

Ernest Bloch's Suites for Solo Cello:  
A Transcription for Solo Viola, Performer's Edition, and Recording

by

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A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved November 2020 by the  
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ARIZONA STATE UNIVERSITY

December 2020

## ABSTRACT

Ernest Bloch's Suites for Solo Cello (B. 93, 94, 97) contain a melodic-harmonic language unlike any other twentieth-century unaccompanied work, and when transcribed for viola, become meaningful additions to the existing viola repertoire. Each movement within these three works has its own distinct dancelike character, much like J.S. Bach's Suites for Solo Cello (BWV 1007-1012). The melodies contain a persistent lyrical quality, and the harmonies are modal and reminiscent of folk music.

Rather than compose an appropriate ending to Bloch's incomplete Suite for Solo Viola (B. 101), a transcription of Bloch's Suites for Solo Cello provides violists with more variety and opportunity for musicianship. These works present technical challenges such as rapid string crossings, sudden and vast register changes, complex rhythms and meter, and offer interpretationally rich passages. The level of these difficulties can prepare violists for more challenging twentieth-century works; thus, transcribing the Bloch Suites provides an opportunity to bridge a pedagogical divide in solo viola repertoire.

This project includes the transcriptions of Bloch's Suites for Solo Cello, a performance edition, and a recording. Included is an overview of why these works are suitable for the viola, how these arrangements help fill a pedagogical gap in the unaccompanied viola repertoire, and insight into the transcription process. The performance recording captures the accessibility of these works for violists wishing to perform them and shows the integrity and variety of each piece by programming them all on a single recital.

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## INTRODUCTION

Until the early nineteenth century, the viola's primary role was to provide harmonic and rhythmic support within an ensemble. Nearly all violists had foundational training on the violin, and violinists (rather than violists) were expected to perform works composed for solo viola. It was not until the late nineteenth to the early twentieth century that viola works began to have a unique style emphasizing the viola's rich color. When considering twentieth-century unaccompanied viola repertoire, it is apparent that there are increased demands on the performer: extended techniques, atonal harmonies, fast shifts over large distances, and the ability to perform complex bowings with ease. Violists who mastered these techniques on the violin could transfer their knowledge quickly and successfully to perform unaccompanied twentieth-century repertoire. However, as more musicians began their studies on viola, there became an increasing need for repertoire in two regards: solo works of compositional styles not yet represented and works that equally challenge violists for the technical demands of twentieth-century writing. Lionel Tertis and William Primrose, both prominent virtuoso violists of the twentieth century, wished to elevate the viola's status as a solo instrument in its own right. They arranged and commissioned many works for the viola and inspired many others to do the same. There continues to be an increased interest in expanding the viola repertoire, and yet there remains a need for more solo pieces that prepare violists for the challenges of twentieth-century music.

When considering works for transcription, Ernest Bloch's Suites for Solo Cello are excellent candidates. These are unaccompanied twentieth-century pieces that contain

unique harmonies and virtuosic musical material. Audiences generally appreciate Bloch's compositional style, so it is natural to program the cello suites consecutively on a single recital or alongside various other works. Like J.S. Bach's Suites for Solo Cello (BWV 1007-1012), Bloch's Cello Suites use baroque and early classical dance elements such as simple melodies, dotted eighth-sixteenth and triplet eighth-note rhythms, and double stops to emphasize dance meter. Like most of Bloch's other works, these suites use church modes, parallel motion, and homophonic textures. It is important to note that Bloch studied the violin early in life, allowing him to write for string instruments naturally. Only a handful of other composers wrote for strings in an idiomatic way and incorporated folk music and neoclassical elements. From a pedagogical perspective, quartal harmonies and unusual intervals in these pieces help prepare the ear for solo viola compositions by Paul Hindemith and other unaccompanied twentieth-century works.

This research project aims to provide a viola transcription, performer's edition, and performance recording of Bloch's Suites for Solo Cello. Chapter 1 is an overview of how the Cello Suites are a meaningful addition to the unaccompanied viola repertoire. Chapter 2 is an in-depth look at the transcription process and the reasoning behind each change. The author uses a musicological process to transcribe these works by initially creating a critical edition that adheres to the original cello version, and adapts or adjusts passages with creative license to allow for a similar timbre on the viola. The performer's edition of these transcriptions is Chapter 3, and Chapter 4 addresses the recording of a performance. The recording was created from a live recital to capture the integrity and variety within each piece.<sup>1</sup> For further reference, Appendix A lists currently available

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<sup>1</sup> Author's Recital at ASU Katzin Concert Hall, October 30, 2019, 7:30 p.m. See Chapter 4.

recordings of the original Cello Suites. For educators who wish to include these within their pedagogical curriculum, Appendix B lists examples of effective viola recital programs with music of similar difficulty. The author's hope is for this paper to serve as an example for transcribing unaccompanied works from the cello repertoire and encourage violists to perform these transcriptions.

CHAPTER 1  
THE BLOCH CELLO SUITES AND THEIR ADDITION TO THE  
VIOLA REPERTOIRE

Ernest Bloch (1880-1959) was a cosmopolitan artist with multiple identities as a Swiss, American, and Jewish musician. He created the Suites for Solo Cello (B. 93, 94, 97) in America in 1956 and 1957 for Zara Nelsova, a prominent cellist of the mid-twentieth century. Nelsova befriended Bloch in 1947 through a mutual friend, Colin Hampton, cellist of the Griller Quartet. Bloch's cello writing deeply inspired Nelsova, and she decided to study with him at his home in Agate Beach, Oregon. After hearing her play, Bloch exclaimed that she was a "child of God!"<sup>2</sup> He invited her to collaborate with him at the 1948 Bloch Festival in London. During this festival they performed and recorded *Schelomo* with Bloch conducting, and *Prayer, Supplication, and Jewish Song* with Bloch on piano. During their collaboration, Nelsova asked Bloch why he never composed any works for unaccompanied cello, and that question prompted him to compose the three Suites for Solo Cello.<sup>3</sup> Bloch wrote these works at his home, where he enjoyed traveling along the beach or into the forest to contemplate music and nature. Frequently, he would transcribe Bach fugues from memory while on his hikes.<sup>4</sup> During this time, near the end of his life, he composed the violin and cello suites and most of the viola suite. All of these suites share some similar characteristics in style, form, and harmony.

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<sup>2</sup> Karen Becker, *Selected Cello Works of Ernest Bloch: A Descriptive Essay*, DMA Treatise, 1999, The University of Texas at Austin, ProQuest Dissertations and Theses, Appendix A 'Interview with Zara Nelsova.'

<sup>3</sup> Ibid., Appendix A.

<sup>4</sup> Ibid., 16.

When defining Bloch's compositional style, one cannot ignore his background, his experience of growing up in Europe as a Jew, and his connection to Jewish music. He studied composition with Émile Jacques-Dalcroze, Iwan Knorr, and Ludwig Thuille, who influenced Bloch's early works which were rooted in the western classical music tradition. As he developed a unique style, he incorporated more modal, bitonal, pentatonic, and octatonic writing. With nationalism being a popular way of defining artistic trends during Bloch's lifetime, it proved challenging for critics and scholars to categorize his musical style. Instead of being limited by a specific country's tradition, Bloch was able to compose works that he felt were representative of his own spiritual values.<sup>5</sup> His development of a distinct compositional language emerged from his work on the opera, *Jézabel* (1918). Within this piece, he incorporates traditional Jewish melodies alongside new motivic ideas in the context of the classic biblical story. He specifies musical characteristics as being Jewish, such as the "cri juif" or "Jewish cry," a falling fourth with undulating chromaticism.<sup>6</sup> To represent the pagan Jezebel, he uses augmented seconds, tritones, octatonic scales, and grace notes.<sup>7</sup> Although he never completed this opera, its material made its way into many of Bloch's "Jewish Cycle" works and beyond. As his music evolved, he ventured away from traditional notions of form, and his works were more programmatic in nature.<sup>8</sup> After 1944 he explores a wider variety of compositional styles, using twelve-tone techniques in some works and more neo-classical

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<sup>5</sup> David Ewen, "Ernest Bloch, the Composer Speaks," In *The Book of Modern Composers*, New York: Alfred A. Knopf, 1950, 252.

<sup>6</sup> Klára Móricz, "Sensuous Pagans and Righteous Jews: Changing Concepts of Jewish Identity in Ernest Bloch's *Jézabel* and *Schelomo*," *Journal of the American Musicological Society* 54, no. 3 (fall 2001), 470.

<sup>7</sup> *Ibid.*, 463.

<sup>8</sup> William Marcellus Jones, "The Music of Ernest Bloch," PhD Music Dissertation, 1963, Indiana University, ProQuest Dissertations and Theses.

or neo-baroque elements in others. Bloch likely did not intend for these later works, such as the Cello Suites, to be directly influenced by Jewish music, but his pieces contain many Jewish and folk music idioms.

Bloch's unaccompanied suites for cello, violin, and viola seem inspired by J.S. Bach, with many movements being dancelike and a few explicitly titled as baroque dance. It would be appropriate in many regards to consider Bloch's suites as examples of neoclassical music. In contrast with the shift towards atonal music that many of his contemporaries ascribed to, these works are more rooted in tonality and use standard musical conventions of key area, form, motivic development, and rhythmic beat hierarchy. Simultaneously these pieces incorporate twentieth-century characteristics, such as modes, octatonic scales, unusual intervals, complex and frequent meter changes, and drastic, sometimes sudden, shifts in tone color and register. There is a masterful juxtaposition of melodic simplicity with virtuosic displays, in a way that is very detailed and natural on the instrument. Bloch's study with Eugène Ysaÿe<sup>9</sup> during his teenage years is reflected through his clear understanding of the violin's capabilities within his compositional style. His works for violin, viola, and cello are idiomatic, using the string instruments' innate resonance with expert knowledge of the sound possibilities that exist. Bloch's ability to convey character and emotion is also remarkable. From solemn prayer to purposeful march, he is particularly effective at matching sound with meaning.

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<sup>9</sup> Eugène Ysaÿe was a prominent violinist, composer, conductor, and pedagogue of the late nineteenth to the early twentieth century. He was a student of Henryk Wieniawski and Henri Vieuxtemps of the 'Franco-Belgian' School of Violin Playing.

## A Pedagogical Perspective

Learning and performing any piece from the twentieth to twenty-first centuries presents unusual challenges. Violists acknowledge large gaps in the available repertoire required to smoothly transition from beginner to advanced levels, most noticeably with solo works written before the twentieth century. Molly Gebrian sums up this situation quite well in her pedagogical dissertation:

Music written in the twentieth century uses a language and techniques that are quite different from those found in older, tonal music. Because of this, violists are often unprepared for the challenges of their standard solo repertoire, and the pedagogical materials they study do not fulfill their purpose: to educate students in the skills necessary for successful musical performance.<sup>10</sup>

It is not uncommon to jump from learning Bach's Cello Suites to Hindemith's sonatas, where a violist encounters extended techniques, atonal harmonies, and many more complex technical demands. The ear can barely keep up. Violists have found solutions to this problem, advocating for new viola works or incorporating transcribed pieces from the violin or cello repertoire, and yet there remains a need for more unaccompanied viola works.

Regarding the transcription of works originally for other instruments, pieces from the cello repertoire often translate well on the viola. The viola and cello are only one

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<sup>10</sup> Molly Gebrian, *Rethinking Viola Pedagogy: Preparing Violists for the Challenges of Twentieth-Century Music*, DMA Thesis, 2013, Rice University, i.

octave apart in range, allowing for a natural adaptation from the cello, often without a key signature adjustment. Violists commonly play Bach's Cello Suites, a testament to the ease and versatility of performing cello works on the viola. When transcribing the cello repertoire, the most common challenges arise when adapting passages written for thumb position on the cello and when matching the cello's original timbre with an appropriate register on the viola. These issues are often resolved by transposing these passages one octave lower or higher, revoicing chords and harmonics, or finding an alternative key to use for the entire work. When applied, the transcription would sound very similar to the original while honoring the viola's sonority and projection capabilities.

When considering works to incorporate into the solo viola repertoire to fill the pedagogical gap, it is essential to consider the skills required to achieve adequate performance mastery. Violists should be able to fluently play three-octave scales and arpeggios, as well as double, triple stops, and chords. The ability to perform music written in a wide variety of tempos and characters is expected. Violists should also possess a broad range of bowing techniques, including a range of articulation strokes and seamless transitions when changing bowing direction. Henry Barrett further defines this 'advanced level' as:

Grades seven through ten, or the college years. Teachers who overlook the major works for viola do the student a grave injustice and deprive concert-goers of a rewarding experience. Highly recommended are the viola works of Bartók, Bax, Benjamin, Bloch, Hindemith, Hovhaness, Milhaud, Partos, Piston, Schulman, Vaughan Williams, and Walton.

Equally effective are the masterworks of Bergsma, Britten, Dahl, Enesco, Holst, Persichetti, Porter, Rubbra, and Serly, among others.<sup>11</sup>

Most of the pieces Barrett lists are for viola and piano, or viola and orchestra, and solo works at this difficulty level are lacking. Of the unaccompanied works Barrett mentions, Max Reger's Three Suites for Viola Op. 131d are grades eight and nine, and Hindemith's Op. 11, No. 5 is under grade ten. Grade eight includes the use of advanced shifting studies and bowing variations, review of all major and minor scales, and emphasis on the memorization and interpretation of multiple movement works. Grades nine and ten represent a continuation of musical development. This progression of Reger's Suites to Bloch's Viola Suite (or any of the transcribed Cello Suites) to Hindemith seems very logical. Reger's Viola Suites are generally more accessible, composed in the early twentieth century in a neo-Baroque language. Bloch's suites are similar in that they incorporate neo-Baroque and neoclassical aesthetics but use more complex rhythms, specific and frequent use of articulation indications, and modal harmonies. It is more likely in Bloch's pieces to see uneven phrase structure (or atypical phrase structures that are reminiscent of folk music) as well as frequent tempo or character changes. Hindemith's Solo Sonatas incorporate uneven phrase structure more frequently, indicate precise articulation and tempo indications, and broaden the exploration of atonal and quartal harmony. From this perspective, learning Bloch's Suites for Solo Cello can serve as an effective way to supplement grades seven to ten in Barrett's classification of advanced solo repertoire.

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<sup>11</sup> Henry Barrett, *The Viola: Complete Guide for Teachers and Students, Second Edition*, (Tuscaloosa: The University of Alabama Press, 1972), 20-21.

Viola transcriptions of Bloch's Suites for Solo Cello are valuable additions to the existing repertoire from stylistic and pedagogical perspectives. No longer limited to cellists, learning and performing Bloch's Suites for Solo Cello on the viola allows these pieces to be heard by a broader audience. All three suites are performed far less frequently than Bloch's other works, likely due to their more recent composition and where they exist pedagogically in the cello repertoire alongside solo pieces by Kodály, Britten, and Reger. Although Bloch's Cello Suites are not as frequently performed, they deserve more attention for their innate musical value and to be recognized alongside Bloch's other works. For the violist, these transcriptions offer a new and challenging addition to the existing canon.

## CHAPTER 2

### THE TRANSCRIPTION PROCESS

The viola transcriptions of Bloch's Suites for Solo Cello developed in preparation for the recital recording on October 30, 2019. Two primary sources were used: Bloch's original manuscripts of Two Suites for Violoncello Solo (1956) and Suite III (1956), and the published Broude Brothers Limited editions of Suite 1 (1957), Suite 2 (1957), and Suite 3 (1958). The initial viola transcriptions began soon after receiving permission in June 2019 from Sita Milchev, granddaughter of Bloch, and Robert Broude of Broude Brothers Limited<sup>12</sup>, the copyright holder of Bloch's Three Suites for Solo Cello. All three suites were transposed up an octave because of the registral difference between the cello and the viola. However, a couple of exceptions were made. The third movement of the first suite, "Canzona," is written in a manner that sounds ethereal on the cello. When transposed one octave higher, the effect is lost. As a result, this movement was kept at the original pitch.

Transcribing the third suite posed a challenge from the very beginning. Because this piece is primarily written in a higher register on the cello, merely moving the viola part one octave higher created technical challenges with position work. It also sounded thin and reduced the expressive qualities of the music. When transposed an octave up, the third suite was in the highest range on the viola. It became necessary to move most of this piece into another register. It also became apparent that frequent octave jumps would

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<sup>12</sup> Email correspondence between author and Gene Caprioglio, head of licensing for Broude Brothers Limited, on June 4, 2019. See the formal statement in Appendix C.

disrupt the melodic pacing and smoothness. After much experimentation, the best solution was to transpose this suite a perfect fourth up from the original pitch.

Throughout all three suites, there were instances where a passage sounded better in a higher or lower octave. Transposing decisions were made with the cello's original sound in mind and what would adequately represent the viola's sound. The viola does not possess the same resonance of the cello. So, forte passages were written for the range in the viola that allowed for greatest projection. In the many passages that included open strings, double stops, and harmonics, modifications were made to match the viola's natural projection capabilities. Some of these passages have been slightly adjusted to allow for the same sounding timbre on the viola. This chapter compares the published edition and transcription, explaining each change from the original transposition.

Copies of the manuscripts, housed at the University of California at Berkeley Music Library, were acquired on November 13, 2019. Very few discrepancies were found between the manuscript and published editions. Only small variations in bowing direction or the barring/beaming of note stems were noticed. The author valued the manuscript more than the first published edition. Sketches of the manuscript were acquired from the Library of Congress on September 3, 2020. While they were not consulted in the viola performer's edition, the sketches helped make final editing decisions in this paper.

The author presumes a performer will intuit the rise of a melodic line with an inclination to increase the dynamic level and a descending melodic line with a natural diminuendo. In those instances where the dynamic corresponds precisely to this rise and fall within a musical shape or phrase, 'hairpin' dynamic markings were omitted for visual

clarity. Any passages in which multiple crescendo or diminuendo indications are repeated were similarly removed to enable the performer more freedom of interpretation without detracting from the composer's intent.

The remainder of this chapter highlights specific examples where editorial decisions were made after the original transposition was complete.

## Suite No. 1

The first suite has four movements, beginning and ending in the key area of C. The first movement is a “Prelude” and is mostly in C Aeolian and C Minor, with an improvisatory character. There is only one instance in this movement where small changes were made from the initial transposition.

Figure 1: Comparison of Suite No. 1 for Violoncello Solo (1957), “Prelude,” mm. 22–27, top, and viola transcription, bottom.<sup>13</sup>

The passage in measures 23 through 26 sounds better in a lower register of the viola and allows for a more effective crescendo to build to the downbeat of measure 25. To more easily hear the relationship between C-sharp and D, the circled portions in measure 23 are transposed. Measures 24 and 25 sound better an octave lower. Rather than

<sup>13</sup> The cello part in this figure, and all following citations within this chapter, are from the Broude Brothers Limited edition of Suite 1 (1957), Suite 2 (1957), and Suite 3 (1958).

occurring on the downbeat of measure 26, the last triplet of measure 25 (E-natural) is restored to highlight the half step's importance.

The first movement ends on a half cadence, without any break before continuing to the second movement. "Allegro" begins and ends in E Phrygian and is in duple meter with continuous sixteenth-note passages contrasted with a few slower phrases that use double stops. There are two sections in this movement that were adjusted in the viola transcription.

The image displays two musical staves for the piece "Suite No. 1 for Violoncello Solo (1957), 'Allegro,' mm. 13-25. The top staff is the original Violoncello Solo score, and the bottom staff is a Viola transcription. Both staves are in 2/4 time and show measures 13 through 25. The top staff includes markings for "poco slent.", "p", and "a tempo". The bottom staff includes markings for "poco slent.", "p", "cresc.", and "mp". The bottom staff also features fingerings (e.g., 4, 3, 2, 3, 4) and a "V" marking for the viola.

Figure 2: Comparison of Suite No. 1 for Violoncello Solo (1957), “Allegro,” mm. 13-25, top, and viola transcription, bottom.

The lyrical melodic line contained in measures 14 through 18, and again in measures 20 to 24, is punctuated on the cello with open fifth double stops. For the viola part, open strings are eliminated, and material is kept in the original register. Measures 19 to 21 are kept at the original pitch, and an octave D is added on the downbeat of measure 19 to make a smooth transition.

The image displays two musical staves for comparison. The top staff is the original cello transcription, and the bottom staff is a viola transcription. Both staves show measures 40, 42, and 44. The top staff is in 3/4 time, and the bottom staff is in 3/4 time. The bottom part includes dynamic markings (f, mf, f, p) and tempo markings (poco allarg., a tempo, poco slentando). The bottom part also includes a 'lunga' marking with a fermata over a note in measure 46.

Figure 3: Comparison of Suite No. 1 for Violoncello Solo (1957), “Allegro,” mm. 40–47, top, and viola transcription, bottom.

The descending passage in measure 40 until the downbeat of measure 42 sounds better in the original octave. The final measures of this movement (measures 46 and 47) are also in a lower register so that the final note ends with a first-position artificial harmonic.

The third movement is a “Canzona,” being very lyrical in character and using the cello’s higher register. This movement has been kept at the original pitch as much as possible to maintain a similar timbre. There are three instances where exceptions were made.

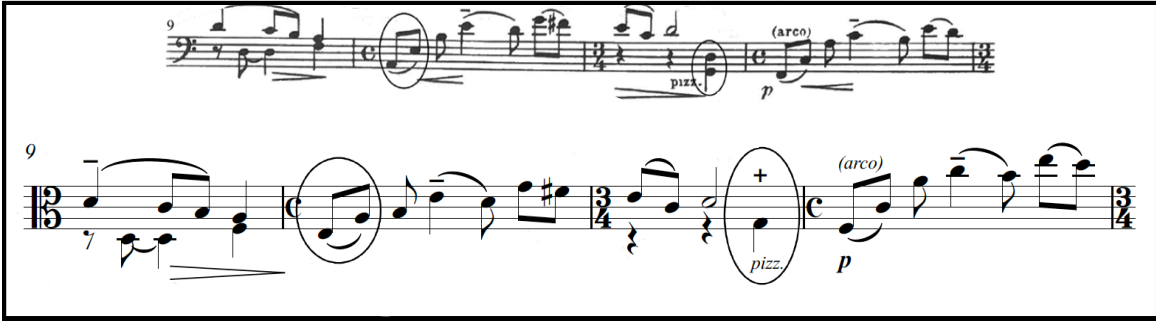


Figure 4: Comparison of Suite No. 1 for Violoncello Solo (1957), “Canzona,” mm. 9-12, top, and viola transcription, bottom.

In measure 10, the notes A and E are exchanged to preserve the melodic contour since the original notation is too low for the viola range. The D in the pizzicato double stop (cello version, measure 11) is omitted in the viola transcription as this note is already sustained by the bow (half-note, beat 2, viola version).

Figure 5: Comparison of Suite No. 1 for Violoncello Solo (1957), “Canzona,” mm. 12-23, top, and viola transcription, bottom.

The passage in measures 12 through 23 is one octave higher than the original to create an ethereal sound quality. The pitches in measures 20 and 22 are reorganized to allow for matching contour of melodic material. In measure 26, the A-string harmonic is omitted from the double stop harmonics to create a more muted color.

Figure 6: Comparison of Suite No. 1 for Violoncello Solo (1957), “Canzona,” mm. 24-29, top, and viola transcription, bottom.

The final movement, “Allegro,” is in a celebratory character reflected by the arrival of C Major. Three passages were adjusted to allow for more ease in the left hand without disrupting the melodic line.

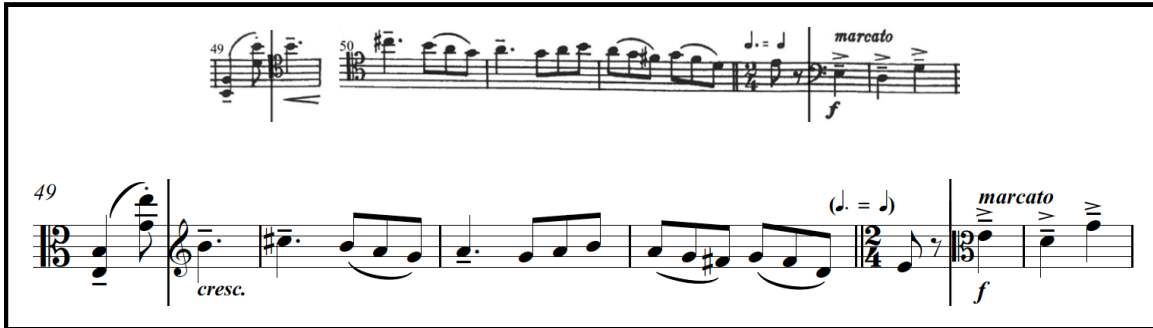


Figure 7: Comparison of Suite No. 1 for Violoncello Solo (1957), “Allegro,” mm. 49-54, top, and viola transcription, bottom.

The phrase from measures 49 to 53 is in the original octave to allow for smooth phrasing on the viola.

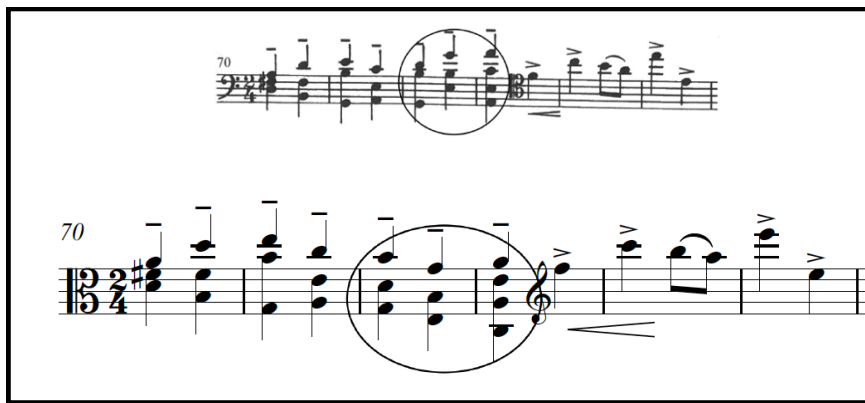


Figure 8: Comparison of Suite No. 1 for Violoncello Solo (1957), “Allegro,” mm. 70-75, top, and viola transcription, bottom.

The circled chords in measures 72 and 73 are revoiced to allow for more open string resonance.

The image displays two systems of musical notation for Suite No. 1 for Violoncello Solo (1957), "Allegro," measures 91-102. The top system shows the original score for the solo cello, with measures 91-94 and 97-102. The bottom system shows a viola transcription of the same passage. The top system includes dynamics markings *p*, *f*, and *dim.*. The bottom system includes dynamics markings *p*, *f*, and *dim.*. The score is for a solo cello and includes a viola transcription.

Figure 9: Comparison of Suite No. 1 for Violoncello Solo (1957), “Allegro,” mm. 91-102, top, and viola transcription, bottom.

The double stops in measures 91 through 94 are revoiced to ease left-hand placement. The section from measure 95 to the downbeat of 98 remains in the original register to allow for a more focused sound. The B-flat in measure 98 helps to transition back to the octave transposition.

## Suite No. 2

The second suite has four movements, with G Minor being an important key area. In contrast to the first and third suites, this piece is more continuous, with movements delineated by tempo indications (rather than roman numerals). A lack of final cadences delays the sense of resolution. The first movement, “Prelude,” has two sections that were adjusted.

The image displays a comparison of musical notation for Suite No. 2, "Prelude," measures 28-34. The top half shows the original Violoncello Solo (1957) score, and the bottom half shows a viola transcription. Both parts are in G minor and 3/4 time. The tempo is marked "a tempo" with a quarter note equal to 58-60 beats. The original score includes dynamics such as *p*, *mp*, and *p dolce*, along with performance instructions like *slentando* and *dolce*. The viola transcription maintains the same register and dynamics, using a *cresc.* (crescendo) marking at the end of the phrase.

Figure 10: Comparison of Suite No. 2 for Violoncello Solo (1957), “Prelude,” mm. 28-34, top, and viola transcription, bottom.

This phrase from measures 30 through 33 highlights the viola’s middle register in the third and fifth positions. The viola part maintains the same register as the cello part.

The image displays two musical score excerpts. The top excerpt shows measures 44-47 of the 'Prelude' for Violoncello Solo. Measure 44 begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes. The music progresses through measures 45 and 46, marked with *mf* and *f* dynamics, and includes the instruction *pocho animando*. Measure 47 concludes with a *dim.* dynamic and a *slentando* marking. The bottom excerpt shows measures 1-2 of the 'Allegro' movement. Measure 1 starts with a mezzo-forte (*mf*) dynamic and a *cresc.* marking. Measure 2 is marked *f* and includes the instruction *slentando*. The tempo is indicated as *Allegro* with a quarter note equal to 104 ( $\text{♩} = 104$ ).

Figure 11: Comparison of Suite No. 2 for Violoncello Solo (1957), “Prelude,” mm. 44-47, and “Allegro,” mm. 1-2, top, and viola transcription, bottom.

The passage in measures 45 to 47 contains vast leaps (which a cellist can employ thumb position to execute). The viola part is kept in unison with the cello part to capture the melody's essence with an effective crescendo. The F-sharp is doubled in measure 45 to ease the transposition up one octave.

The first movement ends without resolution, and the second movement, “Allegro,” begins abruptly with a new rhythmic figure that continues this feeling of suspense. In this movement, there was only one instance where a passage was altered.

The image displays two musical staves comparing a cello solo and a viola transcription. The top staff shows the original cello solo for measures 13-18, with dynamics ranging from *mf* to *f* and tempo markings including *poco allarg.*, *a tempo*, *allarg.*, and *molto*. The bottom staff shows a viola transcription of the same passage, with dynamics ranging from *mf* to *dim.* and tempo markings including *poco allarg.*, *a tempo*, *allarg.*, and *molto allarg.*. The transcription includes fingerings and articulation marks such as accents and slurs.

Figure 12: Comparison of Suite No. 2 for Violoncello Solo (1957), “Allegro,” mm. 13-18, top, and viola transcription, bottom.

The passage from measures 14 through 18 is condensed into a narrower range in the viola part. The notes in a higher register are brought an octave down, and open D is used in measures 15 and 16 to avoid interrupting the phrase with large leaps on the viola. The interruptions of “D, E-flat, D” (for example, in the pickup to measure 15) are kept in the viola’s lowest octave when possible to further shape and maintain the musical line as two distinct voices.

“Andante tranquillo” is indicated to be performed ‘*sotto voce*,’ and the character is mysterious. There are eleven chromatic pitches used within the first seven measures, hinting at F minor or G Aeolian, but emphasis is placed on the minor second intervals, and the first phrase ends on G natural. This idea of tonal ambiguity and half-step intervals continues throughout the movement. Two small sections were rewritten for ease.

The image shows two musical staves for measures 59-67. The top staff is the original cello transcription, and the bottom staff is a viola transcription. Both staves show measures 59, 64, and 67 circled. The original transcription includes markings such as *poco slentando*, *a tempo*, *pp*, *poco*, *dim.*, and *slentando*. The viola transcription includes markings such as *p*, *cresc.*, *dim.*, *pp*, *poco*, and *slentando*. The circled notes in both staves represent artificial harmonics.

Figure 13: Comparison of Suite No. 2 for Violoncello Solo (1957), “Andante tranquillo,” mm. 59-67, top, and viola transcription, bottom.

The circled notes in measures 61 and 64 are written as artificial harmonics for ease. These are the same sounding pitch within the context of being an octave higher than the original pitch. Similarly, the harmonics in measures 78 and 79 were rewritten for ease, with the same sounding pitch.

The image shows two musical staves for measures 78 and 79. The top staff is the original cello transcription, and the bottom staff is a viola transcription. Both staves show measures 78 and 79 circled. The original transcription includes markings such as *a tempo* and *p dolce*. The viola transcription includes markings such as *a tempo*, *p dolce*, and fingering numbers (3, 1, 1, 4). The circled notes in both staves represent artificial harmonics.

Figure 14: Comparison of Suite No. 2 for Violoncello Solo (1957), “Andante tranquillo,” mm. 78-79, top, and viola transcription, bottom.

The final movement, “Allegro,” was transcribed directly without any further edits.

### Suite No. 3

The third suite has five movements and is mostly written in A Minor for the cello. This piece contains wide register leaps and swift passages incorporating all fingerboard positions, and simply transcribing the cello part an octave higher sounds lackluster on the viola. Consequently, this transcription is transposed into D Minor, an interval of a fourth higher than the original, utilizing a more sonorous range for the viola. In this suite, notes are referred to by their pitches in the viola transcription. The first movement, titled “Allegro deciso,” has a joyful character. There are five places where editorial decisions were made, mostly to allow the notes to be within the range of the viola.

The image displays a comparison of the first five measures of the movement "Allegro deciso" from Suite No. 3. The top section shows the original cello solo notation in A minor, 3/4 time, with a tempo of quarter note = 104. It features a treble clef and a key signature of one flat. The bottom section shows a viola transcription in D minor, 3/4 time, with the same tempo. It features a bass clef and a key signature of two flats. The two staves are aligned measure-by-measure. Editorial changes in the viola transcription are highlighted: a circled note in measure 2 is transposed up a fourth; a circled note in measure 3 is transposed down a fourth; and various other notes are circled to show transposition. Dynamics such as *f*, *mf*, and *mf* are indicated throughout both parts.

Figure 15: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro deciso,” mm. 1-5, top, and viola transcription, bottom.

In measure 2, the circled note A is transposed so that it fits within the viola range. This note approaches from above to arrive on beat two, rather than from below. In measure 3, F and C are inverted to keep an ascending line.

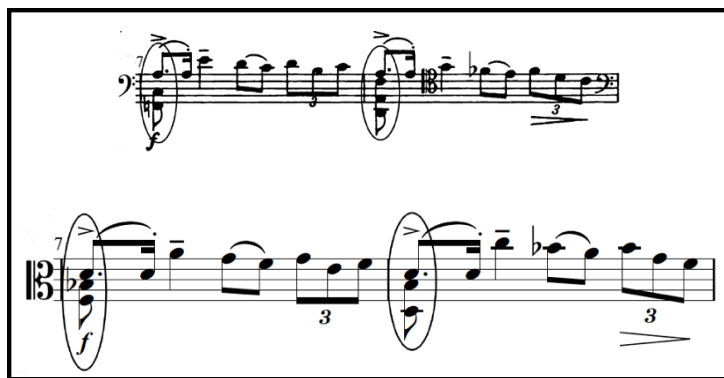


Figure 16: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro deciso,” mm. 7-8, top, and viola transcription, bottom.

In measure 7, F and B-flat are revoiced within the chord. G is omitted from the chord in measure 8.

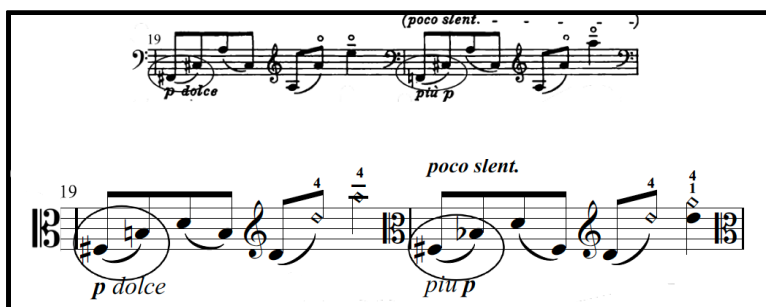


Figure 17: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro deciso,” mm. 19-20, top, and viola transcription, bottom.

To keep the same melodic contour as in the cello part, B-natural and F-sharp are exchanged in measure 19. The same thing occurs with B-flat and F-sharp in measure 20. The end of measure 20 is rewritten in artificial harmonics to more easily achieve the same sounding pitches.

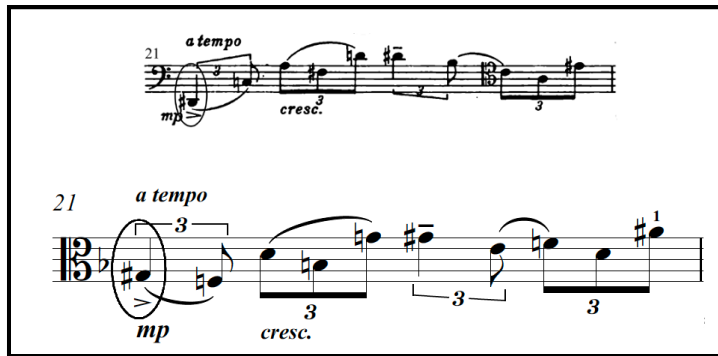


Figure 18: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro deciso,” m. 21, top, and viola transcription, bottom.

The circled G-sharp in measure 21 is transposed up an octave, but notes are in the original order so that the accented downbeat relates to the G-sharp tenuto on beat three.

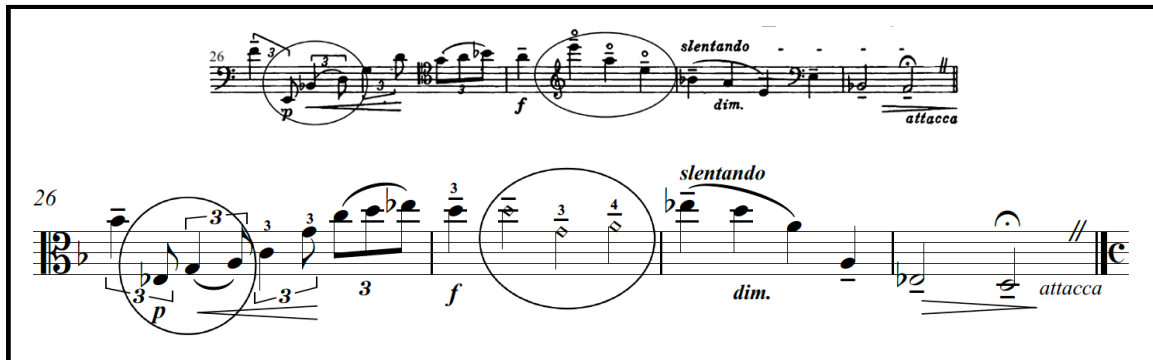


Figure 19: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro deciso,” mm. 26-29, top, and viola transcription, bottom.

In measure 26, the viola’s lowest notes are used, and the circled section has been rearranged into ascending order. In measure 27, sounding pitches are rewritten as natural harmonics.

The “Prelude” ends with an ‘attacca’ indication to continue without a break into the next movement. “Andante” begins with large leaps outlining an F-sharp chord. Each phrase uses some inversion of the initial intervals but in various keys and modes, creating

a sense of tonal ambiguity. Four passages were edited to maintain the legato character of this movement.

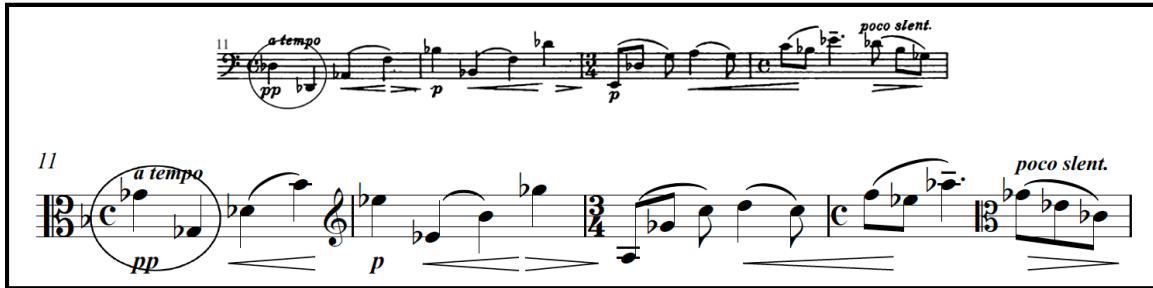


Figure 20: Comparison of Suite No. 3 for Violoncello Solo (1958), “Andante,” mm. 11-14, top, and viola transcription, bottom.

The section from measures 11 to 14 is transposed further at the octave, honoring the G-flat octave motion at the beginning of the phrase.



Figure 21: Comparison of Suite No. 3 for Violoncello Solo (1958), “Andante,” mm. 15-22, top, and viola transcription, bottom.

Measure 18 uses notes in the lowest octave of the viola. Measures 19-21 are transposed up an octave to keep the same intervallic relationship between notes and effectively transition into the next phrase.



The third movement is marked “Allegro” and is in triple meter with a character similar to a gigue. The beginning is in C Phrygian, and there is an exploration of various other modes before ending in C Major. The five following passages were edited to allow for the resonance of open strings and maintain the continuity of each phrase.



Figure 24: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 8-13, top, and viola transcription, bottom.

An open C is added in measure 8 instead of the original middle C to keep the open string resonance. In measures 9 and 10, the downbeats are transposed to a higher octave, though they employ the viola’s lowest register.

The image shows two musical staves for comparison. The top staff is the original Violoncello Solo score, and the bottom staff is a viola transcription. Both staves are divided into three systems. The first system (measures 18-20) shows a melodic line with dynamics *cresc.*, *f*, and *mp*. The second system (measures 21-23) shows a melodic line with dynamics *f*, *cresc.*, and *mp*. The third system (measures 24-27) shows a melodic line with dynamics *f cresc.*, *p*, and *cresc.*. The original score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 25: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 18-27, top, and viola transcription, bottom.

This section, from measure 18 to 27, exploits the lowest register of the viola. Measure 21 is transposed further at the octave. In measure 25, the first and second beats are in reverse order to achieve a smooth ascending line.

The image shows two musical staves for comparison. The top staff is the original Violoncello Solo score, and the bottom staff is a viola transcription. Both staves show measures 31 and 32. The original score includes a tempo marking *a tempo* and a dynamic marking *f*. The original score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 26: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 31-32, top, and viola transcription, bottom.

When measures 31 and 32 are transposed a perfect fourth higher, the chords cannot be played without further adaptation. The B-flat and F are exchanged in the first chord of the phrase, and in the second chord, the lower octave D is omitted. The same method is used in each appearance of this phrase.

The image shows two musical staves. The top staff is the original cello score for measures 39-42. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo markings are *largamente*, *poco slentando*, and *a tempo*. Dynamic markings include *f*, *dim.*, *mp*, and *p*. The bottom staff is a viola transcription of the same measures. It starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The tempo markings are *largamente*, *poco slentando*, and *a tempo*. Dynamic markings include *f*, *dim.*, *mf*, and *p*. The transcription shows the original notes in the lower register and the transposed notes in the higher register, with a double bar line indicating the transposition point.

Figure 27: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 39-42, top, and viola transcription, bottom.

The third beat of measure 40 until the first beat of measure 41 is transposed to an octave playable on the viola.

The image shows two musical staves. The top staff is the original cello score for measures 49-52. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The dynamic marking is *p*. The bottom staff is a viola transcription of the same measures. It starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The dynamic marking is *mf*. The transcription shows the original notes in the lower register and the transposed notes in the higher register, with a double bar line indicating the transposition point. The transposition is indicated by a double bar line and a sharp sign (#) above the notes.

Figure 28: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 49-52, top, and viola transcription, bottom.

Measures 49 through 51 are transposed to a higher octave so that measures 49 and 50 can maintain a similar phrase shape. An additional C-sharp is added to the downbeat of measure 49. This octave helps with the register transition.

Figure 29: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro,” mm. 79-95, top, and viola transcription, mm. 77-95, bottom.

This section starting at measure 79 is transposed further to the octave, requiring no additional register changes until measure 90. Note that in the cello part, measure 79, an octave leap is in the first beat. Bars 80 to 82 contain unison notes as well in the cello part on the first beat. However, as circled in the viola part, there is an octave G to create an open and ringing sound. The final two measures (94 and 95) return to the initial transposition at the perfect fourth.

The third movement, “Andante,” has the character of a bourrée written mostly in triple meter. Much like the Andante of the second suite, there is a sense of tonal



The image displays two musical staves for the piece 'Suite No. 3 for Violoncello Solo (1958), "Andante," mm. 33-44. The top staff is the original cello transcription, and the bottom staff is a viola transcription. Both staves show measures 33 through 44. The top staff includes markings for 'a tempo', 'p dolce', 'dim.', 'poco slent.', 'a tempo', and 'pp'. The bottom staff includes markings for 'a tempo', 'p dolce', 'dim.', 'cresc.', 'f', 'dim.', 'slent.', 'rit.', and 'p'. A circled chord in measure 33 of the bottom staff is noted as omitting the G note.

Figure 31: Comparison of Suite No. 3 for Violoncello Solo (1958), “Andante,” mm. 33-44, top, and viola transcription, bottom.

The first chord of measure 33 omits the note G contained in the cello part. Measures 38 to 44 are transposed further up an octave to keep the descent of the melodic line. In measure 37, an A-sharp appears twice in the same register to help with the phrase's transition in measure 38.

This suite's final movement, “Allegro giocoso,” begins in D Dorian and ends in D Phrygian. It has a light character, and there are seven instances where small changes are made to maintain this quality.

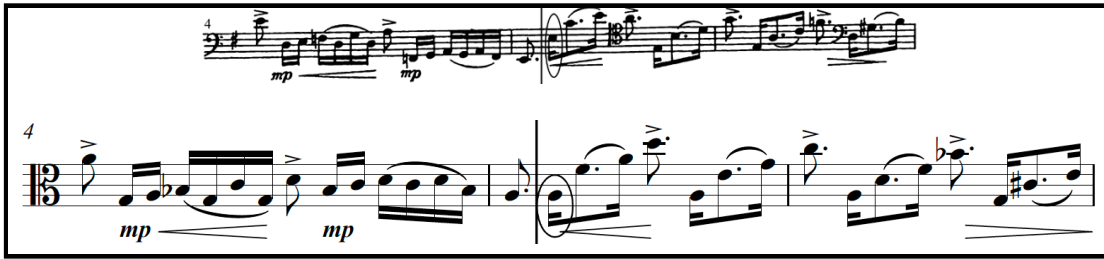


Figure 32: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 4-6, top, and viola transcription, bottom.

This section is written to remain in the lowest available register on the viola. The second half of measure 4 is an octave higher, and the note A is repeated in measure 5.

The circled A is when this passage returns to its original transposition.

Figure 33: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 7-13, top, and viola transcription, bottom.

The circled chords on the downbeats of measures 9 and 11 are revoiced, as they would not otherwise be possible to play on the viola.

Figure 34: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 14-17, top, and viola transcription, bottom.

Halfway through measure 14, the lowest octave on the viola is used until the downbeat of measure 15.

Figure 35: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 18-21, top, and viola transcription, bottom.

The lowest notes on the viola are used, but the circled C-sharp and F-sharp are exchanged to keep an ascending line.

Figure 36: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 22-25, top, and viola transcription, bottom.

To maintain phrase shape and direction, measures 23 and 24 are transposed to a higher octave.

Figure 37: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 38-41, top, and viola transcription, bottom.

Measures 38 to 41 are transposed further at the octave to protect intervallic relationships, especially for the circled notes.

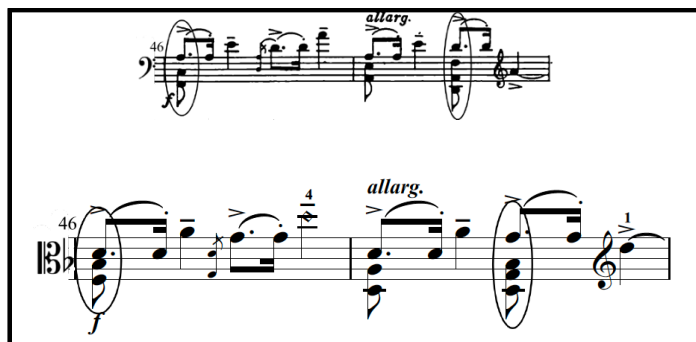


Figure 38: Comparison of Suite No. 3 for Violoncello Solo (1958), “Allegro giocoso,” mm. 46-47, top, and viola transcription, bottom.

The chords in this passage are revoiced: B-flat and F are exchanged in the first chord, and in the third beat of measure 47, the lower octave G is omitted.

CHAPTER 3  
PERFORMER'S EDITION

# Suite No. 1 (1956) for Unaccompanied Viola

Ernest Bloch  
Arr. by Kimberly Hankins

Prelude (♩ = 56)

I.

0 *p* *cresc.*

4 *poco rit.* *a tempo* *p* *(poco rit.)*

7 *a tempo* *pp* *allarg.*

10 *a tempo* *p*

14 *rit.* *a tempo* *(poco rall.)* *dim.* *p* *mp* *p*

19 *piu appassion.* (♩ = 84) *cresc.*

22 *poco allarg.* *f* *(cresc.)*

25 *dim.* *ad lib.* *rall.*



*poco slent.* *a tempo* 3

13

17

20

24

26

28

30

32

34

36

*p* *cresc.*

*mp*

*p*

*cresc.* *f* *mp cresc.*

*f*

*mp cresc.*

*mp* *poco cresc.*

40 *f*

42 *f*

44 *poco allarg.* *a tempo* *poco slentando* *lunga*

*mf* *f* *p*

Canzona (♩ = 72) III.

1 *dolce* *p* *poco* *piu p*

5 *(poco rit.)* *a tempo* *dim.* *p* *poco*

9 *(arco)* *pizz.* *p*

13 *(poco rit.)* *a tempo* *p* *mf*

18 *(rit.)* *(,) a tempo* *mp* *p* *poco*

24 *(calmo)* *p* *(poco rit.)*

30 *a tempo* *p*

36 *poco rit.* *a tempo* *p dolce*

42 *cresc.* *(mp)* *dim.* *poco rit.*

48 *a tempo* *p* *cresc.* *f* *dim.* *(arco)* *pizz.* *p*

54 *poco ten.* *mf* *p* *pizz.* *arco* *pizz.* *arco* *rit.* *pp*

**Allegro** (♩ = 104-108)

**IV.**

1 *f*

6

11 *(poco allarg.)* *a tempo* *p*

16 *cresc.* *mf* *dim.*

21 *f* *mf* *f* *mf*

26 *f* *poco dim.* *meno f* *dim.*

32 *cresc.* *f*

37 *p*

43 *dim.* *mp*

49 *cresc.* *(♩ = ♩)* *marcato* *f*

55 *f*

63 *f*

70 *(♩ = ♩)*

79 *mp* *p*

85 *cresc.*

91 *p* *f*

97 *dim.*

103 *mp cresc. poco a poco* *f*

108 *mf* *poco dim.*

113 *cresc.* *poco allarg.* *a tempo* *f*

118 *cresc.* *(♩ = ♩) largamente*

122 *allarg.*

# Suite No. 2 (1956) for Unaccompanied Viola

Ernest Bloch  
Arr. by Kimberly Hankins

Prelude (♩ = circa 63)

*sfp* *mp*

3 *mf* *f* *p*

5 *mp* *mf* (*f*) *mp* *mf* *poco slent.* *rit.*

8 *a tempo* *p* *p* *p* (*calmo*) *p*

11 *poco rit.* (*sul D*) *a tempo* *pp*

14 *poco rit.* *a tempo* *pp* *mf* *p* *pp*

17 *rit. molto* *a tempo (♩ = 69)* *cresc.* *p*

21 *rit.* *a tempo* *f (p)* *mp* *cresc.* *f*

2

25 *slent.* *rit. molto* *a tempo* (♩ = 58-60)

31 *slentando* *a tempo* (♩ = 58-60)

35 *espr.* *poco rit.* *a tempo* (♩ = 63)

39 *rit.* *a tempo* *rit.* *Tempo I* (♩ = 60)

44 *poco animando* *a tempo* *slentando*

47 *Allegro* (♩ = 104)

3 *f poco* (mf) *cresc.*

5 *f* *mf* *f* *piu f* *mf*



31

35 *poco ten.* *poco slent.*  $\text{♩} = 100$   
*f* *dim.* *p* 3 3 3 3

38 3 3 3 3 *p* 3 3 3 3 3 3 3

41  $\text{♩} = 104-108$   
*p* *cresc.* *dim.* 0 4 3

45 *poco slentando* *a tempo*  
*pp*

49 *poco slent.* *a tempo*  
*mp*

54 *slent.* *tranquillo*  
*mf* *pp* 0 3 2 4 3

59 *poco allarg.* *a tempo* ( $\text{♩} = 108$ )  
*f* *mf* *f* *ff* *mf*

63 *ff* *p*

67 *cresc.*

71 *allarg.*  $\text{♩} = \text{circa } 80-84$  *f cresc.*

75 *dim.* *stent.*

79 *allarg. molto*  $\text{♩} = 80$  *f cresc.*

82 *allarg.*

85  $\text{♩} = 100$  *f mf cresc.*

87  $\text{♩} = 108$  *subito p* *cresc. poco a poco*

91 *poco allarg.* *a tempo* *f* *allarg.*

95  $\text{♩} = 76$  *ff* *rit. molto*

6

100  $\text{♩} = \text{circa } 53$

*sf mf*

102 *poco allarg.* *a tempo*

*f* *f* *mp*

104 *cresc.* *a tempo* *f* *mp* *poco slentando* *rit.* *mf*

107 *p* *p* *(p)* *p* *(calmo)*

110 *poco slent.* *dim.* *lunga* *Andante tranquillo* ( $\text{♩} = 69-72$ ) *p sotto voce* *p*

4 *p* *pp*

10 *mp p* *mp p* *dim.*

16 *poco rit.* *a tempo* *p* *dim.* *cresc.*

21 *pp* *pp* *cresc.*

26 *poco rit.* *a tempo* 7  
*mf* *dim.* *p dolce*

31 *poco slent.* *a tempo*  
*pp*

36 *poco slent.* *a tempo* *poco animando*  
*p* *mp* *p* *mp cresc.*

42 *(a tempo) slentando* *a tempo* *animando poco a poco*  
*dim.* *p* *(mf)* *piu p* *pp*

48 *cresc.* *(cresc.)* *f*

53 *a tempo*  $\text{♩} = 76$   
*pp*

59 *poco slentando* *a tempo*  
*dim.* *pp* *poco*

64 *slentando*  
*p* *cresc.* *dim.*

68 *a tempo* *slent.*  
*p* *cresc.* *p*

73 *cresc.* *f* *poco rit.* *dim.*

78 *a tempo* *p dolce*

84 *♩ = 76-80* *pp* *cresc.* *poco accel.*

90 *rit.* *Tempo I (♩ = 69-72)* *p*

96 *rit.* *a tempo* *pp* *mp* *pp*

102 *mp* *cresc. poco a poco*

107 *f* *rit.* *Allegro (♩ = 112-116)* *f*

*2 marcato* *mf* *mf cresc.*

5 *f* *mf* *f*

9 *mf* *mf*

13 *mf cresc.* *poco allarg.* *a tempo ff*

16 *poco dim.* *mf f* *mf f*

19 *cresc.* *allarg.* *molto allarg.* *a tempo f*

23 *mf* *mf* *mf cresc.* *mf cresc.*

27 *ff* *deciso* *ff* *mf*

31 *mf* *mf* *f*

34 *p* *cresc.* *poco animando*

37 *a tempo* *p* *poco pp* *piu cresc.*

10

41  $\text{♩} = 116$

(mf) *p* *mf* *cresc.*

45 *poco allarg.* *a tempo*

*p* *p*

49

*cresc.* *p*

53

*p* *cresc.* *poco slent.*

57 *a tempo*

*f* *cresc.*

61 *allarg.*

*mf* *cresc.*

65 *a tempo* *poco allarg.*

*pp* *poco* *pp* *cresc.*

70 *largamente* *poco slentando*

*f* *f* *dim.*

73 *a tempo*

*pp* *cresc.*

77 *ff* *mp* *dim.*

81 *poco slent.* *a tempo* *pp* *(mp) pp* *p*

85 *(mp) p* *cresc.*

89 *sempre cresc.* *ff*

93 *allarg.* *a tempo* *mf* *cresc.*

97 *mf* *mf*

101 *mf* *mf cresc.* *allarg.* *deciso* *ff*

105 *a tempo* *mf* *mf* *ff*

109 *p* *cresc.*

12

113 *poco animando* *a tempo*

*mf* *f* *mf* *f*

116

*mf* *cresc.*

120 *allarg.* *a tempo*

*p* *cresc. poco a poco*

124

*cresc.*

128 *largamente* *poco a poco in tempo*

*ff* *dim.*

132 *allarg. molto*

*mf* *cresc.*

135 *largamente*

*f* *mf* *pp*

# Suite No. 3 (1957)

for Unaccompanied Viola

Ernest Bloch  
Arr. by Kimberly Hankins

Allegro deciso (♩ = 104)

*f*

*mf* *mf* *f*

*p* *f*

*mf* *dim.* *p*

*mp* *f* *mf*

*a tempo*

*Sostenuto* *p* *f* *dim.*

*p dolce* *(poco slent.)* *piu p*

*a tempo* *poco accel.* *breve* *f*

*mp* *cresc.*

23 *f* *f* *mf*

26 *p* *f* *dim.* *attacca*

*slentando*

Andante (♩ = 76)

*pp dolce* *poco* *pp* *dim.* *(poco slent.)*

6 *a tempo* *pp* *p* *(poco slent.)*

11 *a tempo* *pp* *p* *poco slent.*

15 *a tempo* *pp* *mp* *pp* *mp* *p* *dim.*

19 *poco rit.* *a tempo* *poco slent.* *a tempo*

*p* *cresc.* *pp*

23 *poco slent.*

26 *a tempo* *p* *p* *cresc.*

29 *slent.* *a tempo*  
*dim.* *pp* *cresc.* *p* *cresc.*

33 *poco rit.* *a tempo*  
*p* *dim.*

38 *pp*

42 *poco rit.* *Poco piu lento*  
*p* *pp*

**Allegro** (♩ = 108)

*f* *p* *cresc.*

5 *f*

8 *p cresc.* *f* *meno f*

11 *p cresc.* *f*

14 *f* *p*

4

18

*cresc.* *(f)* *mp*

22

*f cresc.* *p* *cresc.*

28

*f* *allarg.* *a tempo*

33

*mf* *mf*

36

39

*f* *largamente* *poco slentando* *dim.* *a tempo* *mp p*

43

*poco a poco cresc.*

46

*p cresc.*

49

*mf* *p*

53

*cresc.* *dim.* *p*

58

*cresc.* *dim.* *mf*

63

*mf* *cresc.* *poco ten.* *(a tempo)* *p*

67

*p* *cresc.* *p* *cresc.*

71

*(mf)* *pp* *cresc.* *pp* *cresc.*

77

*f* *mp* *p*

82

*cresc.* *f*

85

*dim.* *cresc.* *allargando*

90

*f* *cresc.* *Largamente* *ten.* *ten.* *dim.*

6

Andante (♩ = 69)

pp *poco* *dim.*

6 *slent.* *a tempo* pp

11 *a tempo* pp mp p mp

17 *allarg.* *a tempo* pp *poco slent.*

22 *a tempo* p dolce mp dim. p *poco slent.*

28 *a tempo* pp p *slent.* *dim.*

33 *a tempo* p dolce *dim.* *poco slent.* *dim.* *a tempo* pp

40 *cresc.* f *dim.* *slent.* *rit.* p

Allegro giocoso (♩ = 108)

f mp

4 *mp* *mp*

7 *cresc.* *f* *mf*

11 *f* *mf* *f*

14 *dim.* *f*

18 *p* *mf* *mp* *f* *dim.*

22 *p* *cresc.* *f*

26 *pp* *cresc.*

30 *allarg.* *a tempo* *f* *mf* *p*

34 *cresc.* *f* *cresc.*

8  
38 *mp* *dim.* *f*

42 *mf*

45 *f* *allarg.*

48 *(a tempo)* *cresc.* *3* *3* *3* *largamente*

## CHAPTER 4

### RECORDING

The following recording is from a recital on October 30, 2019. [Consult Attached Files]

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APPENDIX A  
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APPENDIX B

EXAMPLE VIOLA RECITAL PROGRAMS

Program 1

Cello Suite No. 1  
Hebrew Melodies, Op. 9  
Three Romances, Op. 21  
Sonata Op. 120, No. 1

Ernest Bloch  
Joseph Joachim  
Clara Schumann  
Johannes Brahms

Program 2

Lachrymae, Op. 48  
Cello Suite No. 2  
Sonata for Viola and Piano

Benjamin Britten  
Ernest Bloch  
Rebecca Clarke

Program 3

Sonata for Viola and Piano  
Cello Suite No. 3  
Sonata Op. 11, No. 4

George Rochberg  
Ernest Bloch  
Paul Hindemith

Program 4

Sonata Op. 120, No. 1  
Cello Suite No. 1  
Märchenbilder, Op. 113

Johannes Brahms  
Ernest Bloch  
Robert Schumann

APPENDIX C  
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**From:** Kimberly Hankins kmhankin@asu.edu  
**Subject:** Ernest Bloch's unaccompanied cello suites  
**Date:** June 15, 2019 at 11:32 AM  
**To:** gene.caprioglio@editionpeters.com




Dear Mr. Caprioglio,

I wish to make a formal application to arrange, perform, and record Ernest Bloch's unaccompanied cello suites (1, 2, and 3) for viola. I have been in contact with Ronald Broude regarding this as part of my doctoral dissertation, and he referred me to you.

Please let me know if you need any further information, and thank you for your help.

Sincerely,  
Kim

**From:** Gene Caprioglio gene.caprioglio@editionpeters.com   
**Subject:** RE: Ernest Bloch's unaccompanied cello suites  
**Date:** June 19, 2019 at 7:45 AM  
**To:** Kimberly Hankins kmhankin@asu.edu



Kimberly,

You have permission to proceed with the project for the purposes of completing your dissertation. It may be a good idea to do it commercially also, but let's revisit it if and when you are ready.

Best,

Gene

Gene Caprioglio  
Vice-President for New Music & Rights, Peters US

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