



RICHARD O'NEILL

Sonata for Viola and Piano
(Rebecca Clarke)

annotated edition

Sonata

for Viola and Piano

Rebecca Clarke

(1886–1979)

I.

Not too free with the tempo or rhythm.
Keep a sense of urgency.

Impetuoso

Highlight this D.

f Fanfare opening. Aim for these two notes. *poco rit.*

Don't "tripletize" the sixteenth note pickups.

4 *p* *ad lib.* *cresc.*

Bring out rhythmic differences.

8 *mf* *accel.*

Bow distribution between strings: Hit double stop and focus on melodic line for clarity.

allarg.

1

Poco agitato

Important to capture the precise rhythms in this section.

12 *f* *f* *p* *p*

16 *p* *f* *p*

Two-bar hemiola with *cresc.*

2

20 *p* *p* *molto cresc.* *f* *f*

25 *rit.* *a tempo* *p* *cresc.*

3

Enjoy rhythmic tension of these triplets.

29 *f* *risoluto e allarg.*

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33

ff *allarg.*

38

4 Poco meno mosso

rit. *p dolce* *sul D* *3*

54

5 *sul G*

mf con calore Second theme: Rub against piano notes.

61

sul G *3* *cresc.* *sul G* *3* *ten. rit.* *molto dim.* *pp*

Shifting into a deeper emotion; release into it.

67

6 *a tempo* *sempre diminuendo* *p* *dim.*

Mysterious feeling: Explore points of contact and bow speed.

73

7 Meno mosso

pp *3 string.* *misterioso* Use bow speed in hairpins.

77

a tempo *pp* *6* *string.* *a tempo* *pp sempre*

80

pp marcato. *Dance-like.* *pp*

82

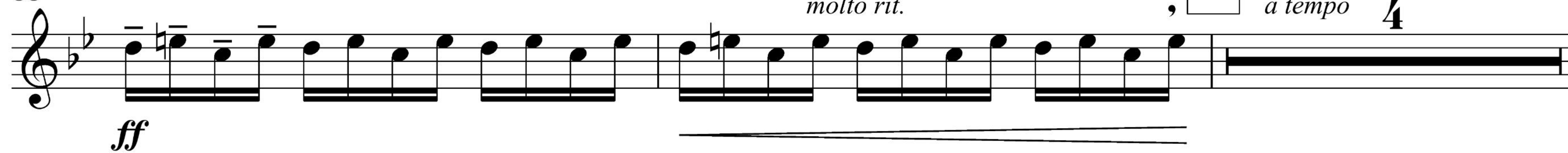
V *cresc. e animando* *3*

Clarke – Sonata

85



88



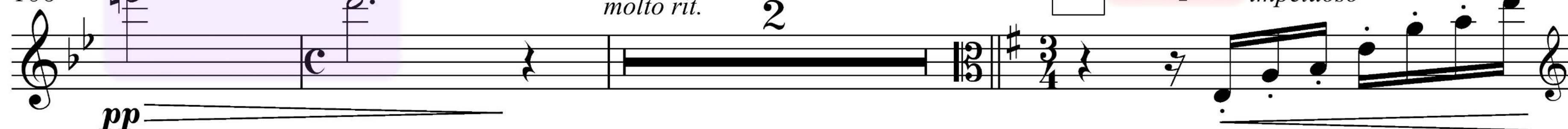
94



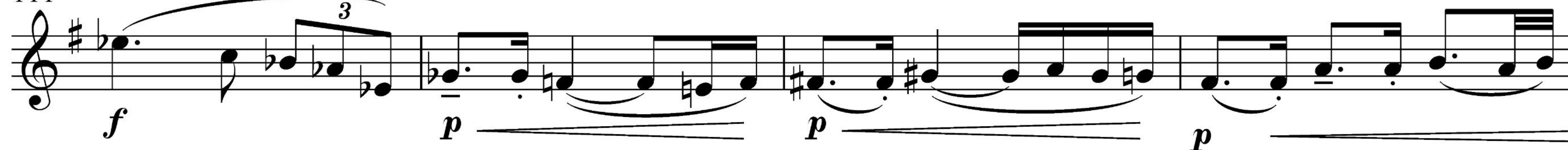
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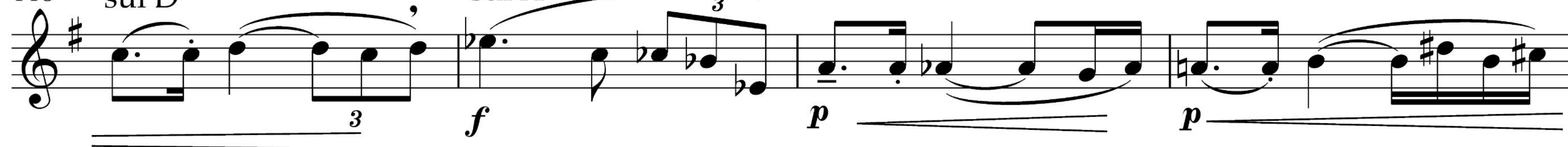
106



111



115



119



Clarke – Sonata

124

rit.

a tempo

p

cresc.

3

3

127

f *risoluto e allarg.*

3

3

3

11

130

Second theme in high register:
 • More whimsical and airy
 • Point of contact nearer to fingerboard.

ff

3

134

Back in home key.

ff *molto allarg.*

f *appassionato*

a Tempo

12

Launch into E major!

139

f

mf

3

145

f

ff

3

3

3

151

mf *sonore*

13

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Marked ponticello in cello version;
could try this here as an option.

157 *dim. e rit.*

14

3

ppp *calmato*

160

162

ppp

164

166

Magical high range

Bow speed/pressure *cresc.*

incalzando

f

169

15

Meno mosso

3

f

p

Dark and rich.

177

Magical high register again.

ad lib.

pp *subito*

p

morendo

, *a tempo* sul G A musical exhale/release.

Clarke – Sonata

II.

Vivace

con sordino pizz. Open strum sound.

p ben marcato

Grab fingerboard from here with LH thumb for more security.

Quick transition to arco; strum with bow in hand.

arco

p

ff

gliss. in piano

16

Clean sound on harmonics; cut through cleanly with bow.

Harm.

p

pp

pizz.

17

arco

f

p *leggero*

LH: Find the framework finger to hold down as anchor in this section.

Bow: Let the elbow follow the hand and fingers for string crossings.

p

18

p

f sempre

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46

sempre f

51

ff *dim.* *pizz.* *sfz* *sfz*

19

Color and bow speed help with phrasing.
Point of contact closer to fingerboard for a more hazy sound.

59 *sul G*

p espr. *vibrato* *pochiss. rit.* *pp*

66 *a tempo*

a tempo *p espr.* *sul D* *2* *rit.*

73

pochiss. rit. *pp* *a tempo* *rit.*

20

Piú mosso

79

pp *p spicc.*

Impetus from RH fingers.

85

pp

More on the string from here.

91

cresc.

97

f *ff* *accell.*

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21

103 *a tempo* 4

Give pianist time for *gliss.*

pp legg.

4

115

pp

gliss.

Keep LH very active.

cresc.

120

p

125

pizz.

f

22

131 *arco*

pp

poco

135

poco

139

pp

poco

143

pp

pp

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23

More lonely feel.

Meno mosso.

sul D

147 *ff* *rit.* *pp* *p espr.*

154 *pp* *rit.* *pp* *col punto* *poco a poco animando*

24

Tempo I.

161 *pp* *pizz.* *l.h.* *r.h.*

Use side of index finger for more fairytale-like sound.

167 *sempre pp* *arco* *pp*

175 *pp legg.* *pp* *senza rit.* *ppp* *pizz.l.h.*

III.

Adagio

React to harmony in piano part.

sul G sul C

4 2

p *molto espr.*

Start passage closer to fingerboard and intensify from there.

sul G

sul D

10

3

3

3

3

25 sul A

15

3 *cresc.*

mf

3

sul D

20

3

f

3

3

3

p *rit.*

pp *calmato*

25

3

pp

3

26 *a tempo*

sul G

30

poco rit.

2

p

3 *semplice*

rit. *a tempo*

35

espr.

p

ten. ten.

39

pp

27

44

2

rit.

a tempo

p

molto espr.

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51 *sul G*

pp

sul D ten.

ten. ten.

28

57

mf *poco animato*

3

3

3

3

60

3

3

3

29

Enjoy eighth notes over triplets in piano.

63

3

6

f appass.

Tension and release in the sound by using RH fingers.

65

ten.

3

3

3

3

3

69

ff

3

ad lib..

3

3

5

72 *sul C*

pp *calmato*

3

79 *sul G*

pp

3

p

espr.

30

Rest doesn't need to be too long.

86

3

3

3

pp *sempre*

morendo

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Hold on to some intensity.

94

ppp ponticello tremolo *ppp*

31 Allegro

100

animando cresc. *ordinario* *Risoluto*

Accent sparks the *risoluto*.

104

6 Return to the triumphant chords of 1st mvmt.

108

32

112

ff appass. Contrast in bow strokes.

116

appass. *f risoluto*

33

Fantasia section:
Agitato Keep bow distribution compact.

119

molto rit. *pp* sempre

121

p

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125

p *sempre*

129

p

133

34

Compact bow stroke.

137

mf *con spirito*

ff

mf *cresc.*

Whole-bow sweep.

140

sul C

ff

ff

143

f

ff

f

Opening fanfare returns; define articulation like a trumpet player.

147

sul C

vigoroso

f

f

152

sul G

sempre f

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35

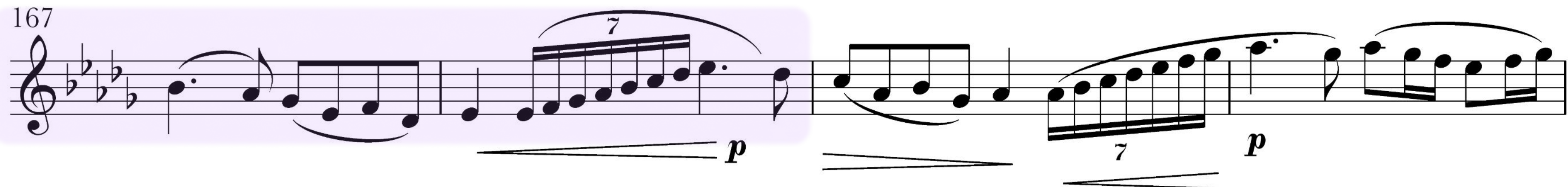
Comodo quasi pastorale

Ethereal sound.

157



167

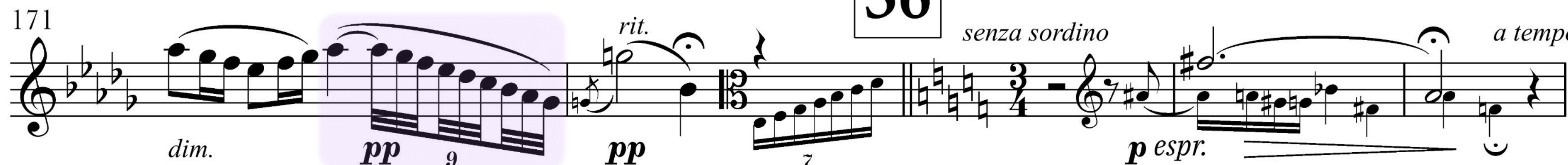


Practice giving large beat with pianist.
Doesn't need to be too mathematical.

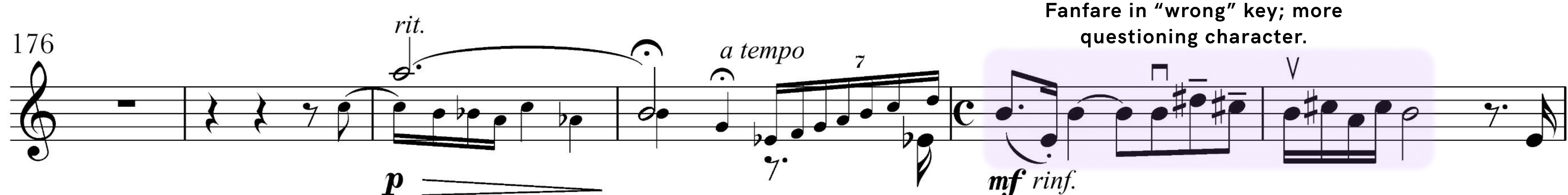
36

Quasi fantasia

171



176



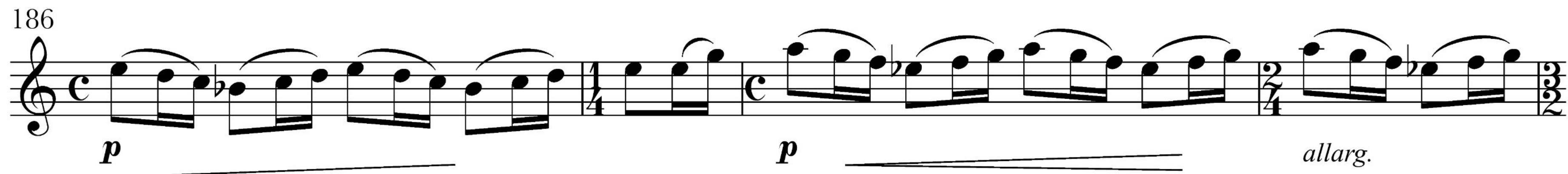
Fanfare in "wrong" key; more
questioning character.

182



Ravel-like figure.

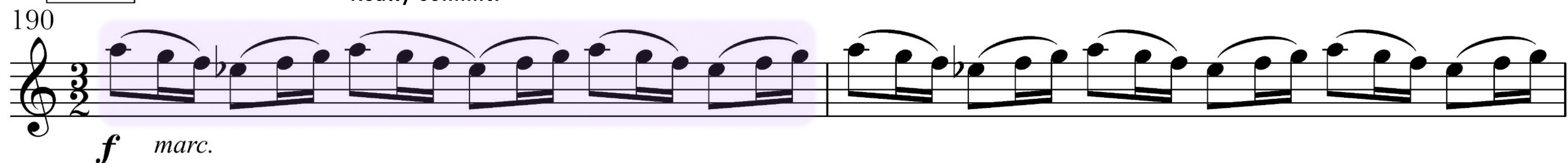
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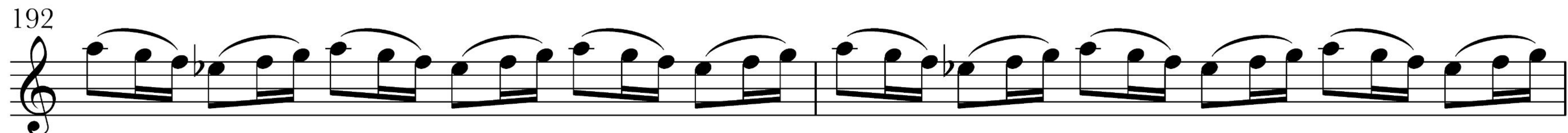
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Really commit!

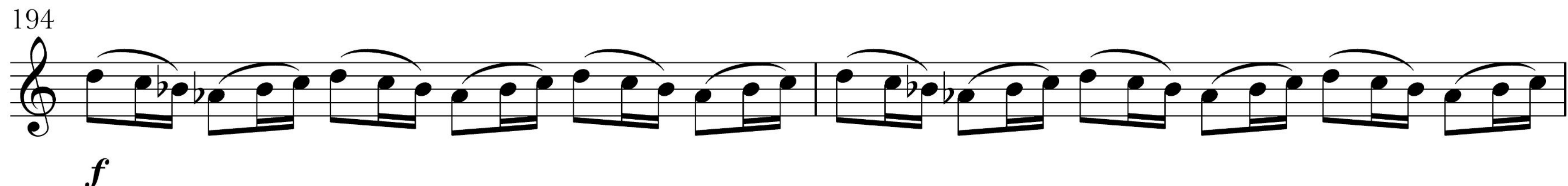
190



192



194



Clarke – Sonata

38

On the edge of control,
emotionally and musically.

196

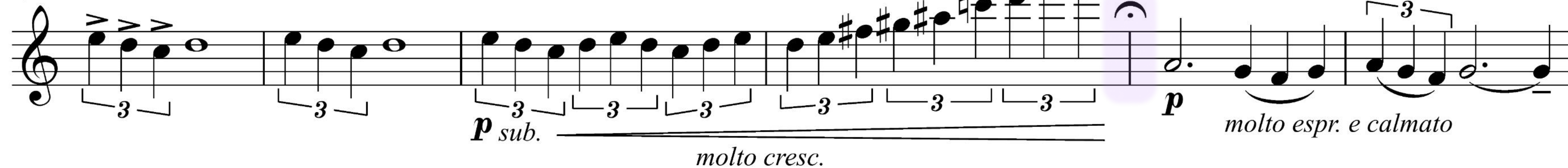


Fermata is an active suspension
before continuing.

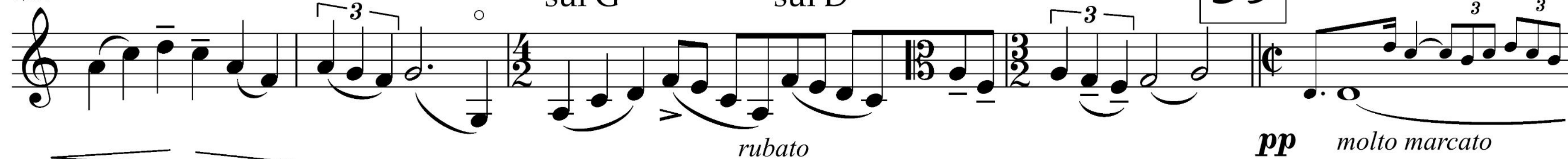
ten.

Poco meno mosso.

201



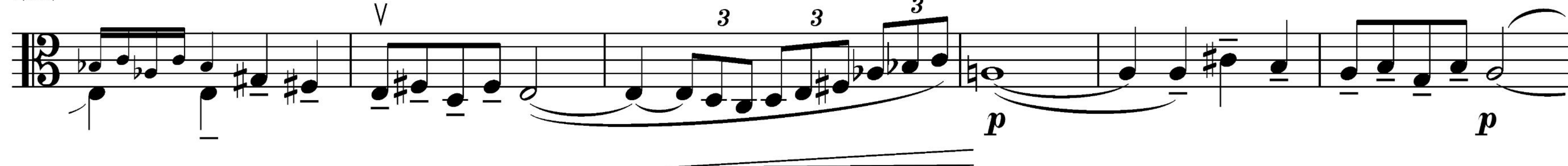
207



39

Agitato

212



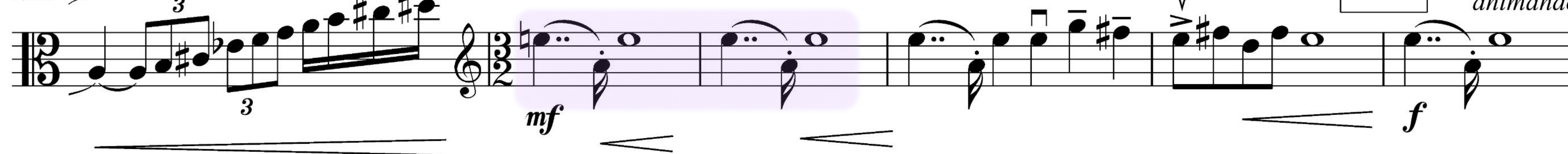
Harmonized differently each time.
Increasing in intensity.

Piu mosso.

40

animando

218



224



a tempo

Feel shape of phrase as four chords.

molto allarg.

secco

229



Align with pianist on last beat.