3\textsuperscript{rd}. In the second movement, titled “Grotesque,” there are two separate notated parts. When compared, most material remains identical. The natural open-harmonics A-E, have to be fingered differently on a viola (i.e. mm. 6) and the viola plays an occasional open C that is dropped by the violin part (i.e. mm. 11). In the vigoroso section in measure 23, the viola uses a pedal-point C; the violin instead uses a pedal-point G, and plays the melody up an octave. The texture is very different in measure 35, since the octave displacement of only a few random notes in the violin part creates a stepwise melody instead of the large leaps employed in the original viola part. The only extreme difference of parts is found in measures 62-64: the original viola part plays an entire melodic motive in harmonics, whereas the violin plays natural pitches with a ponticello bowing style. In summary, few transcription changes were necessary between violin and viola, but they include use of harmonics, octave displacement, and tambre of the viola C-string.

Next, the famous Sonata for Viola and Piano (1919) was transposed for cello and piano in 1921.\textsuperscript{31} In the Masters Music Publications, Inc. edition, the viola and cello are easily interchangeable. Having the same layout of strings (C-G-D-A), notes occur on the fingerboard in a similar hand frame. Although the cello is in a lower octave and has to write in different fingerings, very few

\textsuperscript{31} Rebecca Clarke, \textit{Sonata for Viola (or Violincello) and Piano}, Boca Raton, FL: (Masters Music Publications, Inc., 1921.)
differences were discovered in the entire work. The cello is primarily in bass and
tenor clefs, whereas the viola is found in alto and treble clefs. Also, one measure
was discovered with a slightly different inversion of a chord, and one measure
was found proportionately in a different octave. Otherwise, nearly every pitch,
bowing, dynamic, and articulation were identical.

In another example, Rebecca Clarke transcribed the *Passacaglia on an
Old English Tune*, written for viola and piano in 1941, for cello and piano the
same year. This work already borrowed elements of the psalm melody “a Veni
Creator” by Thomas Tallis (1505-1585), and could have originally been
considered a transcription or adaptation. Again, both instruments share much
in common, with very few differences between the parts. In measure 29, one
chord is inverted, and in measure 30 the cello is given two chords in place of a
single viola melody. Six measures later, the cello remains in a lower octave,
whereas the viola leaps to a new register. Otherwise, both parts remain identical
in articulation, phrasing, and style.

In order to create an ideal transcription of the *Prelude, Allegro, and
Pastorale*, the new score will be kept as similar to the original as possible,
accounting for differences of breathing, phrasing, articulation, and dynamics.

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32 Rebecca Clarke, *Passacaglia on an Old English Tune*, NY: (G. Schirmer, Inc., 1943)
33 Christopher Johnson, e-mail message to author, November 3, 2009.
In Chapter 2, a procedural accounting of the transcription follows. Sibelius® 5 software was used to assist in the initial setup of notes and figures, followed by a note-by-note review for accurate form and structure. The Bb-clarinet part had to be transposed down a whole step and placed in alto clef. Particularly challenging was the fact that it was difficult to determine if the piece was constructed tonally, bi-tonally, or atonally with a series of accidentals. Diminished chords and open intervals (4th's and 5th's) are seen throughout, leaning toward a variety of harmonic possibilities. Rebecca Clarke also favored the use of contrary motion between the two voices, as seen in the excerpt below:
Example 1. Allegro, mm.15-16 (original).\textsuperscript{34}

Example 2. Allegro, mm.15-18 (final transcription).\textsuperscript{35}

This contrary motion is particularly well-suited for use between two violas.

The balance of pitch around centralized tetrachords is contrasted with sections of chromatic melody, contrary motion, and dissonance. Clarke incorporated numerous fully diminished chords, the tritone, and surprising accidentals.\textsuperscript{1}

\textsuperscript{34} ‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000. Assigned to Oxford University Press 2010. Extract reproduced by permission. All rights reserved.

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decided to transcribe the Prelude movement in g-minor, yet keep the Allegro and Pastorale movements in an atonal notation (since it was difficult to find one harmonic center). At times, the viola 2 part plays pizzicato triple-stops containing two stacked open-fifth intervals. The final movement seemingly ends back in g-minor; however an ‘Ab’ is used as a downward leading tone to the final open-5th.

Chapter 3 is dedicated to the relationship of the clarinet to the viola. It is important to keep the essence of the Bb-clarinet / viola relationship in timbre, octave displacement, articulation, and breath marks when reconstructing the piece for two violas. At the same time, two violists need to consider similar bowing patterns, consistent bowings throughout each movement, and degrees of bow contact point and separation. An explanation of Bb-clarinet and viola similarities and differences follows, including elements that had to be considered in this transcription.

In Chapters 4-6 of the dissertation, a measure-by-measure transcription analysis is included, containing editorial decisions, revisions, and difficulties faced throughout the process. Nearly ten drafts were necessary to correct mistakes and complete a reputable arrangement. Approved for a March 16, 2010 performance only, the transcription was scrupulously reviewed by Oxford Music Publishing for quality at the highest levels of scholarly achievement.

Chapter 7 will include a summary of observations and limitations that conclude this body of work.
Rebecca Clarke’s Compositional Style

The *Prelude, Allegro, and Pastorale* is unique among Rebecca Clarke’s published compositions in that it is one of only two works written in a Neo-Classical style.\(^\text{36}\) Much of Clarke’s success is based upon the bulk of her compositions prior to 1930, many of which are considered Neo-Romantic.\(^\text{37}\)

It was at the Royal Academy of Music in London that Clarke wrote some of her first compositions in 1903.\(^\text{38}\) A growing violinist under Hans Wessely, Clarke was fascinated with poetry, particularly German poetry.\(^\text{39}\) She composed over 50 works for solo or chamber voices, many of which are not published. She based vocal compositions upon varying texts including German poetry (i.e. “Stimme in Dunkelm,” “Nacht fur Nacht”), Shakespeare (i.e. “A lovers’ dirge”), Yeats (i.e. “Shy one,” “The cloths of Heaven”), old Chinese text (i.e. “Return of Spring,” “The colour of life”), the Bible (i.e. “A Psalm of David,” “He that dwelleth in the secret place of the most high”), and other prominent poets (Fletcher, Blake, Masefield, Housman, Wickham, et al.).\(^\text{40}\)

Her instrumental compositions, though limited in instrumentation, are far reaching in compositional style and in scope. Dozens of Rebecca Clarke works

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\(^\text{37}\) Ibid.

\(^\text{38}\) Gerling, “Connecting Histories,” 85.

\(^\text{39}\) Ibid.

\(^\text{40}\) Ponder, “Rebecca Clarke,” 86-87.
are available to instrumentalists today. It is intriguing to look through the instrumentation of these works, and understand that they are primarily scored for string instruments. At least ten currently published Rebecca Clarke pieces include the viola as a solo voice or as a chamber instrument.

Enrolling in the Royal Academy of Music in 1908, Charles Stanford, her composition professor at the time, recommend that she was well suited for the viola.\textsuperscript{41} A pupil of Lionel Tertis, Rebecca Clarke grew and caught the public eye as a composer and chamber musician.\textsuperscript{42} Conservative nationalism was taught at the Royal College of Music, and Stanford had personally studied with Johannes Brahms.\textsuperscript{43} Through this stream of influence, many of Clarke’s works were Neo-Romantic, similar in structure and form to the works of Brahms. In addition, Clarke was known for her ability to compose with “developing variation”. Arnold Schoenberg is known for deriving developing variation as a compositional technique; Clarke’s \textit{Prelude, Allegro, and Pastorale} exemplifies developing variation through multiple motives.\textsuperscript{44} Melody, harmony, intervals, and rhythms are defined early in the composition, and return in varied formats.\textsuperscript{45} Examples of rhythmic variation contained in \textit{Prelude, Allegro, and Pastorale} are included in later chapters.

\textsuperscript{41} Gerling, “Connecting Histories,” 86.
\textsuperscript{42} Ibid., 87.
\textsuperscript{43} Bullard, “The Viola and Piano Music,” 10.
\textsuperscript{44} Ibid.
\textsuperscript{45} Ibid.
The years 1910-1915 defined Clarke as a concert violist, performing with the Queen’s Hall Orchestra in London, and performing with the Music Society String Quartet (the first all-female performing group).\textsuperscript{46} Daphne Gerling states, “between 1916 and 1923 she [Clarke] performed recitals around the world.”\textsuperscript{47}

In 1919, Rebecca Clarke finished the famous viola sonata, a work that has since been recorded on at least fifteen CD labels.\textsuperscript{48} Clarke’s compositions suggest a masterful understanding of composition technique, common practice, and new principals and variations for expansion. Aside from the direct influence of Johannes Brahms, Clarke often incorporated techniques of her contemporaries, most notably “cyclic structure,” “chromatic expansion of harmony,” “impressionism,” “harmonic variance,” use of “parallel chords,” the “tritone,” and the “whole tone scale.”\textsuperscript{49}

Very few Rebecca Clarke works have been published from the 1930s era, a time that is considered by some as less productive of her career. Michael Ponder mentions that Clarke “never gave a reason for this, except to say once, just before she died that ‘she was having an affair with a married man and it took away all her energies from composition!’”\textsuperscript{50}

Clarke’s new pieces of the 1940s brought a handful of new compositional techniques. A three-month summer vacation to the United States in 1939 turned

\textsuperscript{46} Gerling, “Connecting Histories,” 91.
\textsuperscript{47} Ibid., 92.
\textsuperscript{48} Curtis, “1941 Duet,” 88.
\textsuperscript{49} Bullard, “The Viola and Piano Music,” 12-16.
\textsuperscript{50} Ponder, “Rebecca Clarke,”.
into an unexpected three-year stay with family, as World War II overwhelmed London. Early in her career, compositional success came from her studies at the Royal College of Music, from leaders in the composition field, or from a patronage view of success. The 1940s compositions allowed Clarke to explore twentieth-century idioms, including polytonality, world music motives (she began with *Chinese Puzzle* in 1925), exoticism, English modality, and hints of expressionism.

It is in the *Prelude, Allegro, and Pastorale* of 1941 that Clarke realized a unique potential: an ability to stretch tonal relationships in a Neo-Classical style. The *Prelude, Allegro, and Pastorale* has a “stark, Neo-Classical flavor contrasting markedly with her earlier, lush, post-Romantic works……..Clarke writes idiomatically for both instruments…… with its distinctive and unusual pairing of these two rich alto voices.”

The *Prelude, Allegro, and Pastorale* is also written in various bi-tonal to atonal systems, another departure from her vast body of works. This piece is often compared to the music of Stravinsky. Rebecca Clarke’s three-movement work incorporates techniques unusual to her prior compositions, and she tends to rely on symmetric octatonic scales and uses of the Stravinsky “Petrushka chord.”

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51 Curtis, “Meeting of Altos,” 1083.
53 Curtis, “Meeting of Altos,” 1083.
54 Curtis, “Clarinet and Viola Featured,” 89.
CHAPTER 2
DETAILS OF THE TRANSCRIPTION PROCESS

Technology has provided new efficient means for transcribing works. I began the transcription process with the help of Sibelius® 5 software. The latest functions of the software allow users to scan documents directly into staves in the software manuscript. Hours of notation were saved in the process of scanning 15 pages of manuscript. Clefs, time signatures, key signatures, pitch placement, and rhythmic notation seem to effortlessly find their way into the new transcribed manuscript.

Unfortunately, these systems still contain minor flaws, so a painstaking process of note-by-note editing had to occur. Sibelius® 5 does not transfer triplets well, slurs are often missing, and no articulation marks are found within the new score. In a 10-step process, the new manuscript began to take shape as a unique, quality transcription.

First, note values, rhythmic notation, and ties were evaluated and edited to match the original Oxford Music score. Sibelius® 5 defaults to placing an equal number of measures present on each system. This needed to be adjusted in the first draft of the transcription to mirror the original score.

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56 Clarke, Prelude, Allegro, and Pastorale.
Next, it was necessary to take the original Bb-clarinet part, and transpose it to a new Viola 1 part. The original viola part would now be designated as Viola 2. In the second draft of the transcription, a third, blank staff was added to the complete work. This staff served as the new Viola 1 part, and allowed me to "paste" the original Bb-clarinet melody onto the staff. The powerful Sibelius 5 software was able to place these notes in alto clef, change to Bb-Major (to match the Viola 2 part), and drop notes a whole-step to be harmonically correct from a clarinetist's Bb transposition:
Example 3. Prelude, mm.1-2 (original).\textsuperscript{57}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example3}
\caption{Example 3. Prelude, mm.1-2 (original).}
\end{figure}

\textsuperscript{57}‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000. Assigned to Oxford University Press 2010. Extract reproduced by permission. All rights reserved.

Example 4. Prelude, mm.1-2, three staves (Draft 2).\textsuperscript{58}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example4}
\caption{Example 4. Prelude, mm.1-2, three staves (Draft 2).}
\end{figure}

\textsuperscript{58}‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000 and 2009. Assigned to Oxford University Press 2010. Extract of this transcription reproduced by permission. All rights reserved.

In Draft 3, the main title was added, copyright permissions were placed on the bottom of the page, and movement titles were inserted in the manuscript. It
was during this phase that I had decided to work on each movement individually. I also asked for the assistance of professional violist Phillip Stevens to provide insight during the editing process. Each movement continued through its representative draft, with the same sequential process applied.

New difficulties began to emerge, including how many notes rested on or outside of the staff. It is possible for a violist to read music comfortably in both alto and treble clefs, and these decisions would ultimately impact layout on the page and spacing between staves. Also, a prominent issue that arose was the decision of whether to place each movement (and therefore each violist) in a harmonic key or notate each movement atonally. In the *Prelude* movement, the original viola part was written in g-minor, while the clarinet part was written in a-minor. This notation would be very common in a non-transposed orchestral score, and opening statements of the *Prelude* suggest that the movement should be written in g-minor:
Example 5. Prelude, mm.1-2 (final transcription).\textsuperscript{59}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example5}
\caption{Example 5. Prelude, mm.1-2 (final transcription).}
\end{figure}

In the \textit{Allegro} movement, both original parts were notated without sharps or flats, hinting to the possibility that this movement was intended to be bi-tonal or atonal. Many accidentals flow throughout both parts, and the Stravinsky-type parts suggest intervallic relationships (should be analyzed in pitch-class sets):

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At times, the two melodies imitate each other in contrary motion, best seen and heard using two viola parts.

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61 ‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000 and 2009. Assigned to Oxford University Press 2010. Extract of this transcription reproduced by permission. All rights reserved.
It would seem most appropriate to analyze the Allegro movement as atonal. Moments in the movement suggest serialism, yet centralized pitch-class sets, centralized tones, and occasional harmonies emerge throughout the composition. Rebecca Clarke makes a clear noble effort to avoid a dominant-tonic relationship. By notating the viola duo score without a definable key signature, the parts receive the same number of accidentals contained therein. The parts remain clean, and there is no confusion as to contrapuntal relationship.

In the Pastorale movement, we have a unique mixture of atonal writing that incorporates tonal motives. In the opening gestures, the Viola 2 plays two measures with a Bb-Eb-Ab-Db relationship (centered on Bb), and then quickly simplifies a similar motive using only Bb. When the Viola 1 part enters in measure 13, its motive centralizes around A and D, respectively. Open 4th and 5th intervals are prevalent throughout the movement, but the 3rd interval is often missing. Also, Clarke uses plenty of minor 2nd intervals to blur concepts of harmonic structure. Clarke manages to tie the entire work together in a final cadential statement, as both violas settle into an open G-D interval. The penultimate measure (as seen below) briefly touches on a Bb, giving the listener a sense of a closing G-minor tonality:
Example 8. Pastorale, mm.91-92 (original).  

Example 9. Pastorale, mm.91-92 (final transcription).  

[Music notation images]

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63 ‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000 and 2009. Assigned to Oxford University Press 2010. Extract of this transcription reproduced by permission. All rights reserved.
In Draft 4, slurs were added to the new Viola 1 part to match the existing Bb-clarinet part. Editorial decisions of bowing marks versus breath marks would occur in a later edition. I decided to stick closely to the original before making musical decisions for the upcoming Carnegie – Weill Hall performance. Phillip Stevens was then asked to begin practicing this and later drafts to find errors and give professional insight into editorial decisions.

In Draft 5, the Bb-clarinet line was eliminated from the new score, leaving a distinct Viola 1 and Viola 2 part. Additional formatting and layout would need to follow, but I now had a good sense of playability from the perspective of the performing violist. Articulations began to be added, including tenuto marks, staccato marks, grace notes, harmonic notations, and fermatas. It is during this draft that all double-bar lines were also completed.

In Draft 6, it was necessary to re-calibrate the barring of all rhythmic lengths of an eighth note or less. Bars that connect these figures were not always placed evenly according to strict music theory rules. If a note had been corrected in a prior edition, it may have been separated from surrounding eighth notes. Occasionally, bars connecting eighth notes may have connected too many notes, and had to be manually separated:
Example 10. Eighth-note Bars Needing Re-calibration (Draft 1)\textsuperscript{64}

In Draft 7, tempo markings and dynamics were added. \textit{Sforzandos}, hairpins, dynamic notation, and text relating to tempo and dynamic direction were included (\textit{i.e. crescendo molto}). \textit{Pizzicato} and harmonic notations were also added before editing could begin:

\begin{center}
\includegraphics[width=0.5\textwidth]{example10.png}
\end{center}

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In Drafts 8-10, each movement’s score was meticulously reviewed, and many changes had to be made. First, spacing between staves and within measures had to be corrected:
Example 12. Pastorale, mm.89-92 - Incorrect spacing in staves or measures. 66

Example 13. Pastorale, mm. 89-92 (final draft). 67

Next, slurs were adjusted manually to avoid distortion, running through dynamic markings, and interference with hairpins and articulations. Also, many slurs needed to be placed on the appropriate side of the notes (reversed to be

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67 ‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000 and 2009. Assigned to Oxford University Press 2010. Extract of this transcription reproduced by permission. All rights reserved.
below or above the staff), connected to small grace notes, and reformatted to appropriately slur across multiple staves:

Example 14. Pastorale, mm.81-82, Slur Adjustment (Viola 2).\textsuperscript{68}

Poor:

Better:
Finally, text, dynamic markings, and hairpins had to be adjusted to avoid collisions with other figures. They also had to be appropriately placed to provide clarity to the performers while managing multiple texts and articulations around one note:

Example 15. Prelude, mm.29, Dynamics Adjustments.  

Poor:

Better:
Next, editorial decisions had to be explored. Both performers had to negotiate the fingerboard of the viola to see if notes could easily lie within the hand. At times, it was appropriate to change clefs in one of the parts to suit function in higher ranges, or to avoid the two lines from colliding on the page:

Example 16. Prelude, mm.17-19, Clef Change.\(^{70}\)

Original clef designation:

![Original clef designation]

Adjusted clefs for violas:

![Adjusted clefs for violas]

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Also, certain slur patterns from the clarinet needed to be adjusted to not only match the viola 2 part, but to match prior slurs or articulations contained within the piece:
Example 17. Pastorale, mm.84-86 (original).\textsuperscript{71}

Original breath marks/slurs:

Example 18. Pastorale, mm.84-86, Slur Consistency.\textsuperscript{72}

Transcription – matched slurs:

Finally, to complete the transcription, I realized that the \textit{Allegro} score needed to be divided into separate parts. The original score was much too long to place on

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multiple stands, since both violists play without pause. So a final edition of this movement was created for both violists, and the above editorial marks had to be adjusted again. The Prelude and Pastorale movements remained in score format for performance.
Christopher Johnson, the owner and sole proprietor of the composer’s rights in all of Rebecca Clarke’s works, claims that the *Prelude, Allegro, and Pastorale* is unique in that it is one of only two pieces currently published that Clarke wrote for a woodwind instrument. On first review, the instrumentation of Bb-clarinet and viola seems unusual; while there is a much literature for these instruments in woodwind and string chamber music respectively, they haven’t received the “solo treatment” very frequently. However, master composers have employed this combination to distinctive effect, highlighting the warm, alto voices they share. Mozart’s *Kegelstatt Trio, K. 494 for Bb-Clarinet, Viola, and Piano* has long been a staple of the modern violist’s repertoire. Bruch also wrote the *Eight Pieces for Bb-Clarinet, Viola, and Piano, op. 83* as well as a *Double Concerto for Clarinet and Viola, Op. 88*.

Though a gifted violist and composer, Rebecca Clarke might have been tentative to compose a work rooted in the woodwind genre. “She had to leave the Royal College before taking orchestration, so she tended to stick closely to

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73 Christopher Johnson, e-mail message to author, October 26, 2009.
74 Christopher Johnson, e-mail message to author, November 3, 2009.
the string family, where she had copious experience,” states Johnson.75 She only has two currently published works for a woodwind instrument, and one was a transcription of her prior work.76 The *Chinese Puzzle*, arranged for flute, violin, viola, cello, and piano, was originally written for violin and piano in 1921.77 To the advantage of the *Prelude, Allegro, and Pastorale*, Clarke was raised in a household of budding amateur musicians, and her brother Hans preferred the clarinet.78 Clarke also grew up reading clarinet parts on the viola, having been called upon to practice the Mozart or Brahms quintet.79 Transcription work was a part of her compositional language. After all, she has at least ten arrangements of her own works, and transcribed or arranged at least six other works from outside primary material (a list can be found in Appendix A).

When composers transcribe Bb-clarinet works for use by the violist, they have to consider more than the simple shifting of notes. While the Bb-clarinet range often matches well with the viola’s range, high passages can be difficult for the amateur violist, and considerations of breath marks, timbre, and articulation come into play. When Johannes Brahms transcribed his own F-minor and Eb-Major sonatas from Bb-clarinet to viola, he changed octave registers and added

75 Ibid.
76 Christopher Johnson, e-mail message to author, November 3, 2009.
77 Christopher Johnson, e-mail message to author, October 26, 2009.
79 Ibid.
new passages to the viola transcription. Yet others disagree, stating, “many of the sudden octave displacements and register changes in the viola part … destroy the musical continuity of several … phrases.” This issue of a listener’s or critic’s preference for a particular instrumentation is not an uncommon result when transcriptions are compared with original compositions and it is not easily resolved. To produce a quality result, the transcriber must rely upon sound judgment and musical experience to bring out the best for the new assortment of instruments.

As expected, each movement of the *Prelude, Allegro, and Pastorale* brings its own implications and limitations to the transcription process. My personal belief is that the Allegro movement is ideal for two violas, since the interplay of repeated rhythmic motives and voice crossing, coupled with contrary-motion counterpoint, gives the movement a special, electric quality. Also, moments in which the instruments hand off tones to each other or move in parallel melodies are better suited to two of the same instruments, as this instrumentation produces a seamless and appealing continuity. However,

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moments in the *Prelude* and *Pastorale* movements seem to call for a split Bb-clarinet/viola instrumentation, since the soaring Bb-clarinet can provide a powerful, pure tone to contrast with the viola while the vibrato of two violas creates a very different setting of the piece.

Fortunately, there were relatively few changes required to make my *Prelude, Allegro, and Pastorale* transcription complete. Although the new viola 1 part must be played by an advanced violist, there is no need to displace notes into new octave registers or break slurs. In performance practice, both Phillip Stevens and I decided to take several bowing freedoms and created our own unique sense of phrase structure. This would be true of any performing viola duo; however it does not justify the need to print parts that did not reflect the phrase structure of the original. Surprisingly, the transposed parts are very similar to the original.
To fully understand the *Prelude*, *Allegro*, and *Pastorale*, it is necessary to find intervallic trends contained throughout each movement. Pitch-class sets are used to define these relationships. In pitch class set theory, a particular ‘pitch’ is assigned an integer value.\(^{83}\) Attributed to equal-temperament study, an octave spans integers 0 through 12, designating each half-step within the octave.\(^ {84}\) Multiple intervals are grouped into ‘pitch-class sets’, a designation given to trichords, tetrachords, *etc.*, that are in simplest form. For example, a major trichord is given a \([0,4,7]\) pitch class set, designating the \([0,4]\) half-step relationship of the major 3\(^{rd}\) interval, with the \([4,7]\) relationship representing the half-steps of the minor 3\(^{rd}\) above. The \([0,4,7]\) pitch class set remains the same regardless of trichord inversion. Also, the integer [0] does not directly correlate with a particular ‘pitch’ (middle-C for example), but rather changes depending upon the intervals associated within the trichord, tetrachord, *etc*. It is important to remember that the simplest form, the relationship of intervals that produces the smallest possible intervals, determines the classification of pitch-class set. For more information, please reference an undergraduate introductory study in *Music*

\(^{84}\) Ibid.

The form of Rebecca Clarke’s Prelude, Allegro, and Pastorale is a slow-fast-slow arrangement, so it is fitting that the first movement begins in an andante semplice tempo marking. This movement hints at more tonal elements than the two movements that follow, however Clarke continually stretches harmonic sequence, uses dissonance and chromaticism, and avoids strong dominant-tonic relationships. The opening three measures begin pianissimo, as if from a distance. The two violas lightly surge back and forth between g-minor triads [0,3,7] and dissonant Ab-C-D trichords [0,4,6]:

Example 19. Prelude, mm.1 (final transcription).
Simple rhythmic motives of quarter note-eighth note divisions and triplet eighth note-quarter note divisions follow. The viola 1 melody uses stepwise motion, and is in tight relation to the viola 2 chords, often playing in a lower range than the other violist or between two pitches of the viola 1 part. A slight rise and fall of dynamic volume in measures 3 and 4, lends to the closing of the first thematic phrase. The two violas end on a D-F-Ab diminished triad [0,3,6]. In measure 5, the viola 1 part rises to a higher register, while the viola 2 part continues the 5th (G-D) [0,5] to 2nd interval drone from the prior phrase. In this phrase on beats 1 and 3, both violas continue to establish a g-minor triad [0,3,7], however on beats 2 and 4, the two violas play [0,4,5] and [0,2,5] trichords. Clarke is beginning to expand harmonic vocabulary and trend as she varies this phrase. The viola 1 part is now in a register a 10th above the beginning of the piece, and in measure 6, uses triplets to coax the listener with a feeling of forward motion. It is unique that in the five bars that follow, Rebecca Clarke uses triplets at the beginning of these measures to push the momentum of the phrase, and uses duple variants at the end of the bar to pull back on the momentum of the piece. This creates an undulating effect at every measure:
Example 20. Prelude, mm.6-8 (original).  

Both violas pull back in measure 8-9 (as notated with a *poco rit.*) and the viola 1 melody resolves to a low A-D close. In measure 10 at an *a tempo* designation, both violas move melodically together separated by a minor 3rd.

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Both melodies are also mirror images of each other, and move in a [0-3-2-5-8] relationship:

<table>
<thead>
<tr>
<th>Viola 1: D-F-E-G-A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola 2: F#-A-C#-B-D</td>
</tr>
</tbody>
</table>

Figure 2. Pitch relationship, Prelude, mm.10.\(^89\)

Both figures rise in pitch range, and also exemplify the push-pull rhythmic device. Measure 10 also includes the first of use of harmonics (in the viola 2 part), to create flute-like tones. These tones will begin to be used more often throughout the piece. After this rise in pitch and energy, both violas encounter a *subito pianissimo* at the beginning of measure 11. In measures 11-15, the prior g-minor triad [0,3,7], becomes a half-diminished seventh chord [0,2,5,8] when E-natural is added prominently throughout. The *portato* triplet melody in the viola 1 part is transferred to viola 2 in measure 13. The secondary melody in the viola 1 part now uses C# leading tones, continuing to distort any sense of harmony. Rhythmic motion continues to drive forward until both parts settle into a surprising A-major chord in measure 16. By this point in the piece, Rebecca

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Clarke manages to use a major triad to seem like a deceptive cadence to the listener. This genuine turn of events pleases the senses as the viola 1 part is displaced upward an octave while the major triad continues to ring. This ‘cleansing of the ear’ is a welcome sound after an opening of tight clusters of pitch and diminished trichords. Clarke now composes measure 17 to closely resemble measure 10, by using the same melodic [0-3-2-5-8] series of pitch in both violas, however this time both violas are separated by a major 3\textsuperscript{rd} instead of the prior minor 3\textsuperscript{rd}. The notated rhythmic motive remains the same, as well as the viola 1 opportunity to rise to a harmonic ‘A’. In measure 18, both violas continue to use identical triplet rhythms; Rebecca Clarke now incorporates leading tones in both parts (and uses them to lead downward as well as upward). A large crescendo is also notated in this measure and ends with a subito pianissimo in measure 19. Both violas, yet again moving in parallel motion, play a sweeping sixteenth note crescendo following a fully-diminished seventh chord [0-3-6-9].

Unique, though, is that both violas are separated by a diminished 4\textsuperscript{th} interval (to our ear it sounds like a major 3\textsuperscript{rd}), and the fully-diminished tetrachord sets are off by a half-step:
Also unique, is that when both violas arrive in measure 20 on a forte downbeat (note that this is the first notated forte), that they create a D-Major triad [0,4,7]. However, Clarke lessens its effect by two means. First, she uses an open-5\textsuperscript{th} harmonic in the viola 2 part (and places the chord in a very high range). Also, she only hints at this harmony for one beat, and quickly has the viola 2 fall to an open-5\textsuperscript{th}, Eb-Bb relationship. This clashes with the viola 1 G# and F# tones found in the melody. Once again, we stumble upon the D-Major tonality as both parts settle into a cadence (with fermata) in measure 21. Notated in a pianissimo dynamic, the viola 2 part falls into an open-5\textsuperscript{th} D-A. The viola 1 continues to play an F# to complete the triad, however drops into the lowest range on the viola (F# found on the C-string).

In measure 22, a new phrase begins, and this time the viola 2 part plays the opening motive of teetering eighth notes and quarter notes in stepwise motion. However, grace notes are now used to hint at the drone ‘G’ pitch heard throughout the work. Also, the viola 1 part plays a meandering melismatic line that incorporates large octave leaps; these octaves move by chromatic
sequence. Both voices remain soft, and the phrase concludes in measure 25 (a similar four-bar phrase like that found in the opening of the piece). The phrase contained in measures 26-29 resembles the second phrase of the piece (found in measures 5-9). The viola 1 melody is completely identical to the prior statement; the last downward scale does not end in the fifth bar, however, yet melds into a newly formed viola 2 melody. In measures 26-29, the viola 2 part displays a variant of prior the harmonic device used at the beginning of the piece. Open-5th intervals (G-D) undulate with major 2nd intervals as before; this time, Clarke incorporates a high harmonic ‘D’ on each third beat, and displaces every beat by an eighth note (see comparison below):

Example 21. Comparison of Rhythmic Figures, mm.5-6 and mm.26-27 (final transcription).

Measure 5-6:

Measures 26-27:

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This creates a syncopated and open feeling for the listener. Beginning in measure 30, an imitative three-measure phrase begins in the viola 2 part. Two measures of half note – quarter note – quarter note patterns are followed by a triplet eighth notes – quarter note – multiple grace-notes figure. It lends the question of why such complex figures are composed following a slow, *espressivo* motive. It does create a sense of unwinding, as Clarke could have been bringing the movement to a close in cyclic principal. Also, Clarke uses a unique compositional tool: she overlaps entrances of melody and motive between the two parts (especially effective when performed with two violas). This tool is often associated with pointillist compositional technique (as numerous parts tend to share melodies). But we see a glimpse of the tool used here. As seen below, both violas share the ‘D’ pitch as the melody is handed from viola 1 to viola 2, and we see both parts sharing a ‘Bb’ pitch in measure 34 as the viola adds a counter-motive:
Example 22. Prelude, mm.32-34 (final transcription). In measure 36, the time signature changes to 5/4 time before settling back into common, 4/4 time a measure later. The viola 2 part pizzicatos harmonies for the first time, playing a Bb-D against the viola 1 ‘G’ (same g-minor tonality [0,3,7]), plucking an Ab-D against the viola 1 ‘C’ (incomplete half-diminished chord [0,4,6]), and completing the phrase with a rolled Ab-Major pizzicato chord [0,4,7]. The viola 1 part then leads into a quasi-cadenza in measure 37. The notes are free-form, contain a held ‘A-natural’, and fall into a melisma of triplet sixteenth note and 32nd note figures. The viola 1 line ends on a soft pianissimo ‘D’ for the remaining three measures of the piece. In the final three bars, the viola 2 part

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pizzicatos three harmonics: high D – C – G. Then, it concludes that bar with an G-Ab-D pizzicato [0,1,7]; this is slightly displaced from the G-Bb-D relationship [0,3,7] we have heard throughout the piece. This compositional technique leaves the listener unsatisfied and wanting resolution or cadence. In measure 39, the viola 1 continues to hold the ‘D’ while the viola 2 part rests. The movement concludes in measure 40 with a triple-stop pizzicato: G-D-D [0,7]. This open-5th interval hints at the g-minor feel that has been established, yet never concludes with the 3rd interval, integral to an authentic, final cadence. Also, Rebecca Clarke notates a ppp dynamic, the softest ever notated throughout the piece, only matched at the finale of the Pastorale movement.
The excitement of the virtuosic, almost raucous, middle movement of Rebecca Clarke's *Prelude, Allegro, and Pastorale* contains nonstop action and excitement. Albeit as much, the transcription of the piece had to be divided from score form into individual parts, and carefully formatted onto reduced staves to fit properly on the music stands of both violists. An overwhelming amount of this movement causes both violists to be in close cannon, or in intervallic contrary motion. Serial trends of inversion and retrograde melodies are also included.

The movement is labeled *Allegro vigoroso* and begins in common 4/4 time, but incorporates changing meters throughout. Although notated atonally, this movement trends toward bi-tonal relationships. For example, in the opening measures 1-2 (see below), the violas have a tonal inversion relationship (tonal inversion, meaning the use of perfect 4th's and 5th's interchangeably to stay in their representative key areas):
Rebecca Clarke centers the viola 1 part around G-Major, but uses the leading tone F# so frequently and for longer rhythmic duration, that she convinces the listener that F# is the new centralized pitch. For the viola 2 part, the same is true about starting in A Major, and landing on the downward, lowered 2\textsuperscript{nd} leading tone Bb so often, that it becomes the new central pitch. These two ‘leading tones’ are a diminished 4\textsuperscript{th} apart, but audiences would enharmonically hear the relationship as a common Major 3\textsuperscript{rd} interval.

In measure 3, Clarke uses a 2/4 meter to push the phrase structure forward. Both violas encounter a \textit{subito piano} and quickly \textit{crescendo} to the top of the phrase through measure 4 (back in common time). Melodically, both viola lines transgress through a quick chromatic line in contrary motion. Starting an octave apart (with viola 1 lower than viola 2), both lines exchange registers and end two octaves apart:

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Continuing in measure 5, the viola 2 transitions the musical line by using a repetitive, quarter note staccato ‘G#’. In the fourth beat of measure 6, the viola 2 rolls an accented G#-D-A chord [0,1,6]. This [0,1,6] pitch-class is firmly embedded throughout the movement.

After the viola 2 transition fades into the musical texture, the viola 1 melody in measure 7 enters buoyantly, yet angular, with irregular accents appearing on held ‘leading tones’. Accents, interestingly, also appear on weak beats 2 and 4 within each measure. There seems to be an avoidance of any pitch change on main beats 1 and 3, establishing a quirky, almost clumsy tone. Chromatic runs and 4\textsuperscript{th} leaps join in playful melody. The viola 2, in measures 5-8, continues to churn driving quarter notes in combinations of the [0,1,6] pitch class sets. In beat three of measure 9, the viola is asked to play a pizzicato triple-stop of the same G#-D-A relationship [0,1,6].

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Measure 10 is a sublime example of Rebecca Clarke’s use of the “Petrushka chord.” Popular to many works by Igor Stravinsky, the Petrushka chord involves two major tonalities, separated by a tritone, being played at the same time. In the chart below, we see chords notated to represent the tonalities Clarke chose to use:

![Figure 5. Petrushka chord, Allegro, mm.10.](image)

These chords are played as arpeggio sixteenth note figures before resolving to a tenuto fully-diminished chord \([0,3,6,9]\).

The new phase that begins in measure 11 incorporates overlapping, slurred eighth notes in both viola parts. The viola 1 part in measures 11-12 uses chromatic motion, and expands to whole-step progressions in measure 13. In each measure of the viola 2 part, the part rises and falls by stepwise motion before dropping a 3\(^{rd}\) interval. In measure 13, diminution effects reduce motives to half measures (by using the dropping 3\(^{rd}\) interval twice per bar). Clarke also

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places eighth rests strategically in measures 11-14 to speed the progression of the phrase. Both violists start with an eighth rest in measure 11. The next eighth rest appears in the viola 2 part at the beginning of measure 12. In measure 13, four ‘eighth rests’ appear (viola 2 on beats 1 and 3, and viola 1 on beats 2 and 4) before the violists separate their rhythmic figures, caused by the viola 1 playing a triplet figure (creates a building, anxious effect).

Rebecca Clarke uses a pristine example of contrary writing in measures 15-21. As seen below, both parts mirror each other in rhythm, articulation, and dynamics:
Example 24. Allegro, mm.15-19 (original).\textsuperscript{96}

Example 25. Allegro, mm.15-21 (final transcription).\textsuperscript{97}

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If I compare the melodic material in measure 15 to that in measure 1, I find that Clarke was creating a compositional variation. Eighth-notes in measure 1 now become triplet open-5th arpeggios:

Example 26. Allegro, mm.1-half of mm. 2 (final transcription).\textsuperscript{98}

![Example 26. Allegro, mm.1-half of mm. 2 (final transcription).]

Example 27. Allegro, mm. 15-half of mm. 16 (final transcription).\textsuperscript{99}

\begin{footnotesize}
\textsuperscript{98} Ibid.  \\
\textsuperscript{99} Ibid.  
\end{footnotesize}
Both variations of the melodic material land on ‘leading-tones’, however, and create an impression of the leading tone becoming the new centralized pitch. I have never explored this creative compositional device in other standard viola compositions. Both parts climax in measure 21 after a two-beat crescendo from piano to fortissimo. In measures 21-22, the viola 1 performs repeat transition material: a series of churning, staccato quarter notes.

It is interesting to experience measures 23-28, since the viola 2 plays melodic material as a series of four-note pizzicato chords, most of which contain two or three open-5th intervals. The viola 1 plays a flippant accompaniment passage of [0,1,5,8] pitch-class sets (Major-Major 7th chords). I will title this eighth note – sixteenth note – sixteenth note – quarter note figure Rhythmic Motive 1:

![Figure 6. Rhythmic Motive 1](image)

This motive is repeated in each of the prior four measures. The accompaniment figure of the viola 1 part, in measures 26-27, includes a chromatic line that rises in pitch, dynamics, and smaller rhythmic units. This driving intensity is magnified

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when the line ends with a large leap of a 6th interval. This Motive (I title Chromatic Motive A) will return multiple times throughout the movement:

![Figure 7. Chromatic Motive A.](image)

In measure 28, Clarke finishes the phrase with a diminished trichord [0,3,6], a common trait of this piece.

The viola 1 continues the piece with a new phrase at measure 29. A new motive (titled Rhythmic Motive 2) appears:

![Figure 8. Rhythmic Motive 2.](image)

A series of descending minor 3rd intervals are interspersed with rising major 2nd intervals. In measures 31-32, the viola 1 repeats this figure, only in contrast with higher dynamic levels, lower pitches, and a new marcato articulation (as opposed to the staccato articulation in measures 29-30). The viola 2 part brings back

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102 Ibid.
Chromatic Motive A in measures 30-32, beginning on a low-‘E’ and ending on an augmented-5th leap [0,4] from F-C# (enharmonically a minor-6th leap).

Measures 33-52 contain five varied statements (four measures each) of Rhythmic Motive 2, each with rising tension and different accompaniments:

Table 1. Motives Comparison, mm.33-52.103

<table>
<thead>
<tr>
<th>Number</th>
<th>Measures</th>
<th>Motive</th>
<th>Pitch start</th>
<th>Dynamics</th>
<th>Articulations</th>
<th>Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>33-36</td>
<td>Viola 2</td>
<td>B (I)</td>
<td>P</td>
<td>Marcato</td>
<td>None – viola 1 rests</td>
</tr>
<tr>
<td>2</td>
<td>37-40</td>
<td>Viola 1</td>
<td>Gb (II)</td>
<td>P</td>
<td>Marcato</td>
<td>Vla 2 – Rising chromatic scale and Rhythmic Motive A</td>
</tr>
<tr>
<td>3</td>
<td>41-44</td>
<td>Viola 2</td>
<td>Cb (III)</td>
<td>mp cresc.</td>
<td>marcato</td>
<td>Vla 1 – Rising chromatic scale and Rhythmic Motive A</td>
</tr>
<tr>
<td>4</td>
<td>45-48</td>
<td>Viola 1</td>
<td>E (I)</td>
<td>Ff</td>
<td>legato</td>
<td>Vla 2 – A-Major Triads [0,4,7], rising chromatic scale, and Rhythmic Motive A</td>
</tr>
<tr>
<td>5</td>
<td>49-52</td>
<td>Viola 2</td>
<td>High G</td>
<td>Ff</td>
<td>C-Major Chords w/ melody [0, 4, 7]</td>
<td>Vla 1 – Rising chromatic scale and Rhythmic Motive A, quick, repetitive statements of Motive A – diminution</td>
</tr>
</tbody>
</table>

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In measure 53-57, both violas play a juxtaposed melody that, combined with quarter rests throughout, makes each individual figure seem incomplete and fragmented. However on close inspection, when both melodies are superimposed on each other, we are left with Rhythmic Motive 2 and occasional minor 2\textsuperscript{nd} intervals. This pairing of voices recreates the same motive several times:

Table 2. Motive Comparison, mm. 53-62.\textsuperscript{104}

<table>
<thead>
<tr>
<th>Measure</th>
<th>Motive</th>
<th>Total Beats</th>
<th>Voice</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>53-54</td>
<td>RM2</td>
<td>8</td>
<td>Both</td>
<td>pp</td>
</tr>
<tr>
<td>55-56</td>
<td>RM2</td>
<td>8</td>
<td>Both-swap parts</td>
<td>sfz – pp</td>
</tr>
<tr>
<td>57-58 (1,2)</td>
<td>RM2’</td>
<td>6</td>
<td>Both</td>
<td>sfz – pp</td>
</tr>
<tr>
<td>58 (3,4)</td>
<td>RM2’</td>
<td>6</td>
<td>Both-swap parts</td>
<td>sfz – mp</td>
</tr>
<tr>
<td>60</td>
<td>RM2”</td>
<td>4</td>
<td>Viola 1</td>
<td>sfz – mf</td>
</tr>
<tr>
<td>60-61</td>
<td>RM2”</td>
<td>4</td>
<td>Viola 2</td>
<td>sfz – mf</td>
</tr>
<tr>
<td>61</td>
<td>RM2’</td>
<td>4</td>
<td>Viola 1</td>
<td>sfz – f</td>
</tr>
<tr>
<td>61-62</td>
<td>RM2”</td>
<td>4</td>
<td>Viola 2</td>
<td>sfz – f</td>
</tr>
</tbody>
</table>

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Through diminution effects, coupled with an increasing number of *sforzandos* and rising dynamics, the phrase gains a forward momentum within the phrase. By measures 60-62, each viola is interrupting the other with partial statements of Rhythmic Motive 2.

As the musical line continues to intensify, alterations in meter appear. In measures 62-65, the movement is written in 5/4 time, followed by a change to 3/4 time in measure 66; a return to 4/4 time occurs at measure 79.

From the 3rd beat of measure 62 through measure 65, the viola 2 has continuous, driving eighth notes (found in 5th intervals). Starting at the open string D-A [0,7], the rising dynamic and intensity throws the figure up an octave (also D-A [0,7]), before resounding a D-F 10th interval [0,3]. The viola 1 melody transpires through a series of large half note and quarter note leaps, several of which are of an octave or greater. Also, the viola 1 melody occasionally inserts small references to Rhythmic Motive 2.

In measures 66-75, both violas go through a series of appoggiaturas, based on various centralized tones. The viola 1 plays a broad melody with long rhythmic duration, and centers an appoggiatura around ‘A’ for three measures: Bb-A-G#-Bb-A-G#. Then, after falling chromatically for two measures, this part runs through an appoggiatura (measures 70-72) around F: Gb-F-E-Gb-F-E. The viola 2 part keeps the line exciting with double-stops in rhythmic syncopation. Spanning intervals of an octave or greater, the viola 2 plays a pedal point ‘D’ consistently from measures 64-75. The upper notes of each double-stop varies
to form appoggiaturas as well. In measures 65-66, notes ornament a centralized F (creating a minor 10\textsuperscript{th} interval [0,3]), and sustains a driving major 9\textsuperscript{th} interval in measures 67-68 [0,2]. This strong dissonance becomes harsher in measure 69, when the upper ‘E-natural’ drops to ‘Eb’ (creating a minor 9\textsuperscript{th} interval [0,1]).

During the viola 1 transition in measures 69-70, the viola 2 line ornaments a ‘D’: Eb-D-Eb-C#. However, instead of pulling the line back up to ‘D’, the line drops chromatically to center around ‘C-natural’: C#-C-B-C#-C-C. This pattern continues in measures 73-75 as both violas diminuendo; the viola 2 centers on ‘B-natural’: Bb-C-B-Bb. Both violas unwind the phrase in measures 76-78 with three chordal quarter rest – half note measures. These chords all outline Bb-Major triads [0,4,7] in various displacements. Registers become wider at the final pianissimo chord, however all notes remain the same (violas swap notes within the chord).

A new phrase begins on a deceptive, yet bi-tonal line. From the prior Bb-Major tonalities, we expect the chord structure to resolve to Eb-Major, but Rebecca Clarke leaves the ‘Bb’ out of the viola 2 pizzicato tetrachord. Instead, she adds a D-A, creating a [0,1,5,7] pitch class set. This pizzicato begins a new, fortissimo phrase in the viola 1 melody. Unaccompanied for the next six measures, the viola 1 part introduces a new Rhythmic Motive 3:
Used heavily through measure 91, this motive stresses the [0,2,5,7] pitch-class relationship popular to this composition. Also, each statement of this motive ends on the surprising ‘leading tone’, a continuing trademark of the composition. In measure 79, the viola 1 statement of this motive appears across four open strings common to the violin (G-D-A-E) [0,2,5,7], and lands on ‘Bb’. The second statement of Rhythmic Motive 3 occurs in measures 80-81, this time revolving around the [0,1,7] pitch class set (A-Bb-E). Following chromatic motion at the end of measure 81, the Viola 1 melody continues with a new Rhythmic Motive 4:

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106 Ibid.
This motive creates a sharp, stark contrast from the flowing triplets established in Rhythmic Motive 3. They often contain high leaps at the beginning of each eighth note – sixteenth rest – sixteenth note passage. In measures 83-84, the viola 1 continues to fall through a series of chromatic triplets. A surprising meter change to 2/4 time, in measure 84, pushes the melodic motion forward. This is also caused by the triplet figures turning to faster, quintuplet rhythms and growing dynamics.

In the five measures that follow (meas. 85-89), we experience eight statements of Rhythmic Motive 3, both violas playing this figure in cannon, each centered in different pitch areas. The chart below summarizes each motive entry, and includes the pitch class set and starting note:
Table 3. Motive Comparison, mm. 85-89.\textsuperscript{107}

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part</th>
<th>Beat</th>
<th>Starting Pitch</th>
<th>Pitch Class Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>Viola 2</td>
<td>1</td>
<td>C</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td>85</td>
<td>Viola 1</td>
<td>3</td>
<td>Eb</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td>86</td>
<td>Viola 2</td>
<td>1</td>
<td>F#</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td>86</td>
<td>Viola 1</td>
<td>3</td>
<td>A</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td>87</td>
<td>Viola 2</td>
<td>1</td>
<td>C – harmonics\textsuperscript{108}</td>
<td>[0,2,5,7]\textsuperscript{*}</td>
</tr>
<tr>
<td>87</td>
<td>Viola 1</td>
<td>3</td>
<td>Eb</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td>88</td>
<td>Viola 2</td>
<td>3\textsuperscript{109}</td>
<td>Eb</td>
<td>[0,1,7]</td>
</tr>
<tr>
<td>89</td>
<td>Viola 1</td>
<td>1</td>
<td>Ab</td>
<td>[0,1,7]</td>
</tr>
</tbody>
</table>

Note that the starting pitches of each Rhythmic Motive 3 combine to create a fully-diminished seventh chord [0,3,6,9]. This proves that Rebecca Clarke relied on harmonic device, a set series of pitch-class sets, and rhythmic motives.

Three beats of meandering chromatic eighth notes occur in both viola parts in measure 89. Each viola, still separated in cannon by two beats, plays Rhythmic

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\textsuperscript{108} It appears that Rebecca Clarke did not continue the [0,2,5,7] pitch class set in the original viola part. Is it possible that this was a mistake? Her notations of harmonics produced different pitches. In the 2000 published edition from Oxford music, the editor decided to make these corrections himself.

\textsuperscript{109} Clarke delays this entrance by two beats, adding eighth-eighth-quarter to each viola part...this allows her to move to a different pitch-class set.
Motive 4, tracing a diminished-seventh chord \([0,3,6,9]\). The meter now also switches to 3/4 time, as both violas drive toward the peak of the phrase in measure 106.

In measure 92, a new theme is presented: both violas primarily play eighth notes, but are in closer cannon separated by only one beat. Also, both violas are now playing around the same centralized pitch. This creates a ‘chasing’ effect for the listener, as one part is nearly in unison with the other. Both violas play a series of open-5\(^{th}\) relationships \((G-D-G) [0,7]\), easing the listener into a false sense of relaxation. A one measure change to 4/4 time (measure 93), allows Clarke to throw in a dissonant \([0,4,6]\) pitch-class set on beat four. Pitches \(D-F#-Ab [0,4,6]\) occur with a resounding accent in both parts. This accent interrupts the flowing eighth note interplay. In measure 94, both violas sink back into the calm interplay \([0,7]\), still separated by one beat.

Meter changes occur frequently throughout the next twelve measures, alternating between 2/4, 3/4, and 4/4 time signatures. The rolling, consonant interplay of notes is interrupted every two measures by angular, accented trichords. On the fourth beat of measure 95, three trichords emerge, spelled \(Ab-D-F# [0,4,6]\), \(D-F-A [0,3,7]\), and \(Eb-Gb-Bb [0,3,7]\) respectively. In measure 98, the interruption of chords on the fourth beat spells \(A#-G#-E [0,4,6]\), \(D-A-F [0,3,7]\), and \(D#-A#-F# [0,3,7]\) respectively.

To increase the intensity of the line, each interplay of open-5\(^{th}\) intervals \([0,7]\) rises by a step. In the example below, the viola parts are compared:
Example 28. Thematic Series (final transcription).{110}

mm. 94-95 – Viola 2 (G):

mm. 97-98 – Viola 2 (A):

mm. 100-101 – Viola 1 (B):

On beat four of measure 100, both violas create a pleasing major tonality: F-A-C [0,4,7]. This chord remains prominent for the next two bars, occasionally interrupted with eighth note neighbor-tones; these neighbor-tones are often

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cleverly disguised by crossing voices, creating a leaping effect in each individual part, although still a neighbor tone to the trichord.

In measure 103, we return to a prolonged statement of contrary, chromatic motion, very similar to that found in measure 4 of this movement. Crossing voices in the first beat, the viola 1 transgresses from a ‘mid-C#’ up to an upper ‘G#’. The viola 2 drops from ‘D#’ down to a ‘low G#’, placing the two violas at a double-octave interval on the downbeat of measure 105. At the peak of the phrase, both violas pound out three, octave ‘G#’ pitches for four quarter notes, followed by three, octave ‘A’ pitches. While sustaining a large crescendo, both violas resolve to secondary thematic material in measures 107-112. As seen below, the viola 2 melody is now bowed, as opposed to the pizzicato, stopped chords contained in measures 23-28:
Example 29. Allegro, mm.107-108 (original).\textsuperscript{111}

Example 30. Allegro, mm.107-108 (final transcription).\textsuperscript{112}

The viola 1 returns to the popular [0,2,5,7] pitch-class set through two rising series of triplet eighth notes, interspersed with falling triplet minor [0,3,7] or diminished [0,3,6] trichords. In measures 110-111, the viola 1 part plays

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Chromatic Motive A, ending with a leap to a ‘high-E’. This is followed by falling quarter notes led by grace notes of a lower minor 3\(^{rd}\) interval.

In measure 113-116, the viola 1 resumes the melody and plays a full statement of Rhythmic Motive 2, landing on a tenuto, accented ‘Bb’. The viola 2 part, although playing the same rhythmic motive, avoids use of the broken-3\(^{rd}\) melodic motion, and instead rises chromatically through an augmented-5\(^{th}\) interval. In measure 116, both violas play in octave registers together, landing on the accented ‘Bb’.

Measures 117-135 incorporate the most ingenious display of Clarke’s composition, wherein the entire passage is written in contrary motion between the two contrapuntal voices. This passage (as seen prior in measures 15-16 below), is now prolonged, stressing a bi-tonal, yet chromatic flavor:

Example 31. Allegro, mm.15-16 (final transcription).\(^{113}\)

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Two open-5th intervals serve as a basis for this voice-crossing: F-C [0,7] and Eb-Bb [0,7]. Together, this pairing creates a [0,1,4,6] tetrachord. In measure 123, with this compositional device well established, the entire figure is transposed up one step. Again, this is repeated in measure 129, up another whole-step; this pattern of starting pitches creates a Eb-F-G relationship (similar to that progression found in measure 94-101). In the 4th and 5th beats of measure 129, we have a return of opening thematic material found in measure 1-2. In measure 131, however, the thematic material changes to a teetering, charging eighth note pattern of half-steps: G-F#-G-F#-etc. in viola 1; A-Bb-A-Bb-etc. in viola 2. This clash creates minor-2nd [0,2] and diminished-4th [0,4] intervals. Intensity grows in measure 132, since the same replication of tones continues, but at an increased triplet-eighth note rhythm.

At a peak fortissimo dynamic, the duo returns to contrary eighth notes as above for measures 133-136, before rising to a closing A-E 5th interval. This rising triplet on the third beat of measure 136 spells a major triad with a lowered 2nd scale degree (A-Bb-C#-E) [0,1,4,7]. What follows is a different [0,1,4,5] pitch-class set of chords, repeated by both violas five times. Marked at a fff dynamic, the viola 1 plays single quarter notes embellished by falling grace notes, while the viola 2 part plucks pizzicato triple-stop chords. In measure 140, the viola 2 plays a single half note ‘Db’ (embellished by a grace note ‘Eb’) held under a fermata; this stillness, only the second fermata placed in the movement, establishes a false security before the final two measures of the piece. The final
two bars summarizes Clarke’s compositional concept of bi-tonal composition. As seen below, both violas play an arpeggio triplet encompassing the Eb-Bb 5th interval [0,7] and Db-Ab 5th interval [0,7]:

Example 32. Allegro, mm.141-142 (original).\textsuperscript{114}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example32}
\caption{Example 32. Allegro, mm.141-142 (original).\textsuperscript{114}}
\end{figure}

Example 33. Allegro, mm.141-142 (final transcription).\textsuperscript{115}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example33}
\caption{Example 33. Allegro, mm.141-142 (final transcription).\textsuperscript{115}}
\end{figure}

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Both violas wrap up the movement (in measure 142) with a final D-A relationship [0,7] spanning three octaves. Interestingly, this ‘D’ pitch center falls equally between the ‘Db’ and ‘Eb’ pitch centers in the penultimate measure. This allows both prior tones to act as ‘leading tones’ to the final cadence.
CHAPTER 6

MOVEMENT III – PASTORALE

Unique to the final Pastorale movement, Rebecca Clarke begins the opening motive in the viola 2 line. This violist plays an unaccompanied melody for the first twelve measures of the movement. Multiple meters are prevalent throughout this serene setting. The *poco lento* marking might indicate a slower tempo, but the *Pastorale* uses a free, improvisatory tone throughout. The opening twelve-measure melody uses simple quarter note – eighth note – triplet eighth note patterns centered on a series of \([0,2,5,7]\) pitch-class sets, interspersed with downward f-minor scale fragments. The piece does not have a set key, although notes would suggest hints to either Ab-Major or f-minor; the piece begins on ‘Eb’, quickly uses ‘A-naturals’, and settles on pitches that would suggest 2\(^{\text{nd}}\) or lowered 7\(^{\text{th}}\) scale degrees of the keys aforementioned. The viola 2, while *espressivo*, plays under an extremely soft dynamic. In measure 4, the viola 2 concludes the phrase on ‘C’ to ‘A’, suggesting an a-minor modulation or reference to f-minor; however in measure 5, the melody still includes a ‘Bb’. The melody continues in a stepwise motion Bb-A-G \([0,2,3]\), placed in a *mezzo-forte* dynamic, and settles on a half note ‘A’. The two-measure motive in measures 5-6 is repeated in measures 7-8, except the viola 2 plays the motive as an echo effect (written in a *pianissimo* dynamic) and it is meant to be played in a higher
position on the C-string. This ability to play the same melodic figure in extended positions on lower strings creates a softer timbre. In measure 9, the listener is once again puzzled by the addition of a repetitive Eb-Gb figure [0,3]. With ‘Eb’ as a centralized pitch in measure 10, a [0,2,3,5] pitch-class set resolves to a *pianissimo* ‘D’. The last two measures of the opening melody ornament the centralized ‘D’ pitch, using a sixteenth note and an eighth note D-Eb-F-Eb-D-C-D pattern. The viola 2 settles onto a *fermata* ‘D’ in measure 12.

Two rhythmic motives (and their variants) quickly become apparent in this movement. The charts below summarize these motives:
Rhythmic Motive A:

mm. 5-6 (Viola 2), 7-8 (Viola 2), 13-14 (Viola 1), 17-18 (Viola 1),
64-65 (Viola 1), 68-69 (Viola 1), 84-85 (Viola 2), 85-86 (Viola 1),
86-87 (Viola 2), 87-88 (Viola 1)

Rhythmic Motive A – Variant:

Measure 26-27 (Viola 1)

Figure 11. Pastorale, Rhythmic Motive A and Variant.\(^{116}\)
Rhythmic Motive B:

\[ \text{\underline{\text{\begin{align*}
\begin{array}{c}
\text{mm. 9-10 (Viola 2), 21-22 (Viola 1), 23-24 (Viola 2),} \\
\text{88-89 (Viola 2), 89-90 (Viola 1)}
\end{array}
\end{align*}}} \]

Rhythmic Motive B – Augmented:

\[ \text{\underline{\text{\begin{align*}
\begin{array}{c}
\text{mm. 42-45 (Viola 1), 46-49 (Viola 1), 55-57 (Viola 1)}
\end{array}
\end{align*}}} \]

Rhythmic Motive B – Variant:

\[ \text{\underline{\text{\begin{align*}
\begin{array}{c}
\text{mm. 34-37 (Viola 1), 72-73 (Viola 2)}
\end{array}
\end{align*}}} \]
Rhythmic Motive B – Variant 2:

\[
\text{\begin{tabular}{c}
\hline
\end{tabular}}
\]

\begin{tabular}{c}
m. 38-39 (Viola 1), 75-78 (Viola 1)
\end{tabular}

---

Figure 12. Pastorale, Rhythmic Motive B and Augmentation/Variants (final).\textsuperscript{117}

In measure 13, the viola 1 begins using Rhythmic Motive A centralized around pitch ‘A’. The viola 2 part adds its first harmonic idea with an open A and ‘D’ harmonic. This is followed in measure 15, by an open-5\textsuperscript{th} interval (D-A) [0,7]. In measures 17-18, the viola 2 now accompanies by use of a minor-2\textsuperscript{nd} [0,1], A-Bb double-stop. These intervallic relationships closely resemble the Prelude movement open-5\textsuperscript{th} and minor-2\textsuperscript{nd} relationships.

Rhythmic Motive B is overlapped from two viola statements, the viola 1 beginning in measure 21 centered on ‘Bb’, and the viola 2 beginning in measure 23 centered on ‘F’. This unique Bb-F relationship [0,7], or open-5\textsuperscript{th} interval,

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creates a consonant effect, however the listener is not fully satisfied without any statement of a 3\textsuperscript{rd} scale degree.

In measures 23-34, it was necessary to place both transcribed viola parts in treble clef, as the viola 1 part in measure 19 rises to a high ‘C’ (requires fifth position), a pitch the viola 2 part will match in measure 29 (following a perfect-5\textsuperscript{th} shift). It is also important to note that when the viola 2 part contains accompaniment material, it often incorporates consonant intervals of 3\textsuperscript{rd}, 4\textsuperscript{th}, and 5\textsuperscript{ths}. The viola 1 part, however, often displays large leaps of 6\textsuperscript{th} and 7\textsuperscript{th} intervals. For example, the viola 1 part in measure 23 uses a melodic leap from ‘g-natural’ to a ‘high F#’, before falling back to the lower ‘a-natural’. This creates an F/F# minor-2\textsuperscript{nd} dissonance [0,1] with the viola 2 part. The downbeat of measure 24 continues Clarke’s complexity of dissonance as the two violas settle on G/G# [0,1]. In measure 25, Clarke manages to add another minor-2\textsuperscript{nd} [0,1] while spanning nearly the largest possible range on the instrument. The viola 1 part rises to a ‘high C#’ (above the staff in treble clef) while the viola 2 falls to the lowest ‘D’ found on the instrument. The actual interval would constitute a 21\textsuperscript{st}, breaking a strong rule of Classical Era counterpoint composition.

In measure 26, both parts move chromatically in opposite directions, creating intervals of minor 2\textsuperscript{nd} – major 2\textsuperscript{nd} – tritone. For the next six measures, Clarke manages to hide a simple E-B [0,7] relationship amongst a complex series of chromatic and rhythmic mutations. Measures 27-28 heavily emphasizes ‘E’ as a centralized pitch by use of numerous ‘D#’ leading tones. In
the excerpt below (measures 29-32), we see numerous occasions of E-B [0,7] interactions, however brief. Yet the audience will first hear the cacophonous sounds of loosely tied rhythmic structure and haphazard placement of accidentals. Note Clarke’s superfluous use of accidentals:

Figure 13. Pastorale, mm.29-32 (final transcription).\textsuperscript{118}

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The end of bar 32 concludes with a 9th chord built in a-minor: A-C-E-G-B
[0,2,3,7,10]. Her expansive use of the [0,2,3,7] pitch-class set takes new shapes
as each movement develops.

A new phrase begins from the viola 2 part in measure 33. Incorporating
the second half of Rhythmic Motive A, the surprising tonal triplet–long, triplet–
long motive is clearly defined. The accompaniment figure during the measures
of 33-35 (in the viola 1 part) use broken 3rd and 4th intervals in alternating pitch
class sets, [0,4], [0,4], and [0,5] respectively. These parts settle into measure 36-

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38 into seemingly simple harmonic intervals. Under the textual instruction of *calmato* (meaning ‘tranquility’), the viola 1 simply rocks slowly between D-F [0,3] while the viola 2 plays two open-5th harmonics: C-G [0,7]. Rebecca Clarke’s signature trademark on this composition emerges when you combine these intervals: C-D-F-G – the [0,2,5,7] pitch-class set.

Measures 38-39 seemingly unwind with simple duple relationships. The first two beats of each of the measures outlines a [0,3,5] pitch class set, providing the listener with an open dominant chord (weak without the 3rd scale degree). The third beat of measure 38 ends on a perfect-4th (F-Bb) [0,5], and Clarke collapses this harmony to a diminished-4th on the following measure (F#-Bb – sounds like a Major-3rd to the ear) [0,4].

This is followed by one of the longest concerted efforts at constructing a tonal passage (instead of prior avoidances of tonality). Clarke writes measure 40-54 in Eb-Major, as clearly identified in syncopated double-stop Eb-G [0,4] figures against the viola 1 sustained Bb (creates a [0,4,7] pitch-class set). Although soft, these repetitive off-beats provide a transitional passage for the upcoming lengthy viola 1 melody.

The viola 1 melody, spanning measures 42-79, is only briefly interrupted by viola 2 solo material three times as an afterthought, or responsorial transition. From measures 42-45, Rhythmic Motive B is augmented to the example below:
In the first statement of the motive, pitches center around F#-A-Bb [0,3,4]. In measures 46-49, a replica of the motive is performed around pitches D-F-Gb [0,3,4]. As a repeated motive, Clarke brilliantly builds the listener to expect a recall of the prior motive. However, the Viola 1 part now declares (measures 49-53) the opening motive found in measures 1-4, and transforms this theme and its [0,2,5,7] pitch-class set into a forward progress of chromatic development (this theme is now found centered on ‘Db’ instead of the opening ‘Eb’ motive).
Meanwhile the viola 2 part plays one of three accompaniment roles throughout this passage. First, the viola 2 manages to hold a pedal point ‘Eb’ for the entirety of measures 40-52, while managing a series of difficult chromatic intervals above the ‘Eb’. Meandering syncopated intervals include Eb-G [0,4], Eb-Ab [0,5], Eb-A [0,6], Eb-Bb [0,5], Eb-Cb [0,4], and Eb-Dbb [0,3]:

![Interval progression, Pastorale, mm.40-50 (Viola 2).](image)

Integrated into the off-beat double-stops, Clarke masterfully weaves slurs into the texture to imply emphasis of stress and resolve.

Second, the viola 2 is used to accompany by springing, arpeggio chords at quick tempi. The sample below shows a sextuplet figure that revolves around Clarke’s open-dominant approach (dominant chord without the 3rd scale degree):

---

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122 Simon Fischer addresses these chords as ‘springing arpeggios’….
Finally, the viola 2 part occasionally speaks a responsorial musical statement to transition the viola 1 soloist into a new phrase. Usually brief in nature, these fragments contain thematic material from prior motives, or ‘call-and-response’ segments from the viola 1 soloist. In the example below, the viola 2 performer is repeating a triplet-eighth note passage stated in measure 57-58 in the viola 1 part:

Example 36. Pastorale, Viola 2, mm.61-62 (final transcription).
Continuing in measure 50-51 (while the viola 1 part is recounting the opening theme in Db-Major), the viola 2 part encounters its first use of springing, arpeggio chords, well grounded in the Eb-Major tonality (using Eb-Bb-Eb [0,7] and Eb-C-Eb [0,3] pitch-class sets). In measure 52, the viola 2 imposes a secondary thought onto the closing of the viola 1 part opening theme. This secondary thought reflects on the last half of the opening theme, by using an Eb-Bb-Ab trichord [0,_,5,7], and downward triplet that leads to ‘Eb’ (and even hints at a ‘G’, completing our Eb-Major tonality).

In measures 53-54 the viola 1 part emphasizes the triplet eighth note – half note pattern found in Rhythmic Motive A, and continues to centralize pitch on ‘Eb’. Meanwhile, the viola 2 part returns to springing, arpeggio chords. Progressively, the viola 2 plays:
Table 4. Chord Comparison, Pastorale, mm.53-54 (Viola 2).^{125}

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Pitches</th>
<th>Tri- or Tetra-chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>1</td>
<td>C-G-F</td>
<td>[0,_,5,7]</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>C-G-F-Bb</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>C-G-G</td>
<td>[0,<em>,</em>,7]^{126}</td>
</tr>
<tr>
<td>54</td>
<td>1</td>
<td>C-G-F-Bb</td>
<td>[0,2,5,7]</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>C-G-E-Bb</td>
<td>[0,3,5,7] – Dominant!</td>
</tr>
</tbody>
</table>

Incredibly, a complete dominant chord is found in beat two of measure 54: C-E-G-Bb. This would suggest a modulation and resolution to F-Major, and Clarke masterfully repeats the prior solo viola 1 theme and viola 2 accompaniment chords up a half step (from Eb-Major to F-Major). The part 1 viola solo, of measure 55-59, is a duplication of measures 46-50 through modulation. A continuation of tri- and tetra-chord analysis appears below:

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^{126} Reduced notation would consider this a [0,5] pitch class, however I chose to specify in a non-reduced form to show comparison to Clarke’s popular [0,2,5,7] chords.
Table 5. Chord Comparison, Pastorale, mm.55-57 (Viola 2).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Pitches</th>
<th>Tri- or Tetra-chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>1</td>
<td>Quick melodic statement – triplet(^{128})</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2-3</td>
<td>G#-E-D-F</td>
<td>[0,2,4,6]</td>
</tr>
<tr>
<td>56</td>
<td>1</td>
<td>C#-G#-D-B</td>
<td>[0,3,5,6]</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>C#-G#-D-C</td>
<td>[0,4,5,6]</td>
</tr>
<tr>
<td>57</td>
<td>1</td>
<td>C#-G#-D-C</td>
<td>[0,4,5,6]</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>C#-G#-D-B</td>
<td>[0,3,5,6]</td>
</tr>
</tbody>
</table>

Notice the odd set of tetrachords listed above. For some reason, Rebecca Clarke avoided the use of her usual [0,2,5,7] pitch-class set. It is possible she used this technique to begin to blur the lines of tonality once again, or to transition to upcoming material. To avoid a sense of harmony around the perfect-5\(^{th}\) interval, she places a heavier emphasis on a dissonant tritone. It is intriguing that these last several chords are also played *ponticello*, a technique used by string musicians that creates an eerie, almost ghastly timbre. It is

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\(^{128}\) Interestingly, this triplet melodic fragment is notated using *ponticello*, or playing over the edge of the bridge.
accomplished by placing the bow near the bridge and is drawn in a straight line with flat bow hair.

In measure 58, the viola 1 part rises through a symmetric diminished scale, two interlocking diminished tetrachords, and plays Clarke’s triplet-long motive. The lowered ‘Ab’ starts to break the comfortable sense of tonality, since the viola 1 part seems in f-minor while the viola 2 part continues to play Clarke’s use of a weak dominant chord (without the 3rd scale degree) seemingly in c-minor. The viola 2, in measure 58, responds with a variant of the diminished octatonic scale before playing another series of springing, arpeggio chords. In the example below, the viola 1 part is completing the Rhythmic Motive A around centralized pitch ‘A’, and then references Rhythmic Motive B through diminution (instead of the standard duple eighth notes, we see triplet eighth notes):
Example 37. Pastorale, mm.59-63 (original). \(^{129}\)

Example 38. Pastorale, mm.59-63 (final transcription). \(^{130}\)

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The arpeggio chords of the viola 2 are charted below:

Table 6. Chord Comparison, Pastorale, mm.59-60 (Viola 2)\(^{131}\)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Pitches</th>
<th>Tri- or Tetra-chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>59</td>
<td>1-2</td>
<td>G-F-D</td>
<td>[0,3,5]</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>G-F-B</td>
<td>[0,2,6]</td>
</tr>
<tr>
<td>60</td>
<td>1-2</td>
<td>G-F-D</td>
<td>[0,3,5]</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>G-F-B</td>
<td>[0,2,6]</td>
</tr>
</tbody>
</table>

In measure 61, the viola 2 interrupts the viola 1 part with a melodic fragment from Rhythmic Motive A (centered on ‘B’), while the viola 1 part has a random, single eighth note ‘D’. This ‘D’ gives the listener a very quick glimpse at a major trichord (G-B-D or [0,4,7] pitch-class set). The viola 2 part states a fragment of the diminished octatonic scale before rolling through a fully-diminished seventh chord [0,3,6,9]. In measure 62, the viola 1 part regains melodic control by rising through the same series of octatonic scale pitches and a doubled statement of the fully-diminished seventh chord through virtuosic 32\(^{nd}\) notes: B-D-F-G# B-D-F-G# [0,3,6,9].

The viola 1 rises to a high ‘B’, and the viola 2 part pizzicatos an accented stopped chord, C-G-D#-B [0,1,4,8]:

\(^{131}\) Ibid.
Example 39. Pastorale, mm.62-63 (final transcription).

The viola 2 part in measure 64 contains a full statement of the melody. Two virtuosic motifs surface. First, the viola 2 plays a 32\textsuperscript{nd} run from top to bottom: D-Eb-low G-low C [0,2,3,7], followed by undecuplet 32\textsuperscript{nd} notes (11 notes in one beat) on beat 2. It is interesting how she forms this tuplet figure. She begins the run on a D-Major scale, and on the 5\textsuperscript{th} scale degree, shifts to a d-harmonic minor scale. Also, she adds a downward leading tone on the lowered 2\textsuperscript{nd} scale degree (Eb). The chart below represents this notation:
As seen throughout the movement, ‘D’ remains the centralized pitch. After again emphasizing the ‘D’ in measure 66 (by means of an added ‘Eb’ and ‘C♯’), the viola 2 shifts to a long, high, sustained ‘B♭’, creating a minor-6th leap. The viola 1 quickly rises, in measure 67, through a series of open-5th intervals and accidentals to create another [0,2,3,7] pitch-class set (same as the figure seen in the viola 2 part in measure 65).

A sort of voice exchange occurs in measure 68. As the viola 1 part rises to within a half-step leading tone of ‘B♭’, the viola 2 part lowers through a chromatic scale; they match for a brief portion of a triplet eighth note figure before the viola 1 part resumes the melody. The viola 1 part continues to emphasize the Rhythmic Motive A around pitch ‘A’, and the viola 2 part continues to progress through the chromatic scale for over two measures (spanning a minor 10th interval). To complete the phrase, the viola 2 part arpeggiates through a [0,2,5,8] pitch-class set.

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At this extremely soft juncture, the Viola 1 melody incorporates segments of the Rhythmic Motive A (triplet-long) centered on ‘G’, and then resolves to ‘F’ for a dotted quarter note, before shifting a 10\textsuperscript{th} interval to a high Ab-G. Both parts are repeating a musical segment heard in measures 33-35 verbatim, with the exception that they have exchanged roles and have transposed all notes down a whole-step. The viola 2 part in measures 71-74, meanders through a series of broken 3\textsuperscript{rd} and 4\textsuperscript{th} ([0,4] and [0,5] respectively) pitch-class sets. On the last two beats of measure 73, the violas play an arpeggio sixteenth note Ab-minor chord before landing on a fermata D-F-D. When both violas reach this pianissimo fermata, they are creating Clarke’s popular weak dominant chord (without 3\textsuperscript{rd} scale degree). It is also labeled dolcissimo and is to be performed light, pure, and serene.

What follows, in measure 75-76, is identical to the transitional material found in measure 38-39, causing the listener to sense mixed tonalities:
Table 7. Harmonic Comparison, Pastorale, mm.75-76.\textsuperscript{134}

<table>
<thead>
<tr>
<th>Measure</th>
<th>75</th>
<th></th>
<th>76</th>
<th></th>
<th>77</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Viola 1</td>
<td>F-D</td>
<td>F-D</td>
<td>Eb</td>
<td>F-D</td>
<td>F-D</td>
<td>E-nat</td>
</tr>
<tr>
<td>Viola 2</td>
<td>rest</td>
<td>C/G</td>
<td>Db/Ab</td>
<td>Rest</td>
<td>C/G</td>
<td>Db/Ab</td>
</tr>
</tbody>
</table>

Once again, counterpoint seemingly unwinds with simple duple relationships. This time, the first two beats of each measure outlines a $[0,2,5,7]$ pitch class set (unlike the prior weak dominant chord). The third beat of measure 75 ends on a $[0,2,7]$ pitch class set, and Clarke expands this harmony to a $[0,3,7]$ on the following measure (enharmonically spells a Db-minor triad). In measures 77-79, the viola 1 part plays unaccompanied transition material, wavering between eighth note F-Ab figures $[0,3]$. After a Bb-Ab-G figure $[0,1,3]$ on beat 1 in measure 78, Rebecca Clarke composes a minor-$6^{\text{th}}$ upward leap, landing on ‘Fb’; this ‘Fb’ serves as a downward leading tone to our ‘Eb’ found at the beginning of the movement.

In measure 79, Clarke hints at a recapitulation; a straightforward image of the exposition material appears (I don’t write this to suggest Clarke writes this movement in sonata-form, but to display the replicate series of thematic ideas).

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This time with mute, the viola 2 begins the beautiful, identical passagework in measures 79-81. Clarke ornaments and develops the phrase by adding a flourish of notes, at the end of measure 80, which propels the viola soloist into a higher octave. Melodic notes remain the same, however, and the violist must remain soft and serene. From measure 84 to the close of the piece, both violists are in cannon separated by a perfect-5th interval (the viola 2 on the upper 5th scale degree, and the viola 1 in response in the lower bass line). Viola 2 plays Rhythmic Motive A twice, offset by the viola 2 (see chart below):
Table 8. Motive Comparison, Pastorale, Final Phrase.  

<table>
<thead>
<tr>
<th>Measure</th>
<th>84</th>
<th>85</th>
<th>86</th>
<th>87</th>
<th>88</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Center</td>
<td>Rest</td>
<td>Motive A</td>
<td>............</td>
<td>Motive A</td>
<td>............</td>
</tr>
<tr>
<td>Pitch Center</td>
<td>D</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Center</td>
<td>Motive A</td>
<td>............</td>
<td>Motive A</td>
<td>............</td>
<td>Motive B...</td>
</tr>
<tr>
<td>Pitch Center</td>
<td>A</td>
<td>A</td>
<td></td>
<td></td>
<td>D/G</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>89</th>
<th>90</th>
<th>91</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Center</td>
<td>Motive B...</td>
<td>............</td>
<td>Codetta...</td>
<td>............</td>
</tr>
<tr>
<td>Pitch Center</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>Viola 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Center</td>
<td>............</td>
<td>Codetta...</td>
<td>............</td>
<td>............</td>
</tr>
<tr>
<td>Pitch Center</td>
<td>D/G</td>
<td>D/G</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

135 ‘Prelude, Allegro, and Pastorale’ by Rebecca Clarke © Oxford University Press Inc. 2000 and 2009. Assigned to Oxford University Press 2010. Extract of this transcription reproduced by permission. All rights reserved.
Both violas provide a last breath of sixteenth note [0,1,3] pitch-class sets (the viola 2 D-Eb-F and viola 1 G-Ab-Bb sets respectively). The viola 2 part statement can be seen below, along with the open-5th interval seen at the closing of the piece:

Example 40. Pastorale, mm. 91-92 (final transcription).\textsuperscript{136}

Although not a complete cadence, the piece masterfully fades resembling the G-D relationship that began the \textit{Prelude}. Clarke uses this harmonic technique (as seen above), to provide the ending with a breathless quality.

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As a meticulous composer, Rebecca Clarke often notated every detail of dynamics, articulations, and stylistic tendencies. However, in the Prelude, Allegro, and Pastorale, she notes, “I have under-marked [the movements] rather than over-marked them . . . [the movements] are to be taken quite freely.” It was intriguing, then, to analyze this great composition. It lends the question, “Why would Rebecca Clarke, a highly intellectual and meticulous composer, decide to undermark this piece?” Simplicity, formulaic design, systematic structure, and trademark pitch-class sets seemed to drive its creation.

Rebecca Clarke was brilliant. She studied with master viola teachers, traveled as a professional violist, and studied the compositional style of other great composers. It is intriguing that she composed successfully in a number of styles and genres.

The process of developing this dissertation was enlightening. Interactions with Oxford Music Publishing and the licensure process were informative, and proved very successful. Two licenses were received, one to transcribe and perform the work in New York, and the other to display fragments of the composition in my dissertation. Research into the primary and secondary sources of Rebecca Clarke’s life confirmed the need to analyze everything read

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137 Curtis, “1941 Duet,” 89.
thoroughly, and scrutinize and contextualize references carefully. The
introductory chapter of this paper grew to 25 pages at its height, was simplified to
10 pages, and finally rested at 18 pages.

Interactions with scholars not only of Rebecca Clarke’s legacy, but
scholars in academia at large, had interesting advice and angles with which to
approach this project. Their insight, encouragement, and advice from prior
experiences guided me as I struggled to find continuity and closure to this body
of work. A lot of time was spent analyzing this large body of work measure by
measure. Each movement was viewed within different contexts, comparing
intervallic structure and discovering foundational motives that integrated well into
the texture. At times, pitch-class sets were not easily identified by ear, since the
two violas shared harmonic relationships in a variety of ways. Rebecca Clarke’s
*Prelude, Allegro, and Pastorale* is keen at avoiding strong dominant-tonic
relationships. She used ornamentation to disguise common device, and used a
variety of articulations and range of pitch to fully realize a pitch-class set’s
potential.

As a violist, I felt privileged to bring the *Prelude, Allegro, and Pastorale* to
the concert stage at Carnegie’s Weill Hall in New York, by performing the work in
this new transcription. Next, a publishing contract will be sought to bring this new
transcription to viola studios around the world. Oxford Music Publishing has
mentioned the possibility of licensing the work, and publishing house review will
occur during the remainder of 2010.
Limitations

Very few difficulties arose during the transcription process, however minor issues did arise. In order to justify quality transcription work, it would be ideal to reference a set of transcription methodologies (or rules) for successful completion. It seems that the growing musician/composer gains these skills throughout the education and mentoring process. But has a guideline of rules ever been established? Although many authors provide insight into changing orchestration for different ensembles, we rarely see guides claiming proficiency at transcribing rules for solo voices. Thus, it was necessary to transcribe by example: first by Rebecca Clarke’s own example, and next by the example set in the current professional music field.

Lastly, one other inconvenience slowed progress toward completion. For the past several decades, scholars have debated about Rebecca Clarke’s intentions for each of her compositions. And unfortunately, this debate has created issues amongst the best Rebecca Clarke researchers. In a 2004 article in the Chronicle for Higher Education, author Richard Byrne points out threatening litigation over claims to the knowledge and rights of Rebecca Clarke’s unpublished works.138

“A tangle of alleged copyright infringement and mutual recrimination -- hitched to rising scholarly interest in the late Anglo-American composer Rebecca Clarke -- lurks behind the dueling letters and the [scholar’s first] book's withdrawal from circulation……,” states Byrne.\footnote{Ibid.} What started as a mutual cooperation in preserving Rebecca Clarke’s legacy, quickly formed into a, “frayed relationship.”\footnote{Ibid.}

So, as I formed background materials for my dissertation, I was very careful to avoid assumptions, was careful to review an author’s comments objectively, and kept focus on the true purpose of this dissertation: my experience in the transcription of the *Prelude, Allegro, and Pastorale*. I do not want to lay claims to the ‘why’ of Rebecca Clarke’s compositions, but to enjoy her music, and to honor her music and endearing legacy.

Access to primary literature was difficult at best, with small seeds of information coming to light from author emails and musical score notes. Some secondary literature and research was criticized as misleading and untrue. Fortunately, this information was needed primarily for introductory chapters, and some early draft material was withdrawn in light of this debate.

\footnote{Ibid.}
APPENDIX A

WORKS TRANSCRIBED BY REBECCA CLARKE
## Rebecca Clarke Arrangements of Her Own Compositions

<table>
<thead>
<tr>
<th>Composition</th>
<th>Date of Completion (if known)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unspecified &quot;cello arrangement&quot;</td>
<td>8/20/27 – Diary entry</td>
</tr>
<tr>
<td>Chinese Puzzle, arr. for viola and piano</td>
<td>4/21/22; orig. for violin and piano, 11/9/21</td>
</tr>
<tr>
<td>Chinese Puzzle, arr. for flute, vln, vla, cello, piano</td>
<td>2/23/26</td>
</tr>
<tr>
<td>I'll Bid My Heart Be Still, arr. for cello and piano</td>
<td>1944 – overlaid on MS of orig. for viola and piano, 3/44</td>
</tr>
<tr>
<td>Come, O Come, My Life's Delight, arr. for SATB chorus</td>
<td>10/5/26, orig. for voice and piano, 11/23/23</td>
</tr>
<tr>
<td>Passacaglia on an Old English Tune, arr. for cello and piano</td>
<td>1941, orig. for viola and piano, 1941</td>
</tr>
<tr>
<td>Shy One, arr. for voice and violin</td>
<td>1951; orig. for voice and piano, c. 1912</td>
</tr>
<tr>
<td>Sonata, arr. for cello and piano</td>
<td>3/20/21, orig. for viola and piano, 7/3/19</td>
</tr>
<tr>
<td>Two Pieces for Violin and Cello</td>
<td>9/6/28, orig. for viola and cello, before 2/1/19</td>
</tr>
<tr>
<td>Weep You No More, Sad Fountains, for SATB chorus</td>
<td>9/29/26, orig. for voice and piano, c. 1912</td>
</tr>
</tbody>
</table>

---

141 Christopher Johnson, e-mail message to author, November 3, 2009.
Rebecca Clarke Arrangements of Other Composers’ Compositions

<table>
<thead>
<tr>
<th>Composition</th>
<th>Date of Completion (if known)</th>
</tr>
</thead>
<tbody>
<tr>
<td>He Hath Filled the Hungry, arr. for piano solo</td>
<td>c. 1945, Aria “Esurientes implevit bonis,” from Bach’s Magnificat in D</td>
</tr>
<tr>
<td>Lullaby, for viola and piano</td>
<td>c. 1913, Arr. of an Ancient Irish Tune</td>
</tr>
<tr>
<td>Three Irish Country Songs, for voice and violin</td>
<td>5/15/26</td>
</tr>
<tr>
<td>Three Old English Songs, for voice and violin</td>
<td>1/19/24</td>
</tr>
<tr>
<td>‘I'll Bid My Heart Be Still’ for viola and piano</td>
<td>_____, Scottish folk-tune</td>
</tr>
<tr>
<td>Passacaglia for viola and piano</td>
<td>_____, elaborates ‘a Veni Creator’ by Tallis</td>
</tr>
</tbody>
</table>

---

\[142\] Christopher Johnson, e-mail message to author, November 3, 2009.
APPENDIX B

PRELUDE, ALLEGRO, AND PASTORALE

TRANSCRIBED BY DANIEL STEVENS
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For Bass and Piccolo

Prelude, Allegro, and Pastorale
for Two Violas

Rebecca Clarke
Arr. Daniel Stevens
Ed. Phillip Stevens

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Prelude, Allegro, and Pastorale

for Two Violas

Rebecca Clarke
Arr. Daniel Sevets
El. Philip Sevets

For Hans uen Franzlen

VIIra 1

Perc Intro

Viola 2

P expr.

Vila 1

Vila 2

mf

PP

g poco rtf.

Vila 1

Vila 2

a tempo

Vila 1

Vila 2

E expr.

Vila 1

Vila 2

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———. “Arrangement License #7011415.” *Oxford University Press* (April 8, 2010).


