A Transcription of Four Viola Works by York Bowen for Clarinet and Piano

by

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ABSTRACT

Works for clarinet in the twentieth century exist in abundance; furthermore, the number of extant works from the Classical period is substantial. However, works for solo clarinet in the late-Romantic style are lacking; most of the significant literature for clarinet is contained in orchestral works. Therefore, the purpose of this project is to add to the solo clarinet repertoire of the late Romantic-style through the transcription of works written originally for viola.

The four works transcribed for this project are by York Bowen. Bowen was a British composer and pianist who taught at the Royal Academy of Music in England. Although his career flourished in the twentieth century, his music reflects the music of the late-Romantic style.

The project includes a transcription of Bowen's Sonata No. 1 in C minor, Op. 18 for viola and piano, Sonata No. 2 in F major, Op. 22 for viola and piano, *Romance in D-flat* for viola and piano, and *Phantasy in F, Op. 54* for viola and piano. Additionally, a brief examination of Bowen's life, an overview of each piece, details regarding transcription parts, a list of changes made to the original part, and a recording of each transcription is included in the document.

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Finally, as in all my work and life, *soli Deo Gloria*.

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INTRODUCTION

Explanation and summary of the project

This project is due in part to the love the author has for clarinet music in the Romantic style. The amount of clarinet music from this period, however, is rather limited. If more music from this style is to exist for clarinet it will have to be found, new music will have to be written, or music originally composed for other instruments will have to be transcribed for clarinet. Since the latter method of obtaining new Romantic-style music for clarinet seems most reasonable, this was the method chosen for the project.

Of the many instruments whose works can be transcribed for clarinet, viola is one of the most promising choices due to its similarity in range and timbre to the clarinet. Once the decision to transcribe viola music was made for this project, the next step was to find pieces from either a variety of composers or from one composer with many viola works. After being introduced to the music of York Bowen (1884-1961), I was struck both by the sounds of his melodies and harmonies. I chose four of his viola and piano pieces for this project. Influenced by copyright rules, the four pieces were from early in his career, dating from 1918 or earlier. Notwithstanding his twentieth-century lifespan, his pieces remain in the late-Romantic idiom; however, because of the evolution of music all around him, Bowen's music is not strictly of the late Romantic style. While his music does not evolve like that of his contemporaries, Bowen's music takes on various aspects of 20th century characteristics. Although his music is not strictly

Romantic, but because his music is more closely aligned with that of the late Romantic era than the music of his contemporaries, I will refer to Bowen's music as being in the Romantic style throughout this paper. The resulting transcriptions will be a welcome addition to the existing clarinet music in the Romantic style.

While works for clarinet in the twentieth century exist in abundance with a substantial amount of works in the Classical style as well, the number of solo works for clarinet in the late Romantic style is much lower. While there are some works for solo clarinet in the Romantic style, most of the major literature for clarinet was in the orchestral genre during the Romantic era. The revival of solo and chamber works for clarinet is often accredited to Brahms, but this revival came at the end of his life and the Romantic era. Consequently, clarinetists have a relatively small amount of works in this style from which to choose. Therefore, this project was designed to add to the repertoire of solo clarinet music in the Romantic style.

The project includes a transcription of Bowen's Sonata No. 1 in C minor, Op. 18 for viola and piano, Sonata No. 2 in F major, Op. 22 for viola and piano, *Romance in D-flat* for viola and piano, and *Phantasy in F, Op. 54* for viola and piano. A recording of all four pieces is appended as well. Included in the document is a brief background of the musical context of York Bowen's childhood and early career as well as a brief account of his early career and life. As well, a brief overview of each piece, an explanation of certain transcription differences, and a list of specific changes to the solo parts are enclosed in the document.

CHAPTER 1

HISTORICAL OVERVIEW

MUSICAL ATMOSPHERE IN BRITAIN AROUND 1900

In May 1883, the year before York Bowen was born, Sir George Grove (1820-1900) had managed to secure enough money to establish the Royal College of Music. Founder of the *Grove Dictionary of Music and Musicians*, George Grove was seeking to build for Great Britain a new national identity in music. With music waning at the Royal Academy of Music and the National Training School for Music, Grove began raising money to begin a new school. The National Training School was reformed into the Royal College of Music. As part of founding the school, Grove recruited young and influential people to aid him in his vision of modernizing English music and increasing its standards of performance. Three of the men he recruited, Hubert Parry(1848-1915), Walter Parratt(1841-1924), and Charles Villiers Stanford(1852-1924), would be counted among the most influential scholars of the English Musical Renaissance. These men were in Grove's inner circle, helping him see his vision come to fruition.[1]

Hubert Parry, though not widely known when he joined the Royal College of Music, eventually became known as a composer and writer. He also succeeded Grove as the director of the RCM in 1894 and continued to work for the vision of more and better music in England and more and better English music. In contrast to Parry, Stanford already had a national reputation when joining the RCM. He

[1]Robert Stradling and Meirion Hughes, *The English Musical Renaissance 1860-1940: Construction and Deconstruction*, (New York: Routledge, 1993), 25-27.

had been a professor at Cambridge University and, having composed two symphonies and secured an opera premiere in Germany, had a proven record in composition.[2] Parratt, the third member of Grove's inner circle, was an organist connected to the church music establishment at Oxford and the Chapel Royal. He was the most conservative of the three, favoring composers like Mendelssohn over those like Max Reger; however, he was one of the first to spot Elgar's talent, and he helped secure the patronage of the Royal court for the RCM and the Renaissance.

As the RCM's first director, Grove shaped the institution's direction and vision; with the help of his inner circle, Grove further intended to influence the future of English music. His first task was to gain the support of those who still held to more traditional music. The musical backbone of mid nineteenth-century English music was the choral music festivals held at various times of the year. Begun as charity events, these festivals were held to make a profit. Organizers of the programs used publicly favored music designed to make larger profits. Because of these financial imperatives, the oratorios of Handel, Haydn, and Mendelssohn dominated these festivals.[3] Because few incentives encouraged presenters to try music by other composers, these choral festivals, which influenced a large portion of England's national music, were a barrier to Grove's vision of modernizing music.

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[2]Stradling and Hughes, 26.

[3]Stradling and Hughes, 28-29.

Since the hold of traditional music on the general public was strong, the visionaries of the English Renaissance had to begin by incorporating traditional choral music at the school. Revivals of Bach's and Purcell's music were used as well. Additionally, Parry's and Stanford's compositions were tailored to reflect such music in order to gain the support of the public. Eventually, the Renaissance gained support and produced a substantial number of choral and orchestral works, many of which were performed in Germany.[4]

While Grove, along with Parry and Stanford, had succeeded in gaining support for improving English music and musicians and thus helped in shaping the future of English music, another potential obstacle for their musical establishment had arisen. A brilliant new composer, Edward Elgar (1857-1934), was becoming popular among the public with the enthusiastic reception of *Enigma Variations*[5] and *The Dream of Gerontius.*[6] Because he was not educated through the major musical establishments and came from the lower classes of society, his music was not noticed at first. He eventually gained the attention of both the general public and the court, helped by the influence of his upper-class wife, Caroline Alice Roberts, and by William Parratt, who promoted Elgar's music with the Royal Family.[7] This presented a potential problem for the young

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[4]Ibid., 29.

[5]Ibid., 47, 50.

[6]Frank Howes, *The English Musical Renaissance*, (New York: Stein and Day, 1966), 163.

[7]Stradling and Hughes, 48-49.

musical establishment. After Grove retired in 1894, the burden of carrying the English Musical Renaissance was shouldered by the RCM's new director, Hubert Parry.

Because Parry and Stanford had taken careful steps to develop a joint effort between the various musical establishments, persuading Elgar to join their cause was essential to keeping a united front and remain in control of improving and modernizing English music. They first tried recruiting Elgar through academic accolades. With Stanford's help, Elgar was offered an honorary doctorate from Cambridge (1904).[8] While Elgar did not altogether reject the embrace of the Renaissance, he did not accept the honor at first for fear of losing some of his compositional freedom. In the end, he could not resist and accepted the award along with other academic honors from various institutions, including an honorary doctorate from Oxford University in 1905.[9]

A schism between Elgar and the Renaissance came in 1904. Elgar withdrew a commissioned piece from the Leeds festival, which Stanford had worked to secure. Shortly after, as he was considering an academic position, Elgar turned down offers from various institutions in which Stanford had a hand, only to accept the Richard Peyton Chair of Music at the University of

[8]Ibid., 51.

[9]Ibid., 51.

Birmingham.[10] These events were instrumental in severing any ties between Elgar and the Renaissance group.

As part of his new duties, Elgar was required to give six lectures over a year. Elgar used this platform, known as the Peyton Lectures, to critique everything that had been achieved in English music in the previous thirty years. By 1904 he had created a following with some journalists and negatively affected the Renaissance; however, his undoing occurred only a year later. In one of his seemingly less controversial lectures in 1905, Elgar advocated absolute music in an attempt to praise Brahms, opening up the debate between absolute and programmatic music. He ended up not only condemning some of his own previous works, but also lost the support he had mustered from his previous lectures and his career to that point.[11] He ultimately resigned the position at the University of Birmingham and used only his music as his form of expression, dropping out of his contention for shaping the future of English music.

Although the Renaissance leaders had failed in securing the help of Elgar in shaping the national music of England, two of England's most important composers came from its Royal College of Music: Ralph Vaughan Williams and Gustav Holst. Ironically, while the Renaissance aimed to depart from its musical heritage to forge English music anew, Vaughan Williams would help shape the

[10]Ibid., 53-58.

[11]Ibid., 53-58.

future of English music through the folk music found in its heritage. Much of his influence came through his transcriptions of folksongs he collected throughout England. Through his transcriptions and incorporation of folksongs into some of his own works, Vaughan Williams helped bring about the revival of English folksong. Today the English folksong and dance tradition is kept alive through the efforts of the English Folk Dance and Song Society.

The conditions surrounding the English Musical Renaissance, including the opening of the Royal College of Music and the vision of Sir George Groves to develop more and better English music, were the backdrop against which York Bowen entered the English musical world.

YORK BOWEN: A BRIEF LOOK AT HIS LIFE

York Bowen was born on 22 February 1884 at Crouch Hill, London. He had two older brothers, and his father, Edward Bowen, was a whisky distiller. York Bowen took his first music lessons in harmony and piano with his mother. He showed a great interest and aptitude for music at a young age, prompting his parents to enroll him in the North Metropolitan College of Music. He later studied at the Blackheath Conservatoire under Alfred Izard. By the time he was ten years old, he had already won awards in music examinations in which he participated. He was talented enough at this young age that he might have had the

career of a child prodigy, but his parents did not want this life for him and decided to continue his studies.[12]

By the age of fourteen Bowen had won several more honors and awards. He also won the Erard Scholarship to The Royal Academy of Music, where he studied piano with Tobias Matthay and composition with Frederick Corder. He had a successful career as a student, winning many awards during his tenure at the RAM, including the Hine Prize in 1899, the Heathcote Long Prize (1900), the Stearndale Bennett Scholarship (1902), the Charles Lucas Prize (1902), the Fredericke Westlake Memorial Prize (1903), the Macfarren Gold Medal (1903), and the Dove Prize (1903).[13]

Bowen's career as a performer and composer began to flourish as well. His symphonic poem *The Lament of Tasso* was performed at a Queen's Hall Promenade Concert in August 1903 with Henry Wood conducting. It was received warmly by both the audience and the critics.[14] Following this performance in December 1903, Bowen gave his first performance of his own Piano Concerto in E-flat Major with Sir Alexander MacKenzie conducting. Like

[12]Glen Ballard, "The English Rachmaninoff: Edwin York Bowen," *Flutist Quarterly* 34, no. 3 (2009), http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1572591?accountid=4485 (accessed 19 July 2011).

[13] Monica Watson, *York Bowen: A Centenary Tribute*, (London: Thames, 1984), 10.

[14]Watson, 13.

the symphonic poem, this work was also well-received. The performance was hailed as brilliant, containing spirit and vivacity.[15]

In her biography of York Bowen, Monica Watson gives many examples of such commendations about both his performing abilities and his compositions. In one such example Camille Saint-Saëns, upon hearing Bowen's compositions, said: "This is the most remarkable of the young British composers."[16] Another critic, after hearing Bowen play, said: "—when I say that Mr. Bowen is the finest pianist I have heard since Rubinstein, I give him the highest praise I have to give."[17] Other examples attest to the talent and skill credited to young Bowen as he was beginning his career.

Bowen began to appear in concerts throughout the United Kingdom. In 1903 he appeared in the Promenade Concerts in London and with such groups as the Orchestral Union, Liverpool Orchestral Society, Southport Chamber Concerts, and Eastbourne Classical Concerts in the cities of Manchester, Birmingham, and Glasgow. He also played under such conductors as Dan Godfrey, Frederic Cowen, and Hans Richter, under whom Bowen played his First and Third Piano Concertos.[18] In 1904, Bowen's *Symphonic Fantasia* was performed at Queen's

[15]Ibid., 13.

[16]Quoted in ibid.

[17]Quoted in ibid., 14.

[18]Ibid.

Hall with the London Symphony Orchestra and at the Hallé Concert in Manchester.

In 1904 Bowen gave his first recital with Lionel Tertis, the violist for whom he would compose many works and with whom he would collaborate on many performances. Programmed on this recital was the *Romance in D-flat* for viola and piano.[19] By 1905, York Bowen had left the RAM to continue his career as an emerging composer and pianist. By 1907 he had composed both his Sonata No. 1 in C minor, Op. 18 (1905) and his Sonata No. 2 in F Major, Op. 22 (1906), both for viola and piano. He performed and toured with Tertis playing both standard pieces and his own. While touring in Germany he received glowing reviews of both his playing and at least one of his sonatas, presumably his Sonata No. 1.[20] Interestingly, one of the pieces he played with Tertis was Brahms's Sonata in E-flat Major Op. 120, No. 2 for viola and piano, transcribed for viola from clarinet about ten years earlier.

After he left the RAM, Bowen not only toured and gave performances, he also taught piano at the Tobias Matthay Pianoforte School. In 1907, at the age of twenty-three, he was elected a Fellow of The Royal Academy of Music. Two years later he became a professor at the same institution at which he was educated. He had held this position for fifty years when he retired in the summer of 1959.

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[19]York Bowen, *Romance In D flat* for viola and piano, (Colne, Lancashire: Comus, 2004).

[20]Watson, 15.

York Bowen became fascinated with the music of Debussy and Ravel, and was inspired by the sounds of Strauss. His interest in such composers even caused a short breach in his tenure at the RAM after an argument with the principal there. He was shortly reinstated after his brief resignation. As he had developed a fascination for the music of his contemporaries, he also seemed to have a fondness for certain instruments as well, especially the viola. He had not only composed his two sonatas and transcribed the *Romance in D-flat*, but by 1908 had also composed a duet for organ and viola, a quartet for four violas, and his *Viola Concerto*, which was premiered by Tertis at the Queen's Hall in March 1908.

Bowen found himself busy in the early part of 1912 when his new Symphony in E minor, Op. 31 was performed at Queen's Hall with the New Symphony Orchestra, conducted by Landon Ronald. It had taken him about two years to write. The performance was attended by a host of critics, and the work was received enthusiastically by the general audience.[21] While sometimes compared to Debussy or Grieg, some critics felt this work to be influenced by Wagner and Tchaikovsky, while others saw influences of Schumann and Mendelssohn.[22] About two months later, in 1912, another chapter in his life began when he married his wife, Sylvia, with whom he would give joint recitals.

[21] Watson, 19.

[22]Watson, 19.

A few years later, in 1914, the First World War began. When the war lasted longer than predicted, Bowen decided to join the Scots Guards and played horn in the regimental band. He did not enjoy Army life. He contracted pneumonia when the regiment was in France and was sent back to England shortly afterward. Although he did not perform much during the war, he was able to compose a few works. He also contributed at least six works to the Edwin Evans series of pianola rolls, on behalf of the Aeolian company, along with such composers as Stravinsky, Bax, Goossens, and Grainger. Along with a few piano pieces written earlier in the war, York Bowen also finished his *Phantasy in F, Op. 54* for viola and piano on 31 May 1918.

In 1919, York Bowen once again became active in the musical life of England. He continued giving recitals beginning with an October performance in the Aeolian Hall. Along with performing, he entered several composition competitions, winning five of them between 1918 and 1920. He began conducting a few of his own pieces and attended many concerts. Ever committed to the late Romantic style of music, he expressed his strong disapproval of the 10 June 1921 premiere performance of Stravinsky's *Symphonies of Wind Instruments* in a letter to the Editor of *Musical Opinion*, commenting on how a novice in orchestration could have done better.[23] Such instances, while misguided as they may have been in the greater scheme of European music, nevertheless show the passion and sincerity with which he pursued his craft.

[23]Watson, 27.

In 1930 Bowen composed his first sonata for a wind instrument: the Sonata in D major, Op. 85, for oboe and piano. In the 1930s York Bowen continued to work at the RAM, but his production of new works waned. Some of his energy was diverted into writing his book *Pedalling the Modern Pianoforte*, published in 1936, but currently out of print.[24] He composed his Sonata in F minor, Op. 109, for B-flat clarinet and piano in 1940. He composed this piece for Pauline Juler with whom he played it in concert several times. Juler, a clarinetist from Pakenham, is probably most famous for being the recipient of Gerald Finzi's *Five Bagatelles* and *Concerto*. She was a clarinetist of note in the 1930s and 1940s in Britain. Later, she married and had children and, deciding to focus on her family, retired from her clarinet career. Consequently, little else is known about her.[25]

Beginning in the 1940s, Bowen was increasingly asked to become an examiner and adjudicator at festivals and competitions. He spent a substantial amount of time traveling around England to these festivals and continued to do this to the end of his life.

York Bowen continued to teach and perform at the Royal Academy of Music until his retirement in 1959 at the age of seventy-five years. Although he had retired, he continued to substitute for teachers there and also performed. On

[24]York Bowen (1884-1961), "Works," http://yorkbowen.co.uk/works.htm (accessed 12 November 2011).

[25]Pakenham – Village of Two Mills, "Village News – Pakenham Village News – October 2003," http://pakenham-village.co.uk/News/churchNews/pakVillNewsOct2003.htm (accessed 3 January 2011).

4 September 1959 Bowen gave the first public performance of his Concerto No. 4 in A minor at a Promenade Concert, thirty years after it was composed. In 1960, a year before his death, he also composed his *Partita* (Op. 156) for piano, *Ballade in A Major* (Op. 157) for piano duet, and *Three Sketches for harpsichord* (Op. 158) for Joseph Saxby.

During the final year of his life, York Bowen completed and published his book *The Simplicity of Piano Technique* (1961), a work he had often thought about writing during his career.[26] He composed more pieces with his last work being the Sonata No. 6 in B-flat major, Op. 160 for piano. The night before his death he was still focused on performing; he was rehearsing for a broadcast that was to be given two days later. He died on 23 November 1961, presumably from heart failure at the age of seventy-seven.

LIONEL TERTIS: AN INSPIRATION FOR VIOLA WORKS

One of the performers who most influenced York Bowen's career as a composer was the violist, Lionel Tertis (1876-1975). About eight years Bowen's senior, Tertis had a relatively difficult life as a young musician. He began playing piano at the age of three and began playing publicly by age six. By the time he was thirteen, he had gained enough skill to leave his parents' home and embark on independent life. He began by accompanying other players and playing in a variety of situations, from bands to seaside shows, in order to raise tuition for musical study at the Trinity College of Music in London. While there, he began

[26] Watson, 83.

studying violin; he had always felt that piano was inadequate for what he wanted to express.[27] Running out of money after two semesters, he returned to performing, one time accepting a job playing piano at an insane asylum.[28] While that job did not last long, Tertis finally made enough money to continue his education, eventually ending up at the Royal Academy of Music.

Tertis began studying viola in 1896 when a fellow student, interested in starting a string quartet, suggested that Tertis switch to viola. He soon developed a great passion for the instrument and started a lifelong pursuit of promoting and improving viola music and viola playing.[29] While he had received a certain amount of training from various players, Lionel Tertis was mainly self-taught. No viola teachers taught at the RAM at that time and very few viola players were enrolled.[30] Actually, very few renowned viola players were known throughout the world in the late nineteenth century. Only two other players could rival Tertis in his early career: Alfred Hobday and Oskar Nedbal. Because there were no viola teachers at the RAM, Tertis taught himself mainly through the observation of the great violinists of the day, particularly Friedrich (Fritz) Kreisler. By 1901 Tertis had gained enough mastery that he was elected as the professor of viola at the RAM. One of the most important times in his career was soon to follow in 1906.

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[27]John White, *Lionel Tertis: The First Great Virtuoso of the Viola*, (Woodbridge, Suffolk: Boydell Press, 2006), 2-3.

[28]Ibid, 3.

[29]White, 5.

[30]Ibid., 5-6.

Although Tertis had only been playing the viola about ten years, he was asked to substitute for the violist, Oskar Nedbal, in the Bohemian String Quartet during their British tour. After one of their performances, one critic commented that, especially if one had never heard the quartet before, one would never suppose that Tertis had not been playing with the quartet for years, so high was his level of performance.[31] From this point in his career, Tertis's fame as a violist accelerated.

In the first few years of the twentieth century, Tertis became acquainted with Bowen. While Bowen was still a student, he and Tertis gave their first recital together in 1904. For many years afterward, Bowen frequently accompanied Tertis on piano. Because it was Tertis's mission to promote the viola by asking for viola works from every composer he met, Bowen was among the young composers who composed works for Tertis. In Tertis's recitals in the 1905-1906 seasons, he premiered both of Bowen's viola sonatas composed specifically for him. Because of their friendship, Bowen wrote many additional viola works, including the *Phantasy in F, Op. 54* (1918) for viola and piano, the *Fantasia for four violas*, Op. 41, *Fantasia in F* (manuscript, 1903) for viola and organ, and the *Concerto in C minor*, Op. 25 (1907) for viola and orchestra.

[31]Ibid., 13-14.

CHAPTER 2

OVERVIEW AND EXPLANATION OF CHANGES

Sonata No. 1 in C minor, Op. 18 for viola and piano

The Sonata No. 1 in C minor, Op. 18 for viola and piano was completed while Bowen was still a student at the RAM. It was premiered by Lionel Tertis in April 1905 at the Aeolian Hall in London, featuring Bowen as pianist.

ANALYSIS

The first movement of Sonata No. 1 is written in standard sonata form. After a short, two-measure introduction by the piano, Bowen begins the first theme of the exposition in the viola part. This theme is characterized by dotted rhythms followed by an upward movement of sixteenth notes. It begins in a reflective manner and gradually gains in intensity. The movement of the opening lines slows down to a broad and expressive second theme by m. 32. The material of the second theme is of approximately the same length as the first, and then transitions to a repeat of the exposition or to the beginning of the development where Bowen experiments with the thematic material of the exposition. At m. 140, Bowen transitions to the recapitulation through the repetition of a four-quarter-note figure. After the first theme is restated, the second theme is stated a half-step higher than its original key only to be resolved by coming back to C minor and ending on the short restatement of the primary thematic material.

The second movement is in ABA' form. It is a broad and graceful melody consisting of mostly quarter notes and eighth notes in 2/4 meter. The beginning

section opens in A major, moving to A minor and 6/8 meter in the B section, and coming back to A major in the final section. It ends delicately with an upward line in the viola part and at a pianissimo.

The third movement is the most assertive and demanding of the work. It begins with a sweeping upward line in the viola part as an introduction that moves to a dramatic opening theme. The main themes of the movement are divided into the various sections in ABCA'B' form. The light and quick melody of section A is contrasted by the melody beginning in m. 78 of section B. Section C is marked *Allegro molto* and remains more aggressive until it ends unexpectedly with a reserved character, beginning with the diminuendo to the high concert A in the viola/clarinet part at m. 206. The melody of the opening section then returns at m. 222 for the A' section and builds to a climax through the B' section, which begins in m. 245. The climax occurs in m. 296. This high point is followed by a dramatic quasi recitative section for the viola/clarinet. The movement ends brilliantly with a *Presto* section of running eighth notes, ending on a three-octave tonic C-minor scale.

TRANSCRIPTION NOTES

Throughout the work York Bowen uses a wide range of pitches, employing the viola's highest and lowest notes. He also makes use of multiple stops, glissandos, and articulation that, along with the wide range of notes, are sometimes difficult to transcribe properly to clarinet. The most frequent transcription challenge is a matter of range. Usually viola music transcribes well

to clarinet, since music written for viola does not usually include notes that would transcribe into the extreme altissimo register of the clarinet, as music written for violin does frequently. However, the viola has a range down to C3, which is a whole step lower than the B-flat clarinet can play and a half step lower than the A clarinet can play. This problem is often only minor, as can be seen in several places in the first movement. In mm. 67-68 the line moves from a concert C6 to end on a concert C3 at the beginning of the third beat. Only the last note had to be moved up the octave. While not finishing the line in the direction originally intended, the music does not suffer greatly from the rewritten note. A similar situation occurs a few measures later in mm. 79 and 81. Because of the melodic figure, all notes of the figure are written up an octave to preserve melodic coherence, but the original intent is not significantly altered.

While still not as significant as other alterations made in this transcription project, a few more instances of octave displacements include m. 135 and mm. 162-163. In m. 135, the melody descends to the low register, slowing to *Largamente,* and displays a darker mood. In order to preserve the timbre of the passage, the notes of m. 135 are written up an octave, but then go back to the original octave in the next measure. While not altogether desirable, the octave displacement is still in the low throat tones/high chalameau register of the clarinet. These few notes can still be played in the same dark character so as not to greatly disturb the intent of the original line. In mm. 162-163, the musical line moves downward in an arpeggiated pattern from the previous measure, so that it

descends to concert C3. While the whole passage of mm. 160-163 could have been written up an octave to maintain the continuity of the line, this seemed less desirable than writing the last four notes of the passage up an octave given the range of the melody in the surrounding passages.

Another transcription issue is that of multiple stops on viola. While multiphonics can be produced on clarinet, this is not the same as multiple stops on string instruments, and most certainly not desirable in these transcriptions. While depth of sound is always sacrificed in such situations, melodies are usually easily preserved. Often effective transcription requires choosing the correct octave in which to play. Sometimes a melody is played above a drone note; in such cases the melody is maintained through the transcription. Occasionally, Bowen wrote multiple stops at crucial times in the piece. Regrettably, the clarinetist cannot reproduce this effect. One example can be seen in the first movement of the Sonata No. 1 in mm. 140-143. At this moment in the piece, the music has reached a climax, and Bowen writes a very powerful figure of quadruple stops in the viola part. Since this cannot be reproduced as effectively on clarinet, the part was written up an octave in these measures to maintain the intensity of the line. Simultaneously, this helps maintain the continuity of the line since the notes of mm. 146-150 are too low for the clarinet. Writing the figure in mm. 140-143 up an octave solves both issues of intensity and continuity.

Lastly, alterations concerning two additional issues, one of which occurs frequently, result in only minor changes. The written glissando between the

octave notes of mm. 223-224 in the first movement is removed. The desired effect is not well-replicated on clarinet since individual notes are played. To maintain the desired emotion, complete removal of the glissando is the best choice for the transcription. A similar slide between two notes also occurs in m. 24 of the second movement. This slide is also removed for the same reason.

The other widespread issue concerns articulation. Many passages are written without slurs, sometimes for long periods of time. These passages are not an issue for violists both in stamina and smoothness. Since the articulation of these passages would not only be potentially challenging to stamina and speed, but also hamper smoothness and fluidity of the line for clarinetists, many slurs are added throughout the piece. Such long and numerous phrases with no slurs are not found so often in wind music.

Romance in D-flat for viola and piano

As the shortest and earliest of the pieces transcribed in this project, the *Romance in D-flat* was not originally written for viola. Written shortly after he began his studies at the Royal Academy of Music, Bowen transposed this piece from violin and piano to viola and piano for his first recital with Lionel Tertis in 1904.

ANALYSIS

Although only five to six minutes in length, Bowen uses many melodies and key changes throughout the piece. The short piece falls into three sections that together resemble sonata allegro form. The first section has two themes. The

melody of the first theme is characterized by three ascending quarter notes beginning on the dominant note in m. 2, followed by a slow descending motion to the tonic, but stopping short on the supertonic. The tonic is not achieved until the end of the repetition of the melody. The second theme begins with a similar three-note ascension in m. 22, but then quickly descends with a dotted quarter note and three eighth-notes. This melody is repeated for a time in the viola part, and then it is taken over by the piano until the middle development section.

The middle section, beginning in m. 43, changes from the D-flat major of the first section to E Major, and then switches to C Major via G Major. Bowen introduces a new melody with a little more motion in this section and develops it through several keys. In the middle of this section, Bowen reminds the listener of the first section by bringing back the second theme for six measures. He closes the middle section with an appassionato melody in the high register which descends and grows more tranquil as it approaches the recapitulation.

The recapitulation, back in D-flat major in m. 94, begins with the melody from the first section, except down an octave. The repetition of the melody is in its original octave. After restating the second theme in the viola part and piano, as in the exposition, Bowen ends the piece with a brief coda that begins in m. 136 with the three ascending quarter notes from the first theme. He concludes the piece with the ascension of three dotted half notes outlining the tonic chord.

TRANSCRIPTION NOTES

Partly because the piece was composed for violin and partly because of the nature of the piece, there is only one alteration from the original viola part. In m. 59 Bowen writes double stops at the repetition of a motive. The transcribed clarinet part plays the upper notes of the double stops to maintain the melodic line.

Finally, because of the range and key, both a B-flat clarinet version and an A clarinet version would work well for the transcription. While A clarinet is often seen as possessing more of the darker timbres of the viola, the case can be made for performance on B-flat clarinet as well, since the piece was originally composed for the violin. For this project, the author chose to include and perform the A clarinet transcription.

Phantasy in F, Op. 54 for viola and piano

ANALYSIS

The *Phantasy in F, Op. 54* for viola and piano was composed last among the four pieces transcribed for this project. Bowen completed it on 31 May 1918. A one-movement, sectional work, the first part of the piece is composed in mostly 6/8 meter. The sections in this part could be labeled ABCB with an Introduction. The second part switches to 2/4. It has one theme and is the shortest of the three parts. The third part of the piece switches to 4/4 meter and changes to *Allegro Vivo*. The form for this part is ABA'. A Coda at the end brings the three parts together.

The Introduction begins with a slow melody in 6/8 meter, emphasizing rest and peace with the viola (clarinet) alone on a melody in the low register. The piano enters shortly thereafter with block chords, all in the bass clef. After two statements of the melody, Bowen transitions to the A section which is fast and dance-like. This section begins at m. 27 with the theme marked by a dotted eighth-note followed by three sixteenth notes, and later, sixteenth-note arpeggiated patterns.

Section B begins in m. 71. The key changes to D major and a theme resembling the theme from the introduction is restated. In this section, Bowen further develops the theme, making it a longer section than the A section. As he begins the transition to the next section, Bowen includes remnants of the melody from the A section. In section C, which begins at m. 120 in C Major, the tempo returns to the tempo of section A, but, while including fragments of melodies found in the first two sections, Bowen never states either melody completely. Instead, he introduces a new theme to the listener while maintaining continuity with fragments of melodies already stated. Section C becomes increasingly technical for the violist (clarinetist) until it ends with running sixteenth notes to a high concert D-flat, where the section ends and pauses before proceeding. The following section, beginning in m. 170, is a direct restatement of section B and returns to F major. This section ends the first part of the piece. At m. 209 Bowen transitions to the second part of the piece which begins in m. 231.

While Bowen seems to completely break away from the first part of the piece by putting the melody of the viola in 2/4 meter, he keeps the piano in 6/8 meter for most of this part and only changes over to 2/4 meter just as the part is coming to a close. The mood of the piece has changed to a more somber emotion as compared to the previous material. Because of the change in character, meter, and key to D-flat major, this part of the work is separate from the first and last parts.

The third part of the piece is in 4/4 meter, is marked *Allegro vivo,* and returns to F major. This part is divided into three sections. After a short introduction, the main theme of the section A begins with a four-note figure followed by eighth-note leaps in m. 292. The first four notes of this main melody are used in section B, but elaborated. Section B begins in the lower register of the viola, but later proceeds to the higher register with a brief lyrical statement. The A' section begins with the melody stated at the beginning of section A, but it ends more brilliantly with notes in the high register and sixteenth-note runs descending to a low concert C.

Bowen ends the piece with the Coda that begins with 11-note runs. He also uses the Coda to remind the listener of melodies from the first half of the piece, but this time in 6/4 meter, combining aspects from both halves of the piece to create a summary of the whole work before ending with an ascending sixteenth-note run followed by three tonic chords in F major.

TRANSCRIPTION NOTES

Of the four works transcribed for this project, the *Phantasy in F* was the most difficult due to range issues. The range often descended to a low concert C, a whole step lower than the B-flat clarinet range and a half step lower than the A clarinet range. Thought was given to transcribing this work for either bass clarinet or basset horn in F, but an excessive number of passages would have been too unreasonably high for both instruments; this option was discarded since the intent of the transcription was to keep as many original notes and octaves as possible. If keeping as many notes in the correct octave is not an objective, this piece would work well for a bass clarinet transcription where all the notes are able to be played, but down an octave from the original viola part. One other solution to this problem would have been to transpose the whole work to G major and transcribe the viola part to A clarinet; however, this seemed to depart too much from the original intent of the composer. The best solution was to maintain the original key and transcribe the viola part to B-flat clarinet, even though this creates many breaks in the continuity of lines throughout the work.

The first instance of range difficulties lies in mm. 3 and 12. In each measure the melody of the viola part briefly descends to a low C. Because of the nature of the melody and the notes surrounding the low C notes, the first eighteen measures and the first note of m. 19 are written up an octave to preserve the continuity of the melodic line and stay within the range of the B-flat clarinet.

While this shift maintains the continuity of the melodic line, the dark timbre intended by Bowen with the low range of the viola is missing.

Another compromise made because of range is in mm. 36 and 179, where the section of m. 179 is a repeat of the section of m. 36. The second note of each measure is the low concert C. Unfortunately, continuity of the melodic line had to be sacrificed, and the first three notes of each measure are written up an octave. Likewise, the continuity of the sixteenth-note runs of mm. 58 and 201 had to be compromised because the last note in each measure descends to a low concert C.

Similar to the range and continuity issues previously discussed, other range issues occur throughout the piece, but do not disturb the linear continuity as drastically. Mm. 87-90, mm. 141-145, mm. 209-213, and mm. 231-237 are written up an octave because of one or two notes being out of range. The compromise for such passages disturbs mainly the depth of the line; the lower octave adds more contrast, not only by enhancing the line with a darker timbre, but also by simply giving the listener another level of notes to hear. Other instances of range issues are included in the list of part alterations in the next section.

Like the matter concerning multiple stops in other pieces, the solution of transcribing double stops for clarinet is to either choose one of the notes to play, or to fill in the chord through the use of grace notes. Examples of one of the notes being played, usually the top note, are in mm. 114-115, mm. 132-134, and mm. 138-140. While the lack of the bottom notes in these places is unfortunate, the

passage loses little, if any, of its intensity. Examples of multiple stops played as grace notes before the top pitch of the stop occur in m. 62, m. 205, mm. 287-288, and m. 291. In these measures, using grace notes to fill in the chord for the listener is effective. While this way of transcribing multiple stops is effective for most occurrences, some multiple stops are better transcribed when the grace notes are left out, as in mm. 289-290. Inserting grace notes between the eighth-notes to fill in the double stops at the quick tempo would be less effective due to excessive embellishment in such a short space.

Articulation throughout the piece is essentially the same as that of the original part. Any articulation changes made usually include the addition of slurs to make the line sound as smooth as it would sound on viola. Such examples include mm. 29-30, mm. 33-34, and longer passages of sixteenth-note runs like mm. 165-168. As with many pieces, however, articulation can be open to interpretation and can be changed based on the needs of the player. While some clarinetists may want to keep the articulation of mm. 161-164, mm. 283, 285, and mm. 372-376, others may feel it undesirable.

Lastly, all ossia measures are based on the ossia measures in Josef Weinberger's publication, edited by John White. The only alterations made to the ossia measures are in m. 365 where articulation was changed, and in m. 378, where the first two beats are written up an octave due to the line beginning out of range.

Sonata No. 2 in F Major, Op. 22 for viola and piano

Another of York Bowen's early works, the Sonata No. 2 in F Major, Op. 22 for viola and piano was completed shortly after his Sonata No. 1. Sonata No. 2 is lighter in style in the first and third movements and more reflective in the second movement than in those of his Sonata No. 1. But like the first, this work was composed for and played by the violist, Lionel Tertis.

ANALYSIS

Like the Sonata No. 1, Sonata No. 2 begins with a two-measure introduction in the piano with the first theme beginning in the viola part in the third measure. Written in 3/4 meter, the movement begins with an expansive and lyrical first theme. While not aggressive, the first theme is still animated and provides a feeling of playfulness. The second theme continues this impression through the rest of the exposition, while becoming more motivic. Bowen experiments with the first and second themes beginning in m. 143 with the Development, becoming even more animated throughout the section. He begins the Development sections marked *dolce* and *grazioso*, continuing the mood from the Exposition, but ends with a section marked *appassionato* which builds in intensity until the transition to the Recapitulation. During the Recapitulation, Bowen restates the main themes but then makes a short detour to F minor before ending with one last statement of the first theme.

The second movement is in three sections. The first section begins in 4/4 in a very somber mood. The opening tempo is marked *Grave* and begins in the

low register of the viola. The intensity of the *Grave* section eventually gives way to a lighter, more optimistic impression beginning with the section marked *Poco animato*. The character also changes at this point when the piano part changes to a triplet feel with the new meter (12/8) 4/4. The viola part moves from the low register to playing delicate notes above the treble clef. This expansive feel gains motion through the use of triplets and speeds up to an *Allegro*. After the middle section, Bowen restates the opening theme but soon moves to an *Agitato* section before ending with a *Tranquillo* section in the opening key.

The *Finale* stands in sharp contrast to the second movement through its lively and capricious melodic lines. After a brief introduction, the main theme begins in a teasing way through the use of *rubato* in m. 15. Following the first theme, the melody from the introduction is repeated with more emphasis. The next section is stated in D major and sharply contrasts the opening theme. Marked *espressivo*, it includes *rubato* as well. Following this passage, Bowen develops the first theme in a fugue between the viola and piano parts. This section begins in C major and passes through various keys until it arrives back at the original key of F major and restates the melody from the introduction. Bowen settles back into the main melody from the opening passage, but instead of taking it through various keys, as in the previous section, he takes the melody through varying tempos before ending with a brilliant *Animato* section.

TRANSCRIPTION NOTES

Alterations made to Bowen's Sonata No. 2 primarily consist of changes made due to multiple stops and an excessively low range. Alterations made to articulation occur frequently too, particularly in the third movement. One example of a line that goes out of range is in the descending of the viola voice in mm. 343-352. The line goes out of range of the clarinet at m. 350; however, to maintain the continuity of the descending line, the clarinet part is written up an octave beginning on beat two of m. 343. An extended amount of notes written up an octave occurs also in mm. 1-3 of the second movement. While Bowen originally wanted the dark timbres of the viola's lowest tones, the clarinet, unfortunately, cannot play all of the notes. The original range begins again in m. 4.

As in the other works transcribed for this project, alterations to multiple stops usually consist of leaving out one or more of the stops, or filling in the chordal notes with grace notes. The chordal quadruple stops of mm. 33-36 in the third movement are written with the top note as the primary note of the line and leave out the other notes of the chord. A similar example occurs again in m. 69. Another example of leaving out notes of multiple stops occurs in mm. 260-263, where the top note of the stop is played. The last two measures of this example are similar to some of the writing from Bowen's Sonata No. 1. In mm. 262-263 the first and fourth notes of the sixteenth-note groups are written up an octave for ease of articulation. A list of all the alterations in Sonata No. 2 can be seen below.

CONCLUSION

The works transcribed for this project, while not of the same quality as those by masters like Johannes Brahms, contain moments of inspiration and should be a welcome addition to the clarinet repertoire. Although these works are generally not difficult in finger technique, they require a musically mature player. Therefore, these works are primarily meant to be played by musically mature college students to professional musicians.

The most difficult aspect of transcribing viola music to clarinet music is the slight difference in range. Because the viola has a range that descends beyond the range of the B-flat clarinet by a whole step and the A clarinet by a half step, many passages had to be changed. While the viola is the most suitable string instrument for a clarinet transcription, the difference in range can make some passages difficult to transcribe.

Finally, because there is a dearth of clarinet music from the Romantic era, transcriptions of other instrumental works is a viable way of obtaining more music for the clarinet from this era, or, as in York Bowen's case, music which reflects music from the Romantic era.

A LIST OF ALTERATIONS MADE FROM THE ORIGINAL VIOLA PART TO THE TRANSCRIBED CLARINET PART

Sonata No. 1 in C minor, Op. 18

I. Allegro moderato

m. 5 – addition of slurs

mm. 13, 14, 15, 16 – addition of slurs

mm. 19, 21 – addition of slurs

mm. 20, 22 – only the bottom octave of double stops are played

m. 35 – second and third notes are written up 8va due to range

mm.65, 66 – addition of slurs

m. 68 – the first note of the third beat is written up 8va due to range

mm. 79, 81 – entire figure written up 8va due to range

mm. 98, 100 – addition of slurs

mm.102-105 – upper octave of double stops are played

m. 112 (last two notes)-m. 115 – written up 8va due to range

m. 130 – first note written up 8va due to range

m. 132 – the trill note is written as E-flat in the viola part, but should be E-natural

m. 140 – quadruple stop; in the transcribed part, the top notes are written up 8va to maintain intensity and to maintain line continuity (mm. 146-150 contain notes too low for clarinet)

m. 152 – slurs of the recapitulation are kept the same from the exposition

mm. 169, 171 – upper octave of double stops are played

m. 183 – last two notes are written up 8va due to range

mm. 208-209 – upper notes of double stops are played

m. 210 – the second note is written up 8va due to range; addition of slurs

m. 220 – upper notes of double stop are played

mm. 223-224 – the glissando is removed

II. Poco lento e cantabile

m. 24 – slide (glissando) is removed

m. 54 – first beat, including grace notes, written up 8va due to range

m. 90 – upper notes of double stops are played

m. 101 (last note)-m. 104 – written up 8va due to range

m. 107 (fifth note)-m. 109 – written up 8va due to range

mm. 206-210 – written up 8va due to range

III. Finale

mm. 2-5 – addition of slurs

mm. 13-16 – upper notes of double stops are played

mm. 24-26 – quadruple stop; only top note is played

mm. 27-31 – addition of slurs

mm. 43-44 – addition of slurs

mm. 55-59 – addition of slurs

mm. 62-67 – upper notes of double stops are played; the first and fourth notes of each group are taken up 8va to ease articulation, especially in mm. 66-67 with the accelerando; slurs added

mm. 70-73 – upper notes of double stops are played

m. 118 – fourth beat, first note, written up 8va due to range

m. 133 – first note is written up 8va due to range

m. 135 – entire measure written up 8va due to range

m. 162 (beat two)-m.163 – written up 8va due to range and continuity

m. 185 – addition of slurs

mm. 197-199 – addition of slurs

mm. 201-203 – addition of slurs

m. 218 (beat two)-m. 219 – written up 8va due to range

mm. 222-225 – upper notes of double stops are played

mm. 311-312; 315-316; 319-320 – double stops; only top note is played.

mm. 331-334 – written up 8va due to range and continuity

mm. 347-348 – addition of slurs

mm. 351-352 – addition of slurs

m. 356 – addition of slurs

m. 361 – addition of slurs

mm. 368-369 – addition of slurs

mm. 371-374 – addition of slurs

mm. 381-382 – addition of slurs

m. 384 – first note is written up 8va for continuity of next measures

mm. 385-388 – upper notes of double stops are played; the first and fourth notes of each group of four is written up 8va for easier articulation, especially for mm. 387-388 due to the accelerando; slurs are added

m. 391 – first note is written up 8va due to range

m. 394 – tonic notes of quadruple stop chord is played

Romance in D-flat

m. 59 – upper notes of double stop are played

Phantasy in F, Op. 54

m. 1 – m. 19 (first note) – written up 8va due to range in mm. 3 and 12, and for continuity of line

mm. 29-30 – addition of slurs

mm. 33-34 – addition of slurs

m. 36 – first three notes are written up 8va due to range

m. 45 – upper note of double stop is played

mm. 50-53 – addition of slurs

m. 58 (beat two) – m. 59 (first two notes) – written up 8va due to range and continuity

m. 62 – double stop; only top note is played

m. 87 (last two notes) – m. 90 – written up 8va due to range and continuity

m. 114 (beat two) – m. 115 – upper notes of double stops are played

m. 119 – addition of slurs

m. 121 – changing of slur

mm. 124-125 – addition of slurs

mm. 128-129 – addition of slurs

mm. 132-134 – upper notes of double stops are played

mm. 136 – addition of slur

mm. 138-140 – addition of slurs; upper notes of double stops are played

mm. 141-145 – written up 8va due to range and continuity (only the second note of m. 141 is too low)

mm. 159-161 – upper notes of double stops are played

mm. 165-169 – addition of slurs

mm. 172-173 – addition of slurs

mm. 176-177 – addition of slurs

m. 179 – first three notes are written up 8va due to range

mm. 193-196 – addition of slurs

m. 201 (beat two) – m. 202 (first two notes) – written up 8va due to range and continuity

m. 205 – triple stop; only top note is played

mm. 209-213 – written up 8va due to range and continuity

mm. 231-237 – written up 8va due to range and continuity

mm. 267-271 – written up 8va due to range and continuity

mm. 276-279 – written up 8va due to range and continuity

m. 283 – first two notes written up 8va due to range

mm. 287-288, 291 – quadruple stops; only top note is played

m. 298 – first note written up 8va due to range

mm. 298-300 – addition of slurs

m. 304 – addition of slur

m. 305 – quadruple stop; top note is played, preceded by grace notes to outline the chord

m. 306-309 – addition of slurs

mm. 314-317 – written up 8va due to range and continuity of line

m. 318, 320 – addition of slurs

m. 343 – written up 8va due to range and continuity

m. 353 – second note is written up 8va due to range

m. 361 – first note written up 8va due to range

mm. 361-363 – addition of slurs

m. 367 – addition of slur

m. 368 – quadruple stop; top note is played, preceded by grace notes to outline the chord

m. 369-372 – addition of slurs

m. 376 (last note) – m. 378 (first two notes) – written up 8va due to range

mm. 382-383 – written up 8va due to range and continuity; addition of slur

mm. 387, 389 – first note is written up 8va due to range

m. 412 – triple stop; only top note is played

m. 413 – only the tonic note of the quadruple stop is played

Sonata No. 2 in F Major, Op. 22

I. Allegro assai

mm. 37, 39-41 – addition of slurs

mm. 42-44 – only top notes of pizzicato stops are played

m. 63 – addition of slur

mm. 66-71 – addition of slurs

mm. 101-104 – addition of slurs

mm. 108, 114 – addition of slurs

m. 113 (last note)-m. 114 (first note) – written up 8va due to range

mm. 117-125 – the upper notes of the double stops are played

m. 179 – the top note of the triple stop is played

mm. 125-127, 129-130 – addition of slurs

m. 181 – addition of slur

mm. 201-213 – top notes of the double stops are played

mm. 245, 247-248, 250 – addition of slurs

mm. 342-344, 346 – addition of slurs

m. 343 (beat two)- m. 352 – written up 8va for continuity of line when the range is too low in mm. 351-352

mm. 381-383, 385-387, 394-395 – addition of slurs

m. 400 – written up 8va due to range

m. 437 – top tonic note is played from the chord

II. Grave

mm. 1-3 (first beat) – written up 8va due to range

m. 35 (beat two)-m. 39 – written up 8va due to range

mm. 50-52 (beat one) – written up 8va due to range

mm. 57-63 – addition of slurs

mm. 72, 74 – written up 8va due to range

m. 94 (last note)-m. 97 (first note) – written up 8va due to range

mm. 101-102, 118 – addition of slurs

m. 124 – upper notes of double stops are played

m. 131 – last note is written up 8va due to range

m. 141 – written up 8va due to range

III. Finale

mm. 1-4, 6-8 – addition of slurs

mm. 18-20, 25-29 – addition of slurs

mm. 33-36 – top notes of quadruple stops are played

mm. 37-40, 45, 47-48, 51-52, 62 – addition of slurs

m. 69 – top note of quadruple stop is played

mm. 102-118, 121 – addition of slurs

m. 121 – written up 8va due to range

mm. 123-124 – upper notes of double stops are played

mm. 124, 126, 128-131, 134-138 – addition of slurs

mm. 141, 143, 145, 147, 149, 151 – addition of slurs

mm. 156-157, 173, 175-176, 178 – addition of slurs

mm. 181-182, 190-191, 197, 199, 201 – addition of slurs

m. 203 – top note of quadruple stop is played

mm. 203-212. 215-216 – addition of slurs

mm. 215-218 (first note) – written up 8va due to range and line continuity

mm. 228, 230-231, 233-235 – addition of slurs

mm. 242-243 – upper note of quadruple stop is played

mm. 244-248, 252-256 – addition of slurs

mm. 257-258 – upper note of double stop is played

mm. 260-263 – upper notes of double stops are played

mm. 262-263 – first and last notes of each four-note figure is written up 8va for ease of articulation

m. 260 – part discrepancy: the score does not have the viola part changing clef until m. 264, but should be in alto clef, thus the notes are affected.

mm. 264-272 – addition of slurs

m. 268 – second and third notes are written up 8va due to range

mm. 274, 276-277, 281-287 – addition of slurs

mm. 290-291 – upper notes of double stop are played

m. 303 (last note)-m. 304 (first note) – written up 8va due to range

m. 332 – quadruple stop; tonic note is played

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APPENDIX

TRANSCRIPTIONS

RECORDINGS

A recording of each transcription is included with the document.

Sonata No. 1

for viola and piano

transcribed for clarinet

York Bowen

arr. Andrew DeBoer

I

Allegro moderato

Bb Clarinet

Piano

mf *espress.*

mp

Ped. ✻

f

cresc.

mp

cresc.

6

A

ff

f

R.H.

mf

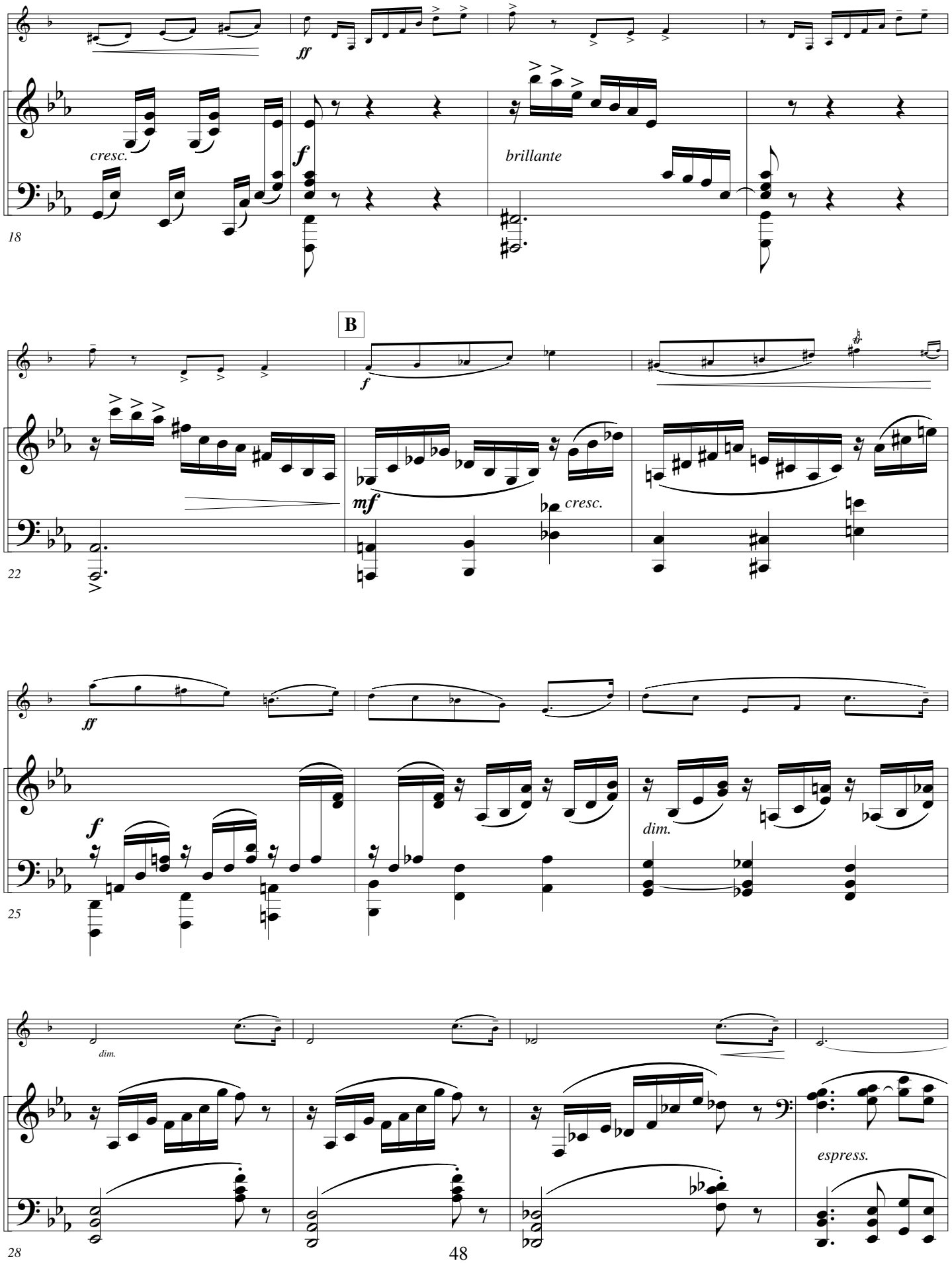
f

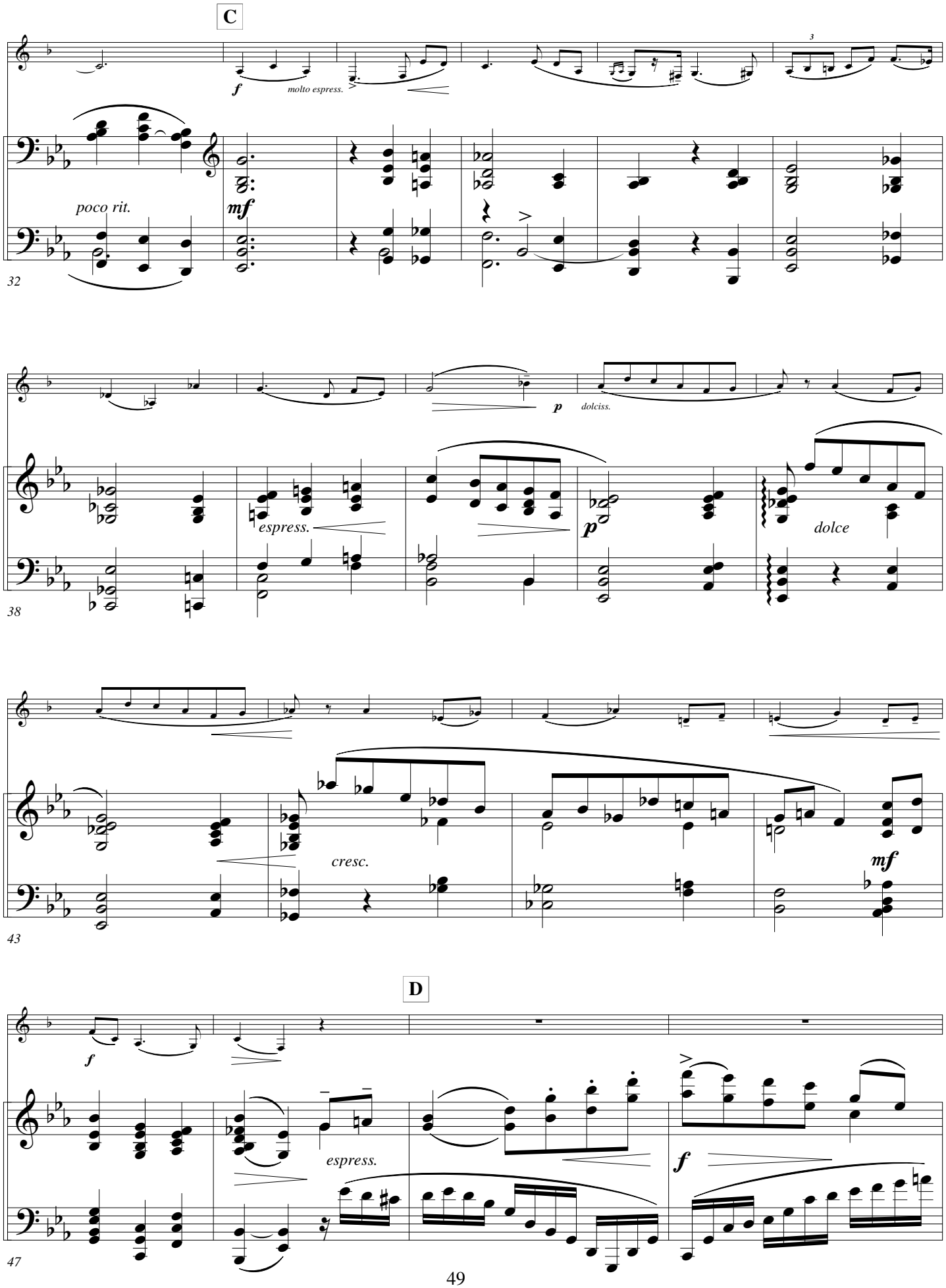
10

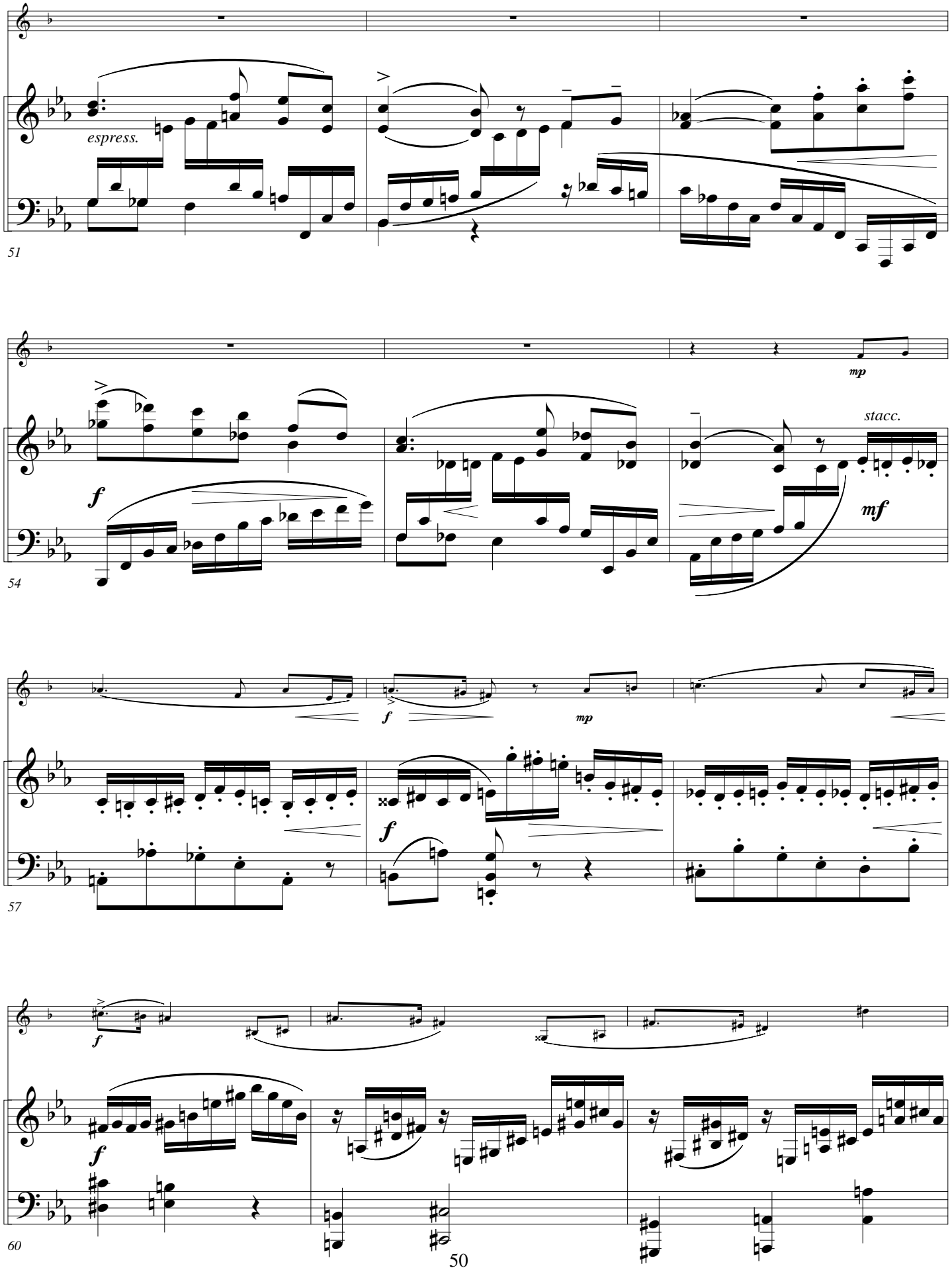
grazioso

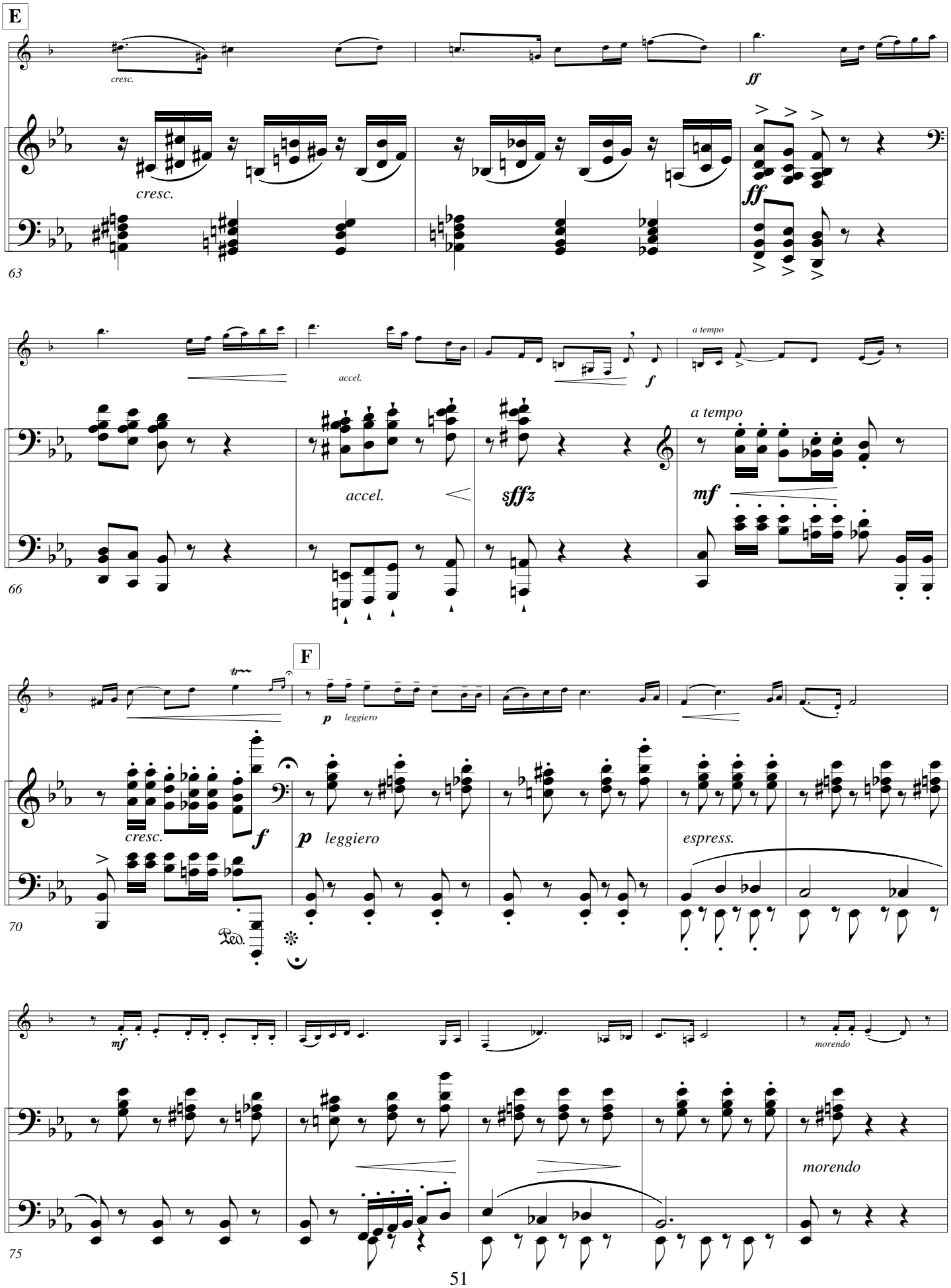
15

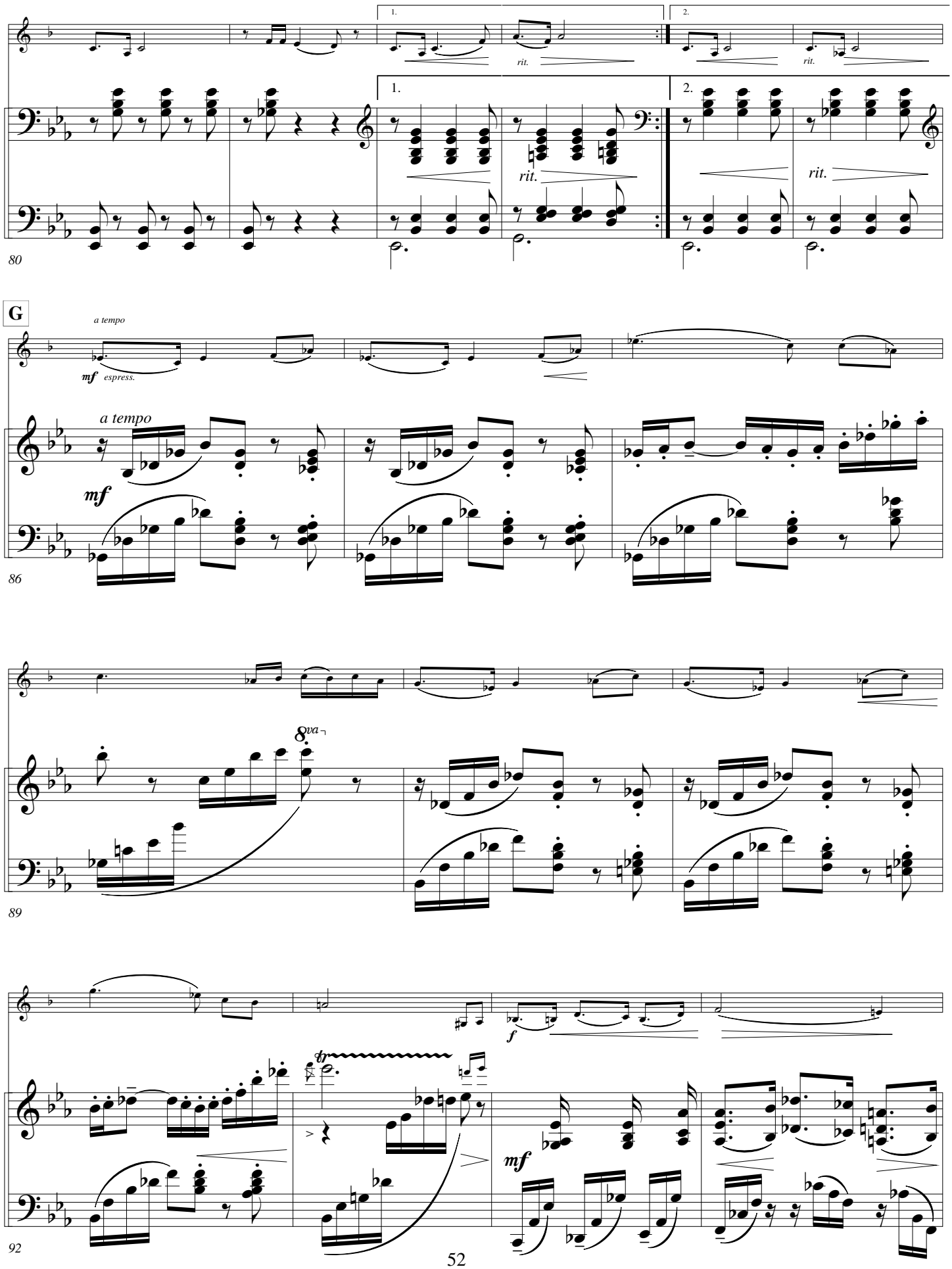
©2011

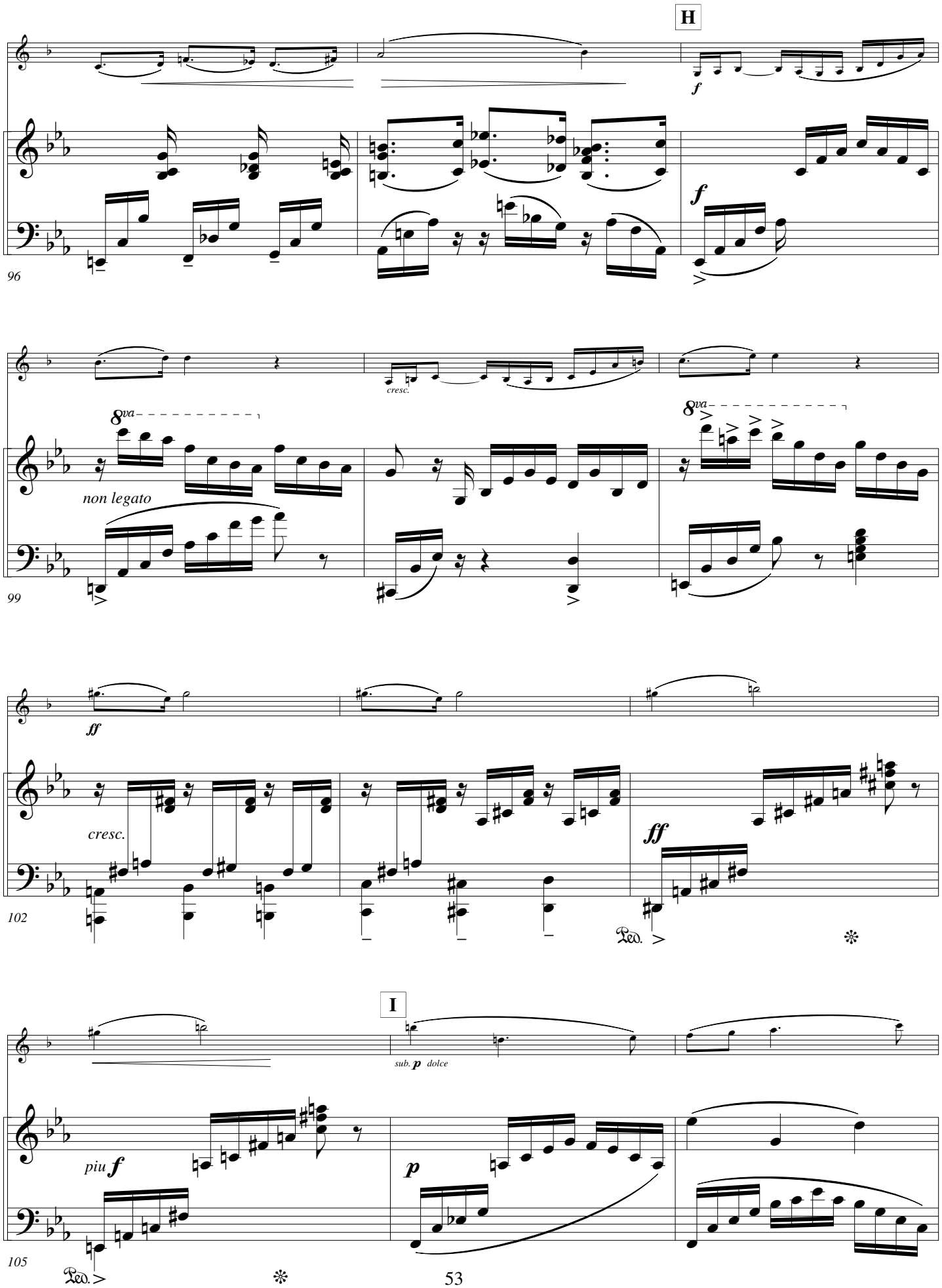

18
cresc.
f
brillante
B
22
mf
cresc.
25
dim.
28
espress.

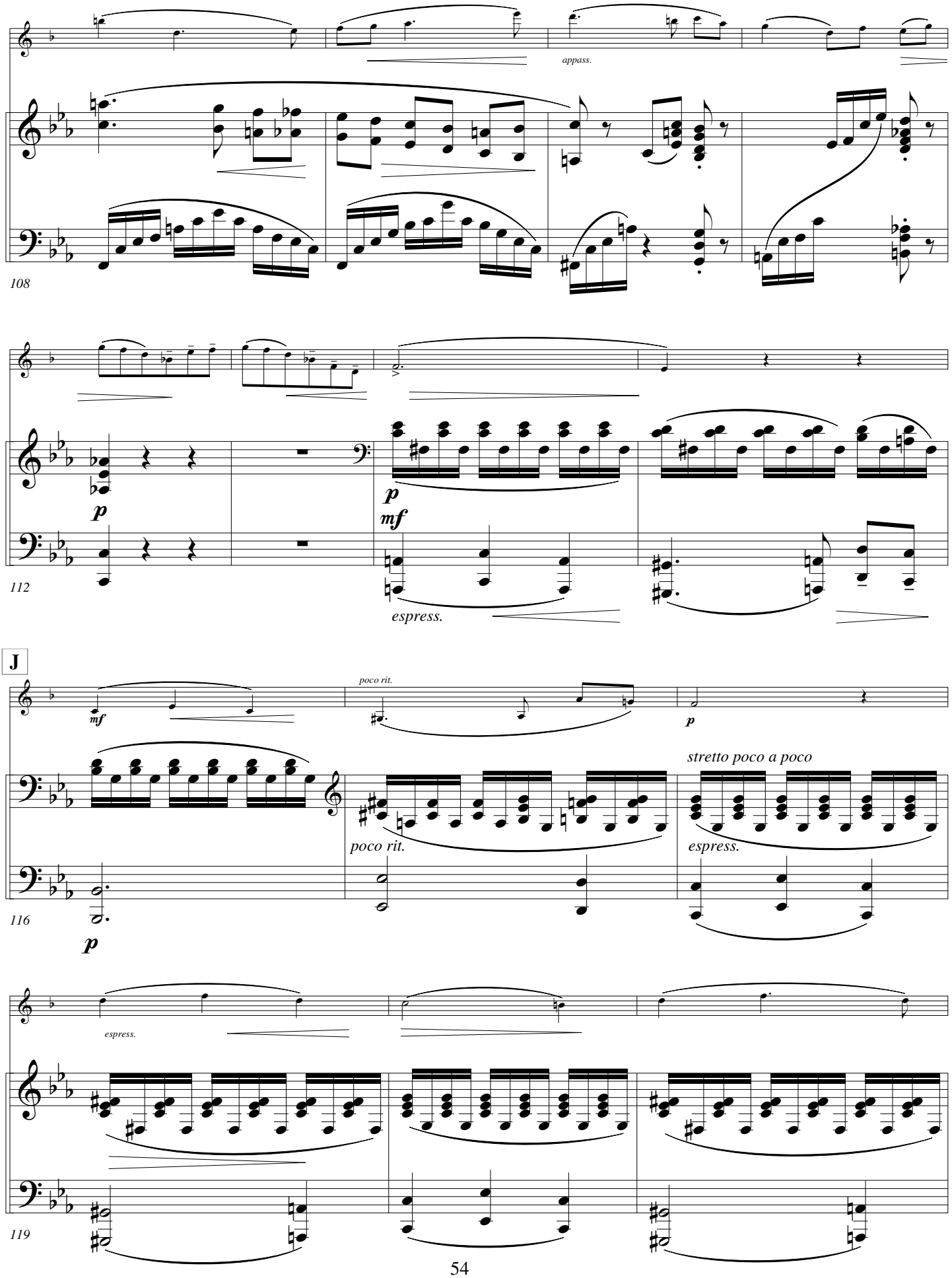

C
f
molto espress.
poco rit.
mf
32
p
dolciss.
espress.
p
dolce
38
cresc.
mf
43
D
f
espress.
f
47

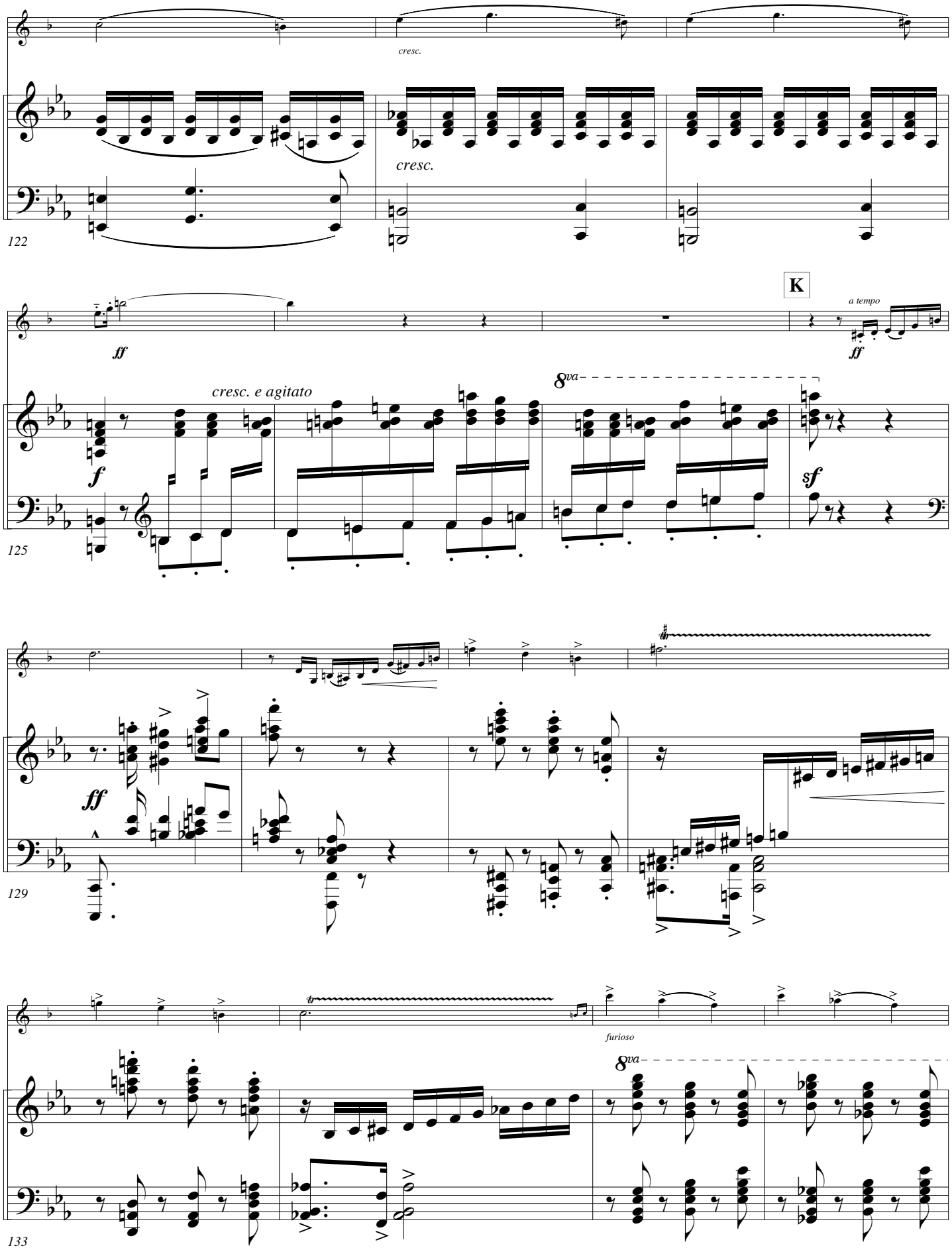

espress.
51
mp
stacc.
f
mf
54
f
mp
f
57
f
f
60

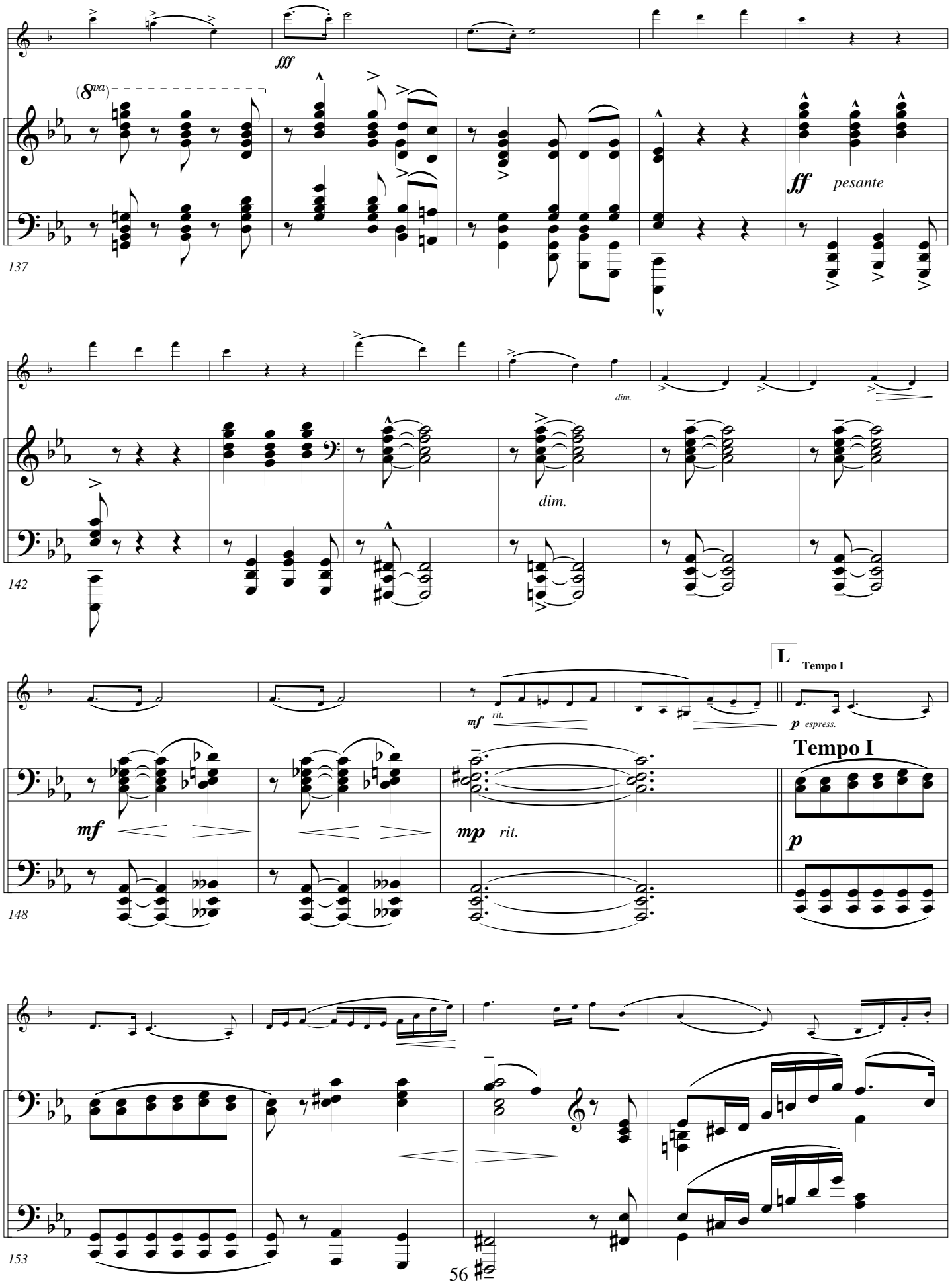

E
cresc.
ff
cresc.
ff
63
accel.
f
a tempo
a tempo
accel.
sffz
mf
66
F
trr
p
leggiero
cresc.
f
p
leggiero
espress.
Ped.
70
mf
morendo
morendo
75

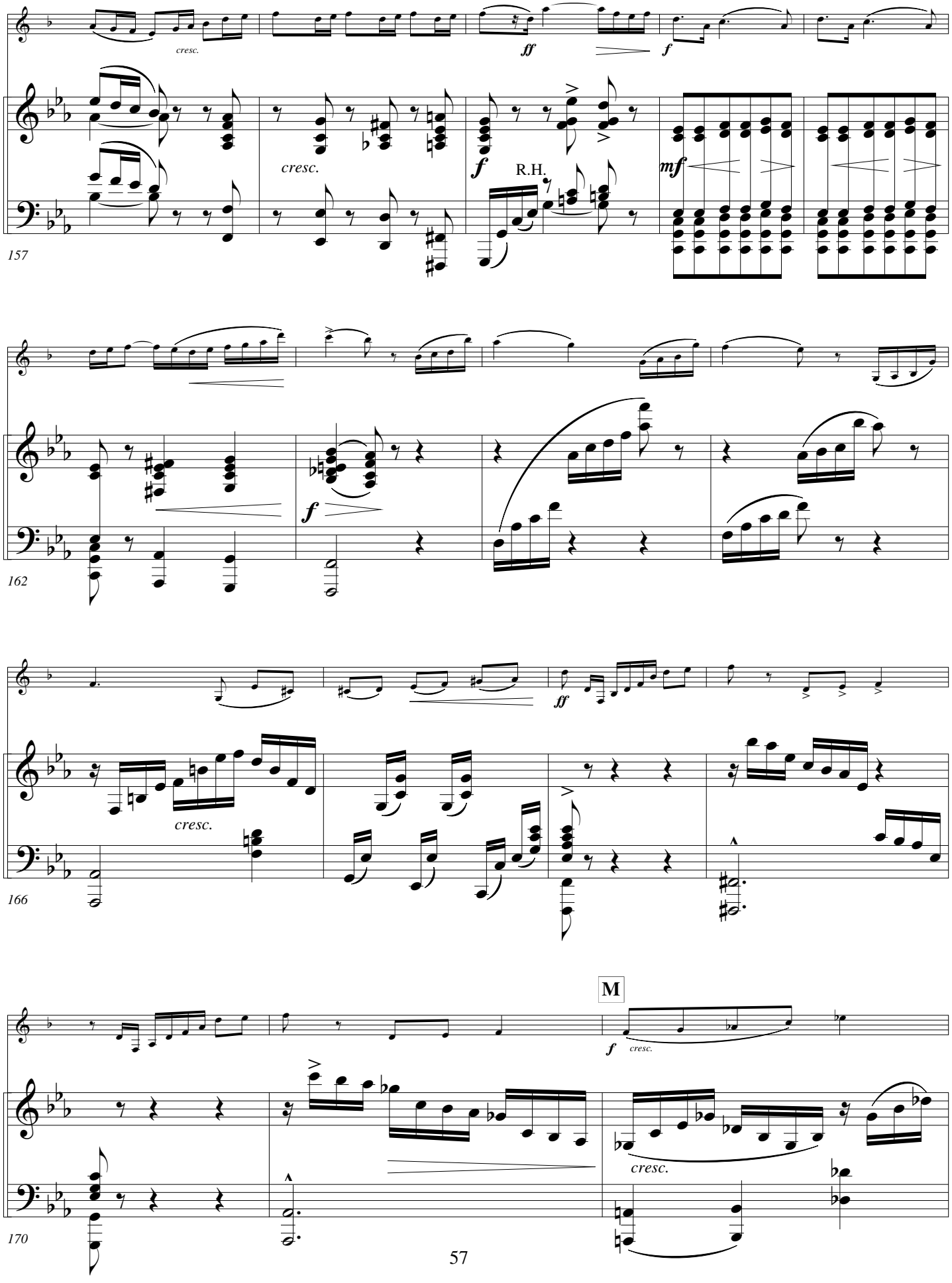

1.
2.
rit.
80
G
a tempo
mf espress.
a tempo
mf
86
8va
89
f
tr
mf
92

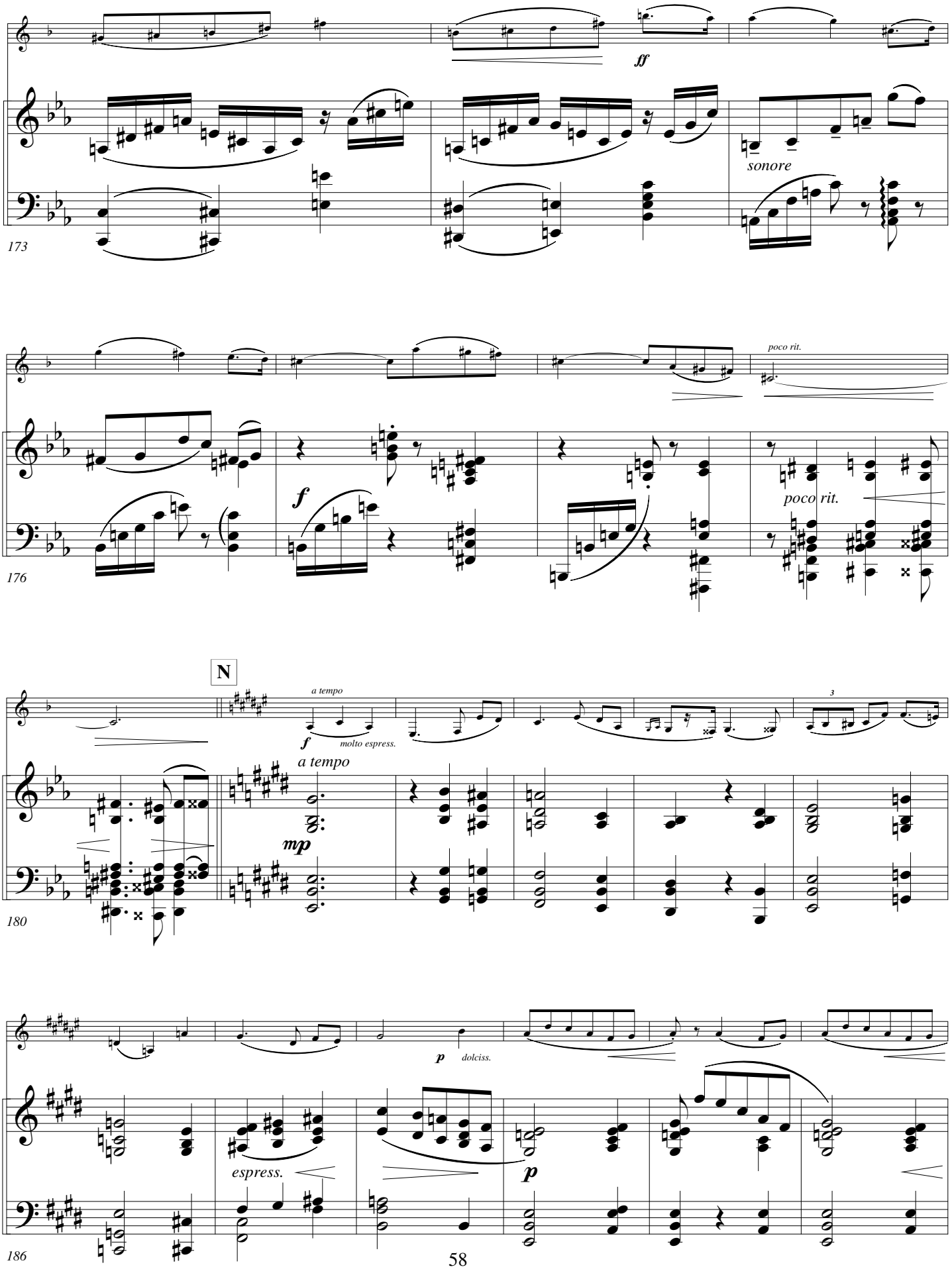

H
f
96
cresc.
8va
non legato
99
ff
cresc.
102
Ped.
I
sub. p dolce
piu f
p
105
Ped.

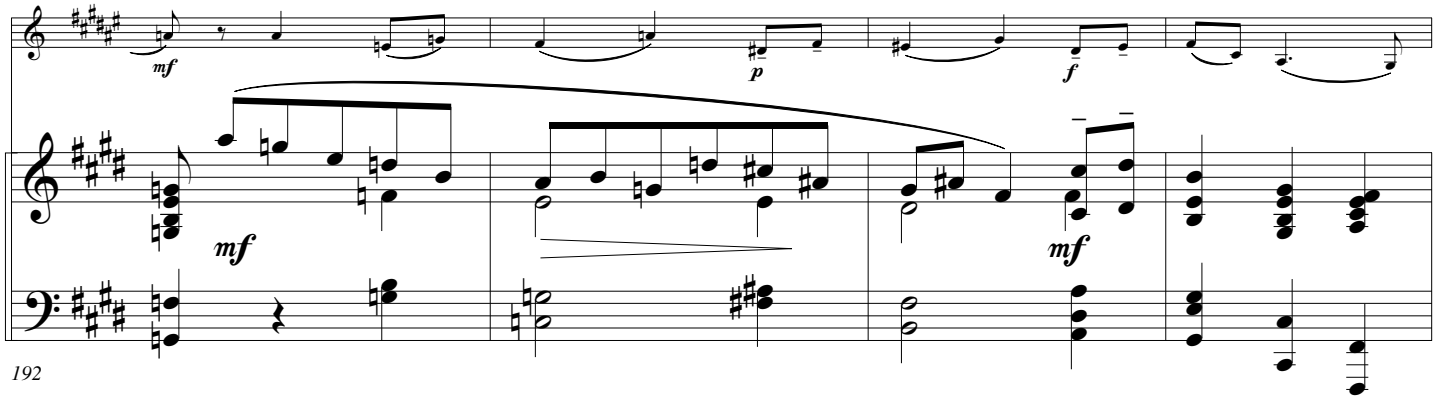

appass.
108
112
p
p
mf
espress.
J
poco rit.
mf
p
stretto poco a poco
poco rit.
espress.
116
p
espress.
119


cresc.
cresc.
122
K
a tempo
ff
ff
cresc. e agitato
8va
f
sf
125
ff
129
furioso
8va
133


fff
(8va)
ff pesante
137
dim.
dim.
142
L
Tempo I
mf rit.
p espress.
Tempo I
mf
mp rit.
p
148
153


cresc.
ff
f
cresc.
f
R.H.
mf
157
f
162
ff
cresc.
166
M
f
cresc.
cresc.
170


ff
sonore
173
poco rit.
f
poco rit.
176
N
a tempo
f
molto espress.
3
a tempo
mp
180
p
dolciss.
espress.
p
186



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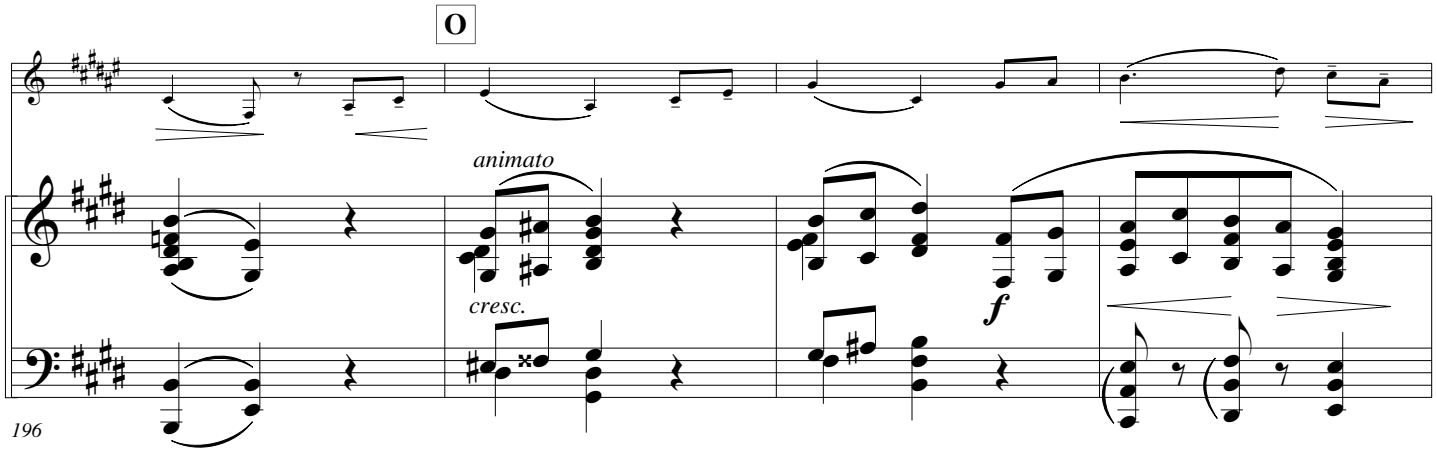

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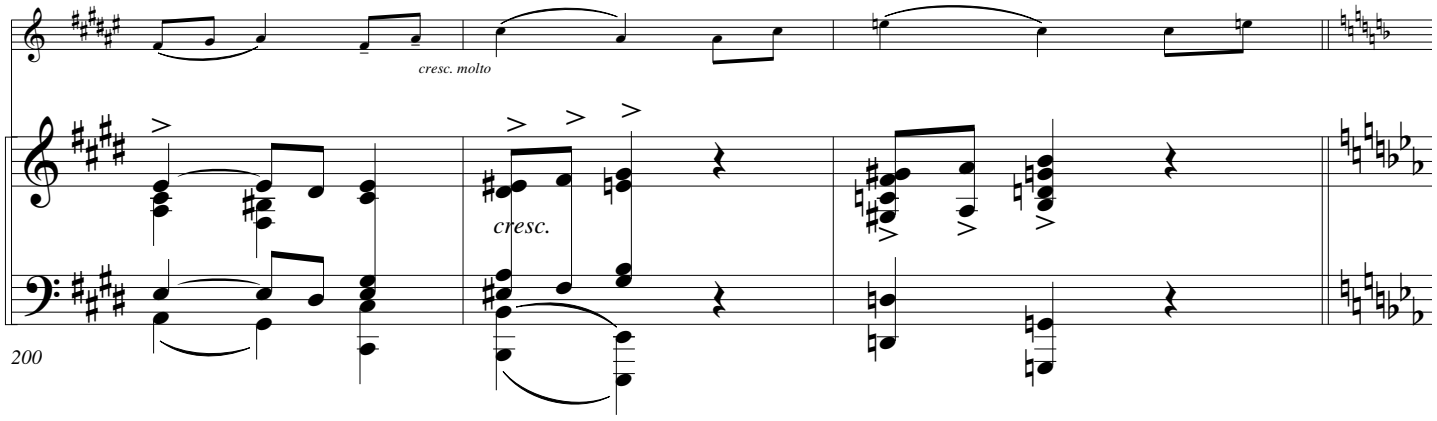
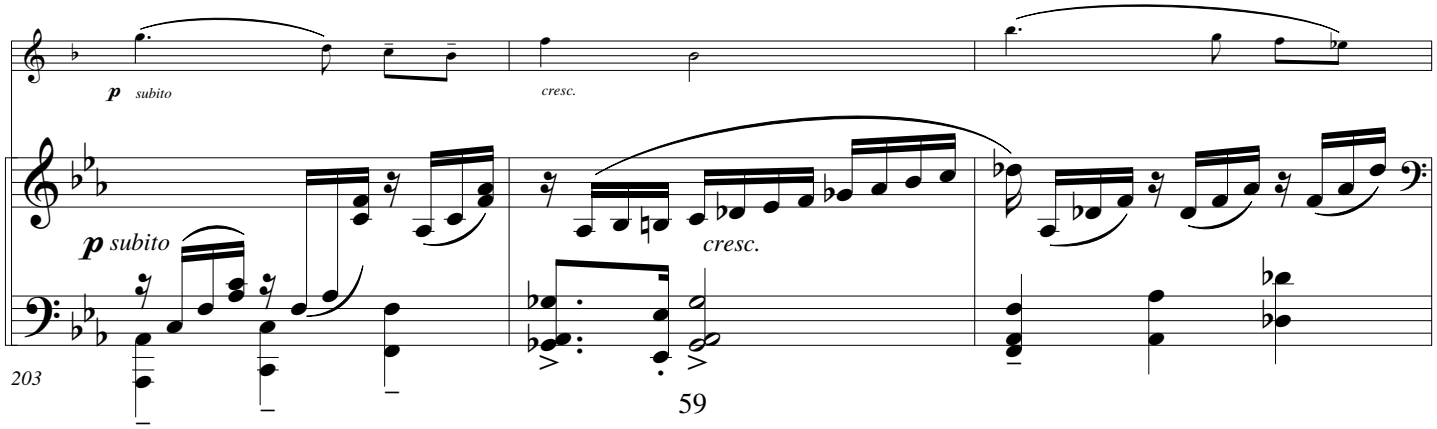


200



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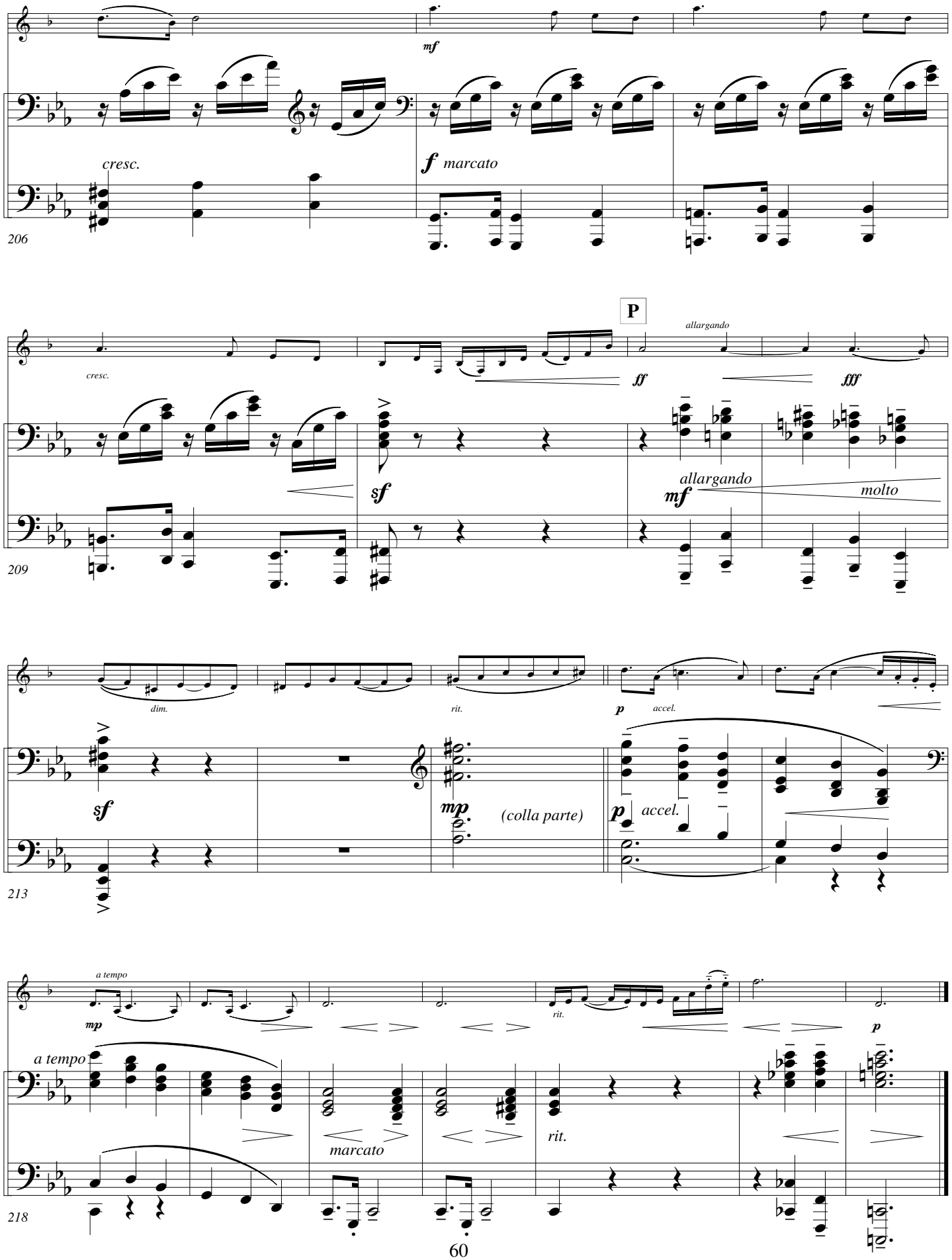
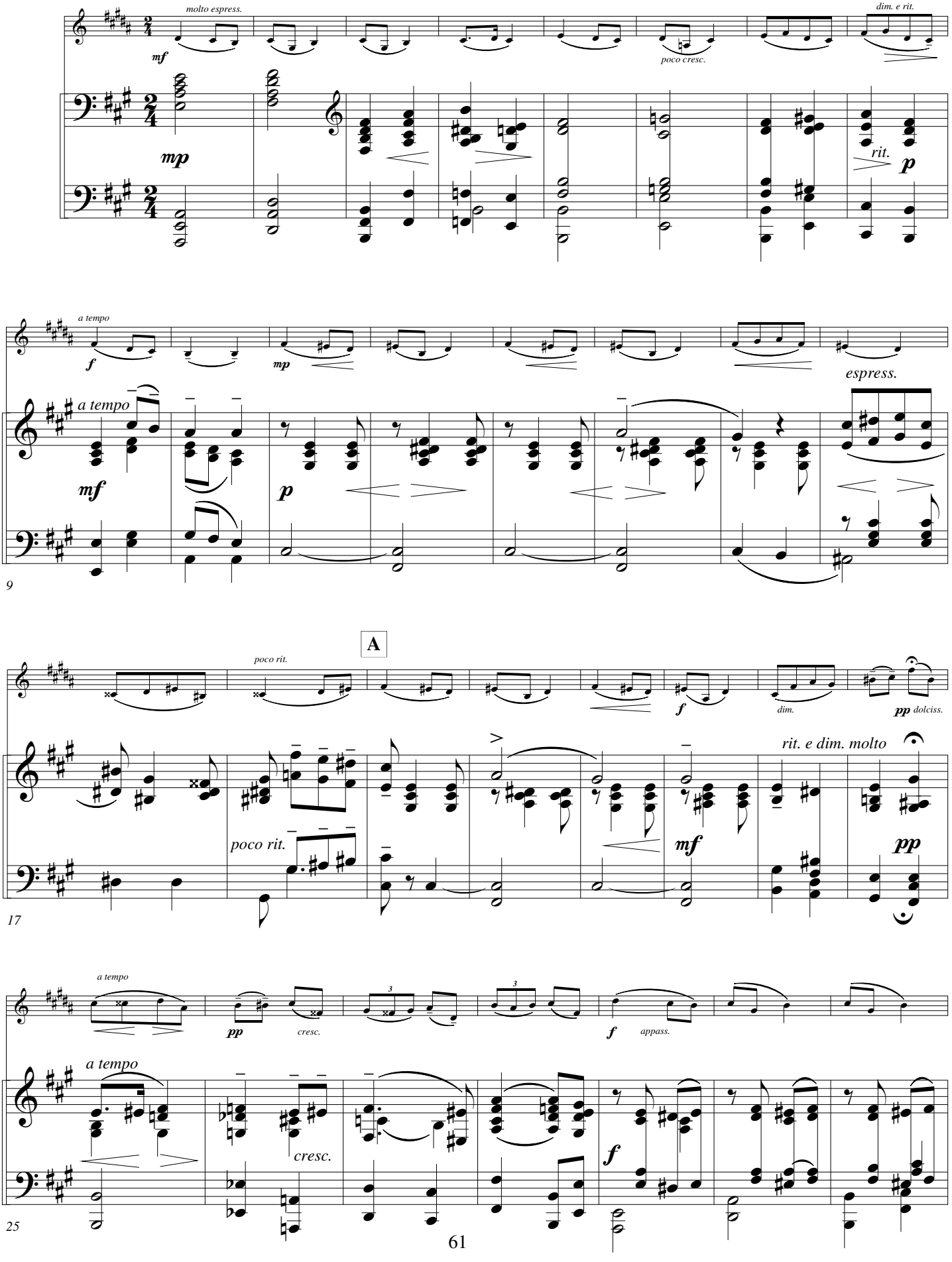
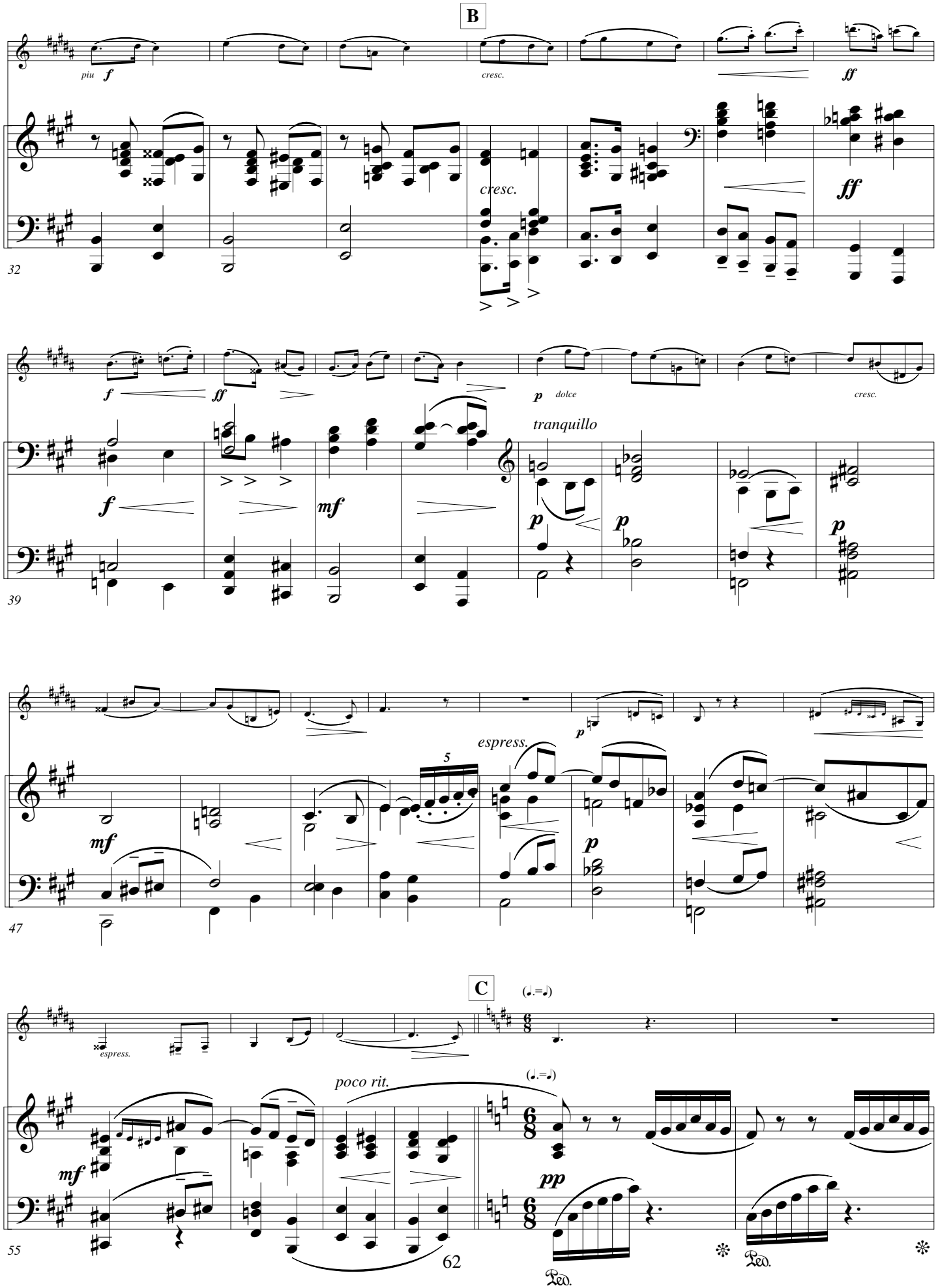
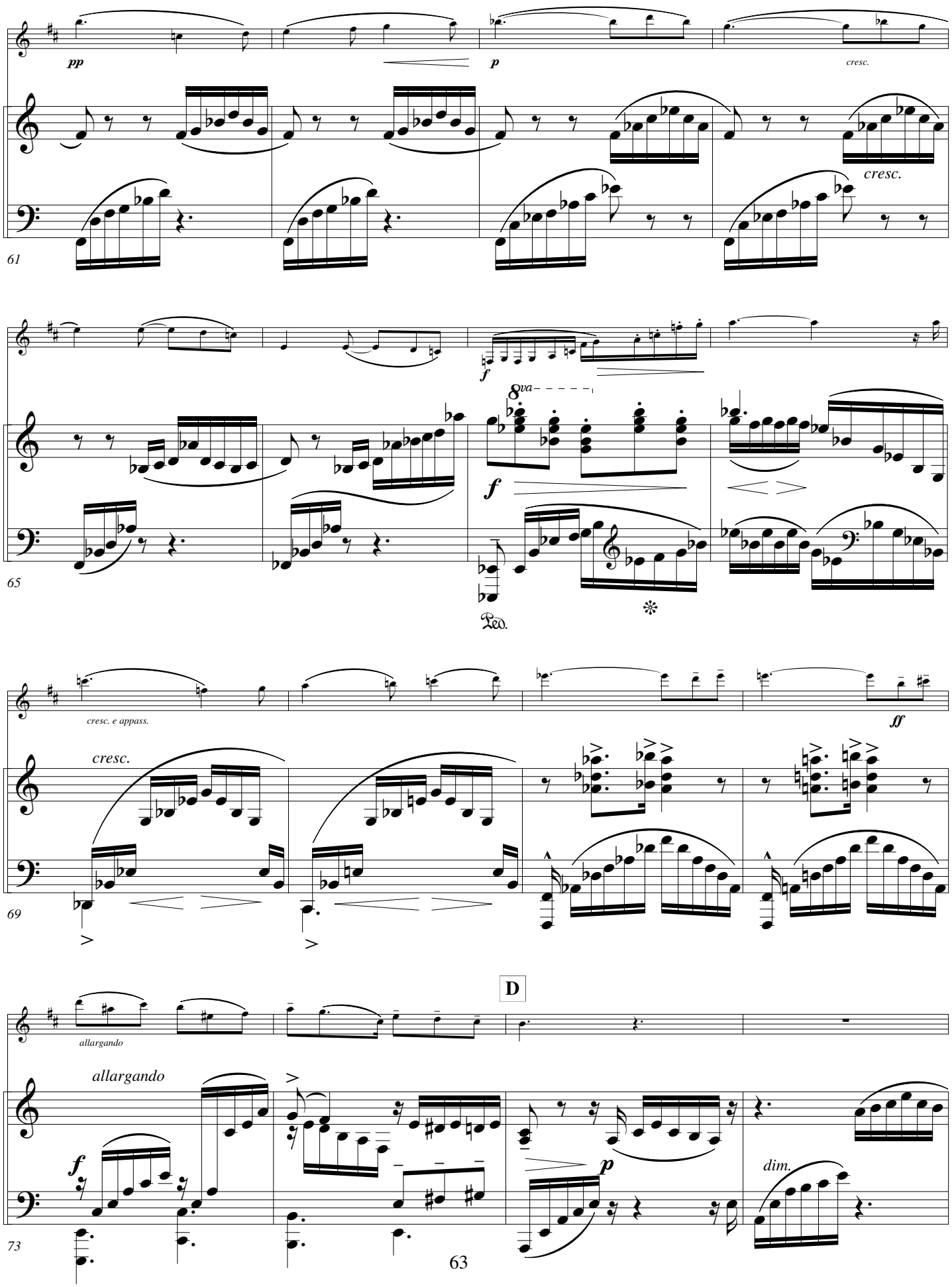

mf
cresc.
f marcato
206
P
allargando
cresc.
ff
fff
sf
allargando
mf
molto
209
dim.
rit.
p
accel.
sf
mp
(colla parte)
p
accel.
213
a tempo
mp
rit.
p
a tempo
marcato
rit.
218

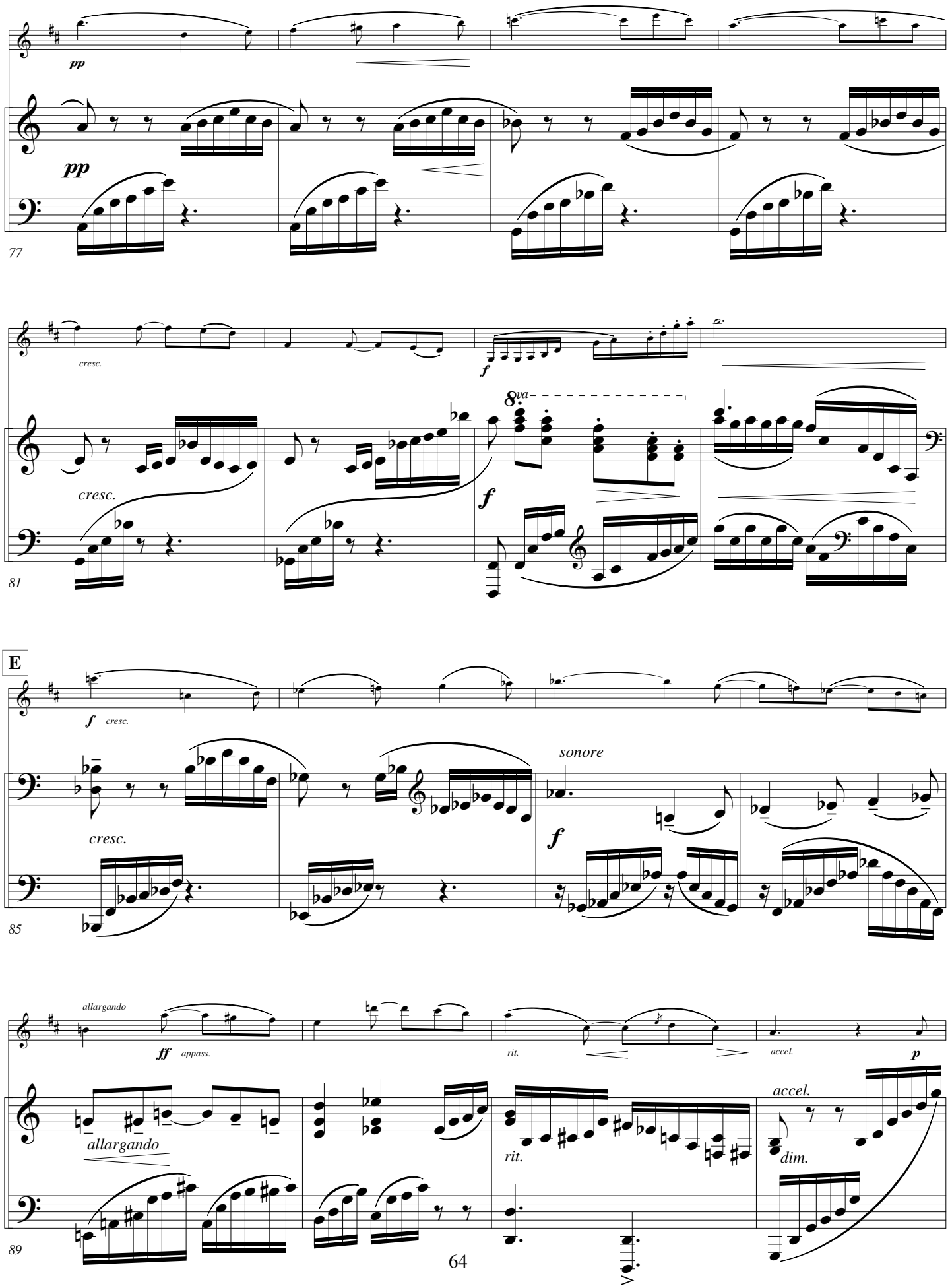
II.

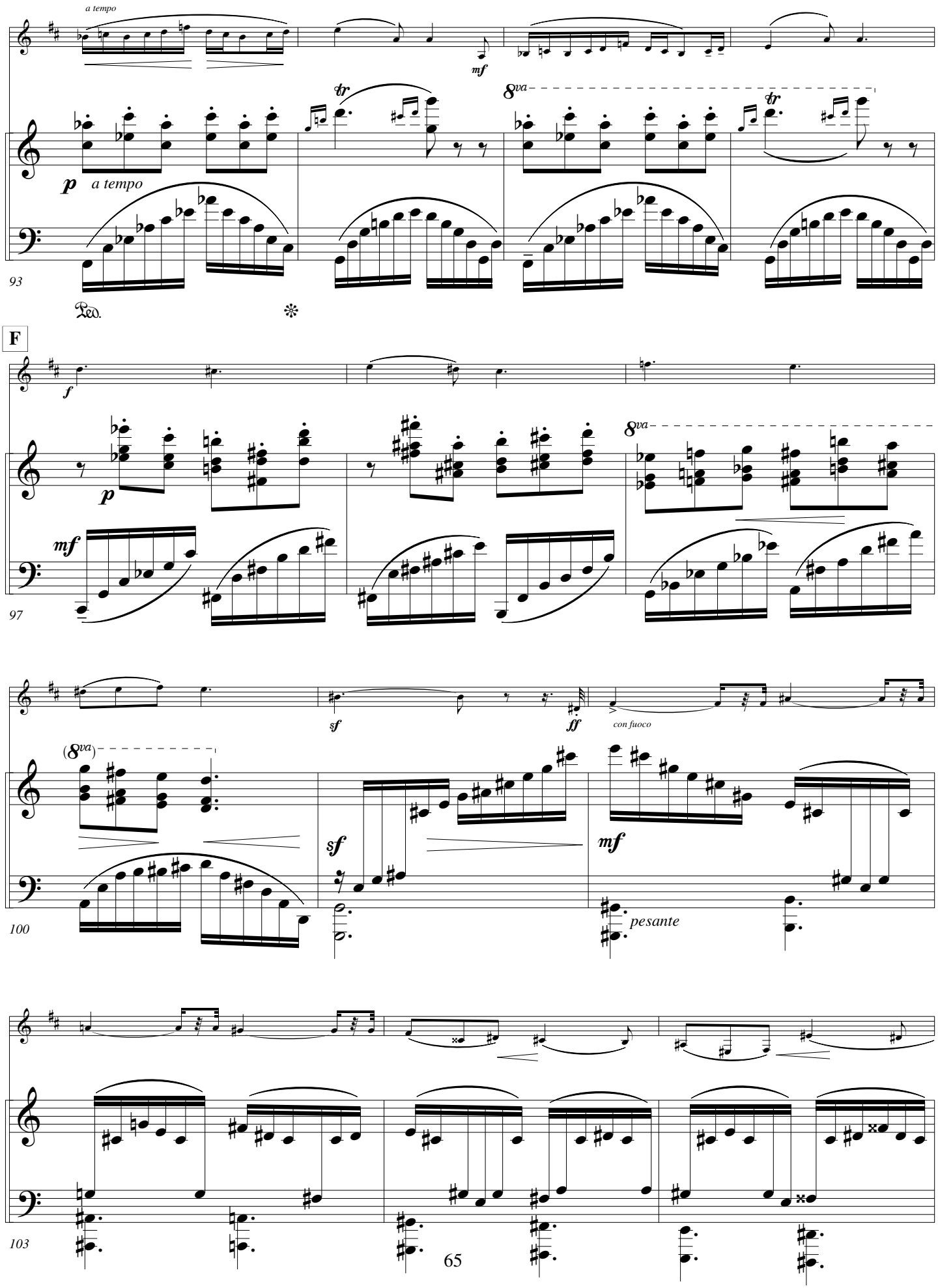
Poco lento e cantabile

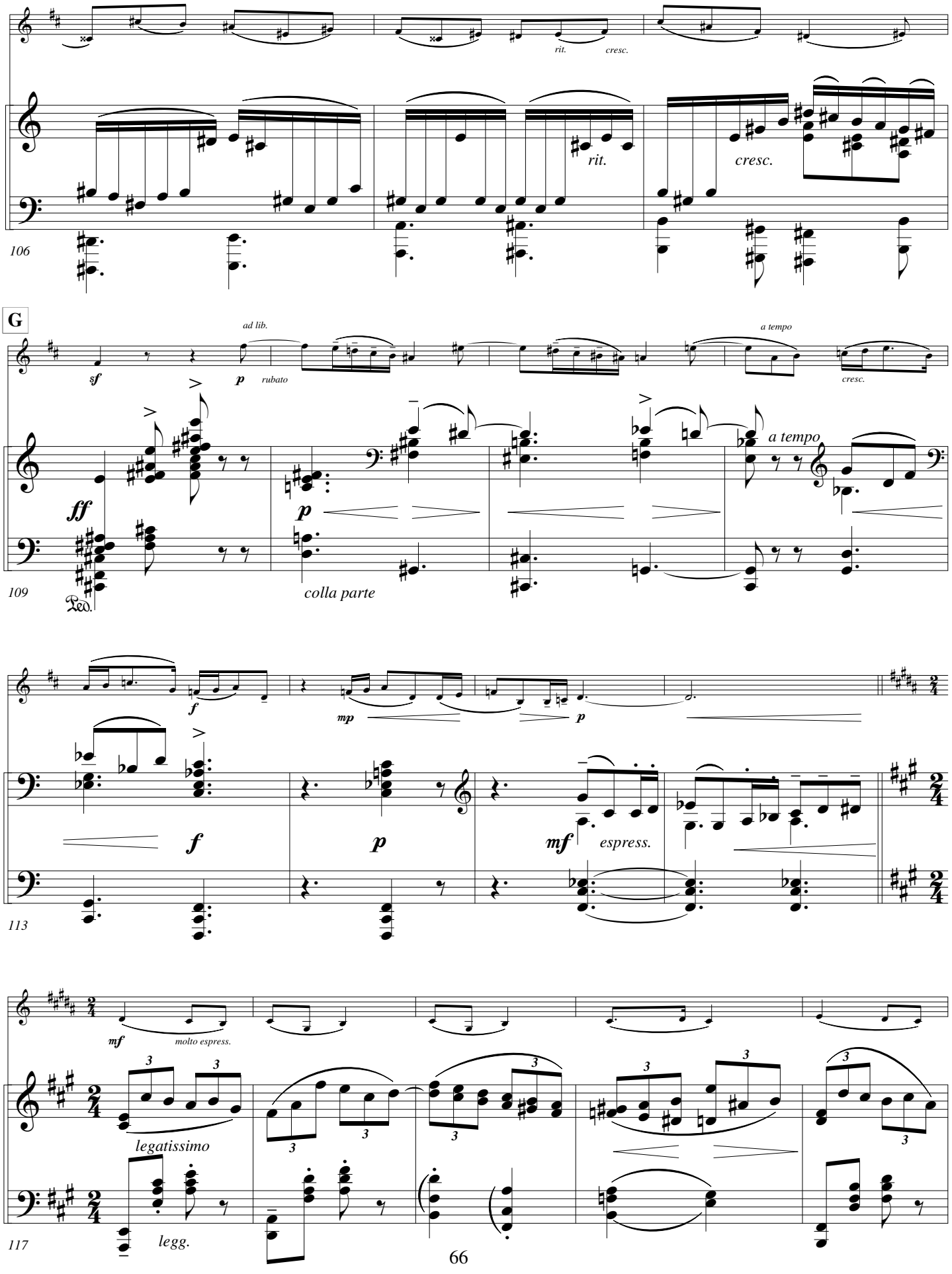


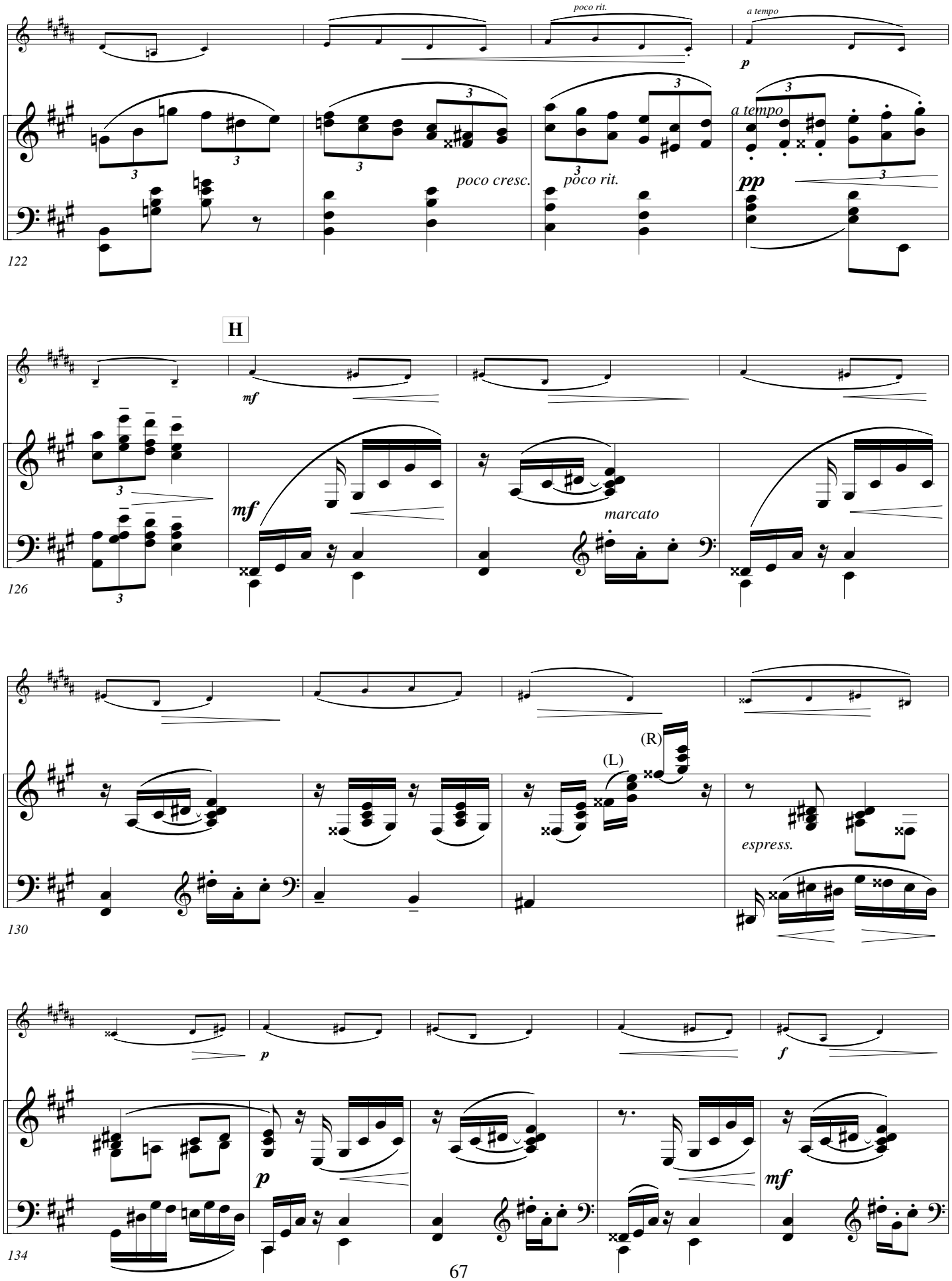

B
piu f
cresc.
ff
cresc.
ff
32
f
ff
p dolce
cresc.
tranquillo
f
mf
p
p
p
39
espress.
5
mf
p
47
C
(♩.=♩)
espress.
poco rit.
(♩.=♩)
mf
pp
55
Ped.
Ped.

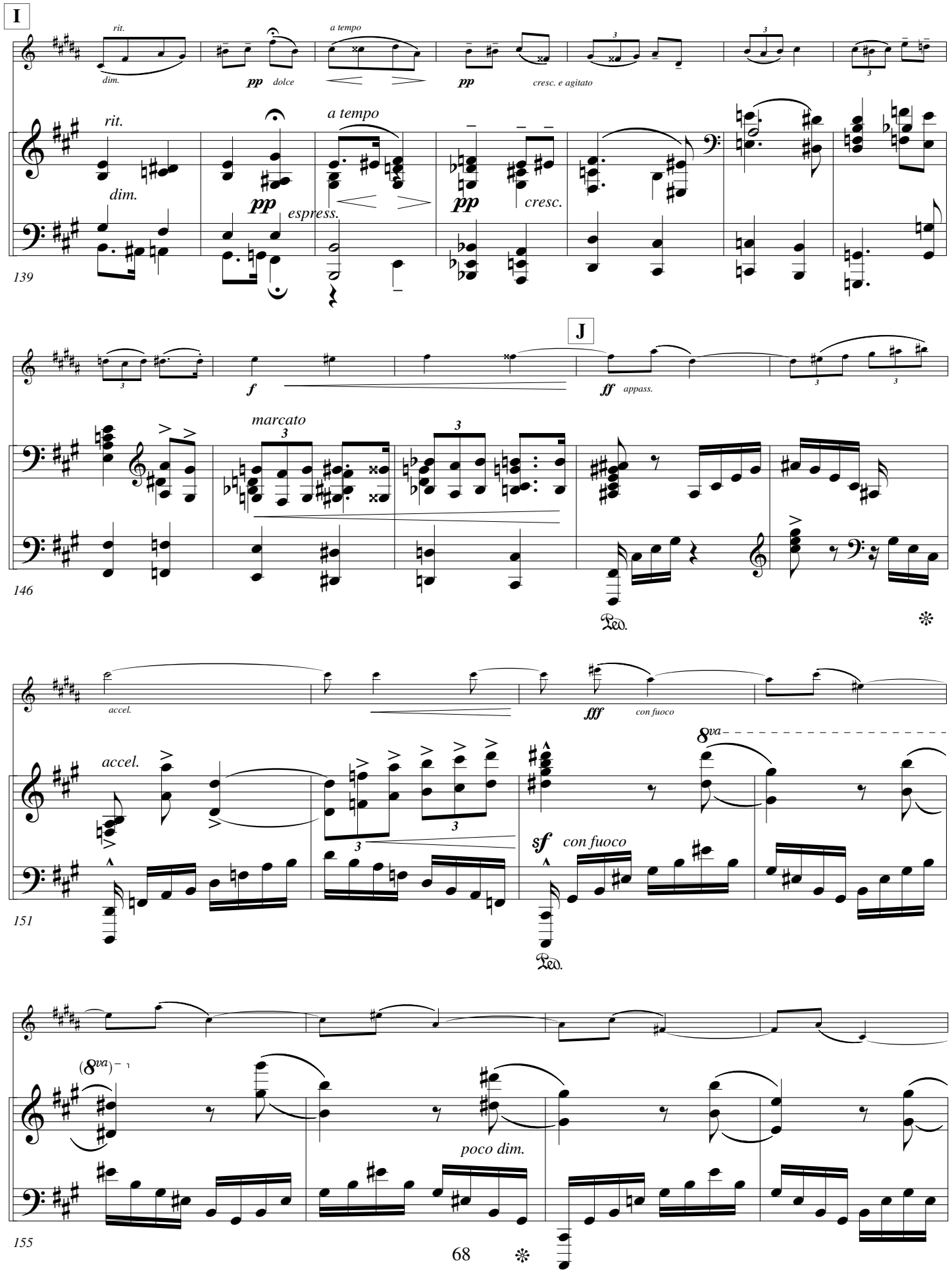

pp
p
cresc.
cresc.
61
f
8va
f
65
Ped.
cresc. e appass.
ff
cresc.
69
D
allargando
allargando
f
p
dim.
73

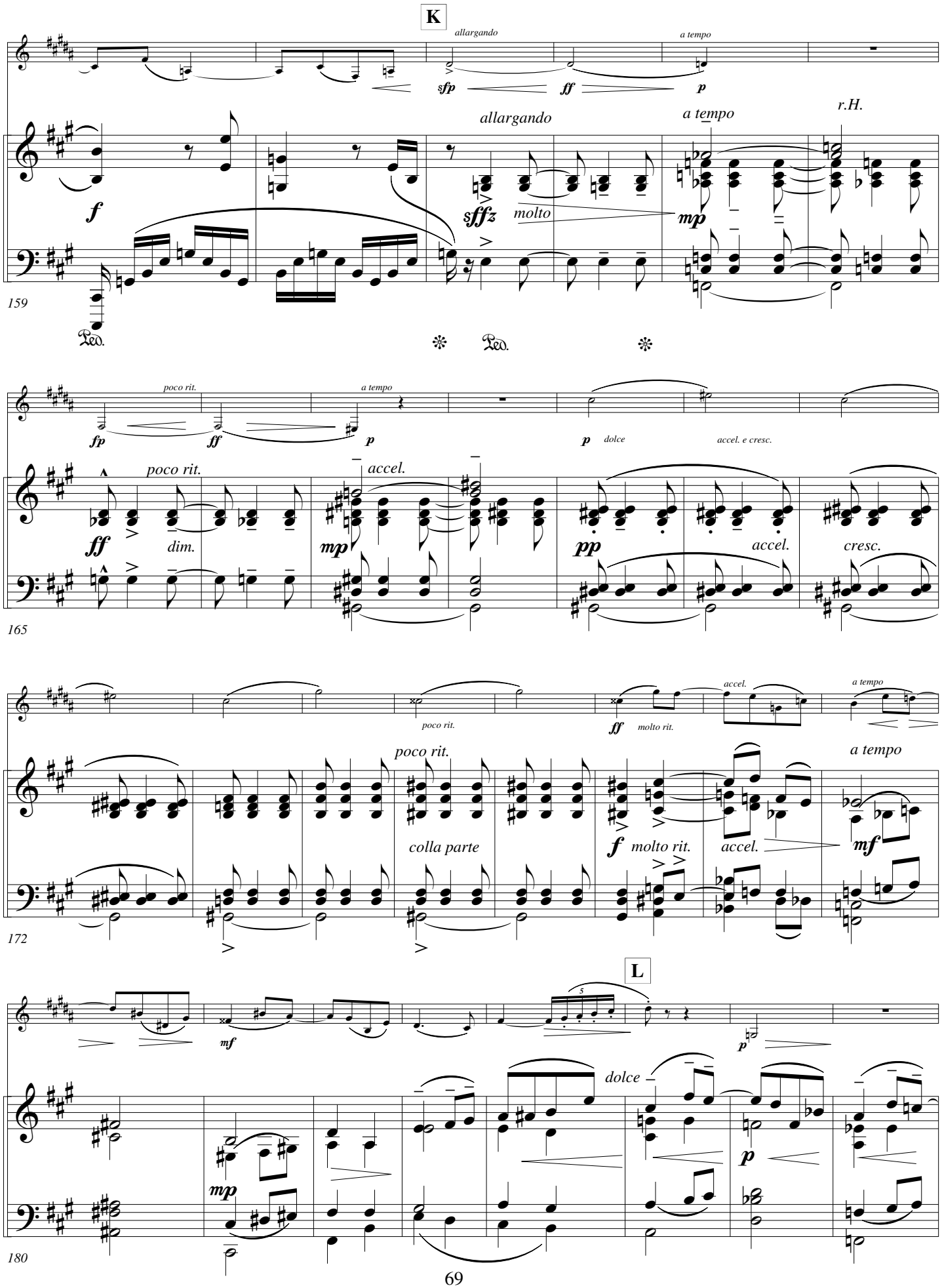

pp
pp
77
cresc.
f
8va
cresc.
f
81
E
f cresc.
cresc.
sonore
f
85
allargando
ff appass.
rit.
accel.
p
allargando
rit.
accel.
dim.
89

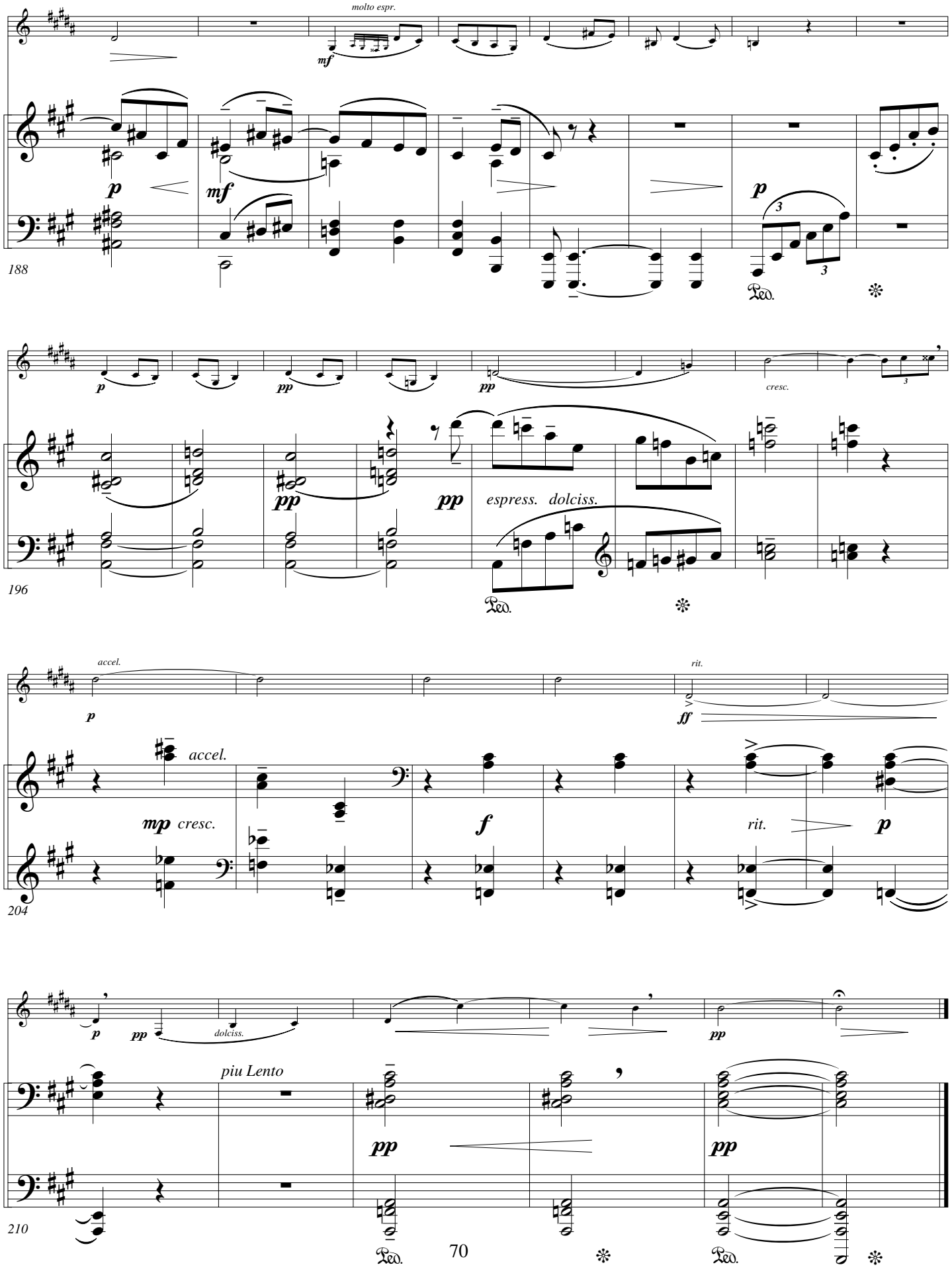

a tempo
mf
tr
8va
p
a tempo
93
Ped.
F
f
p
mf
97
sf
ff
con fuoco
(8va)
sf
mf
pesante
100
103


rit.
cresc.
rit.
cresc.
106
G
ad lib.
sf
p
rubato
a tempo
cresc.
ff
p
a tempo
Ped.
colla parte
109
f
mp
p
f
p
mf
espress.
113
mf
molto espress.
legatissimo
legg.
117

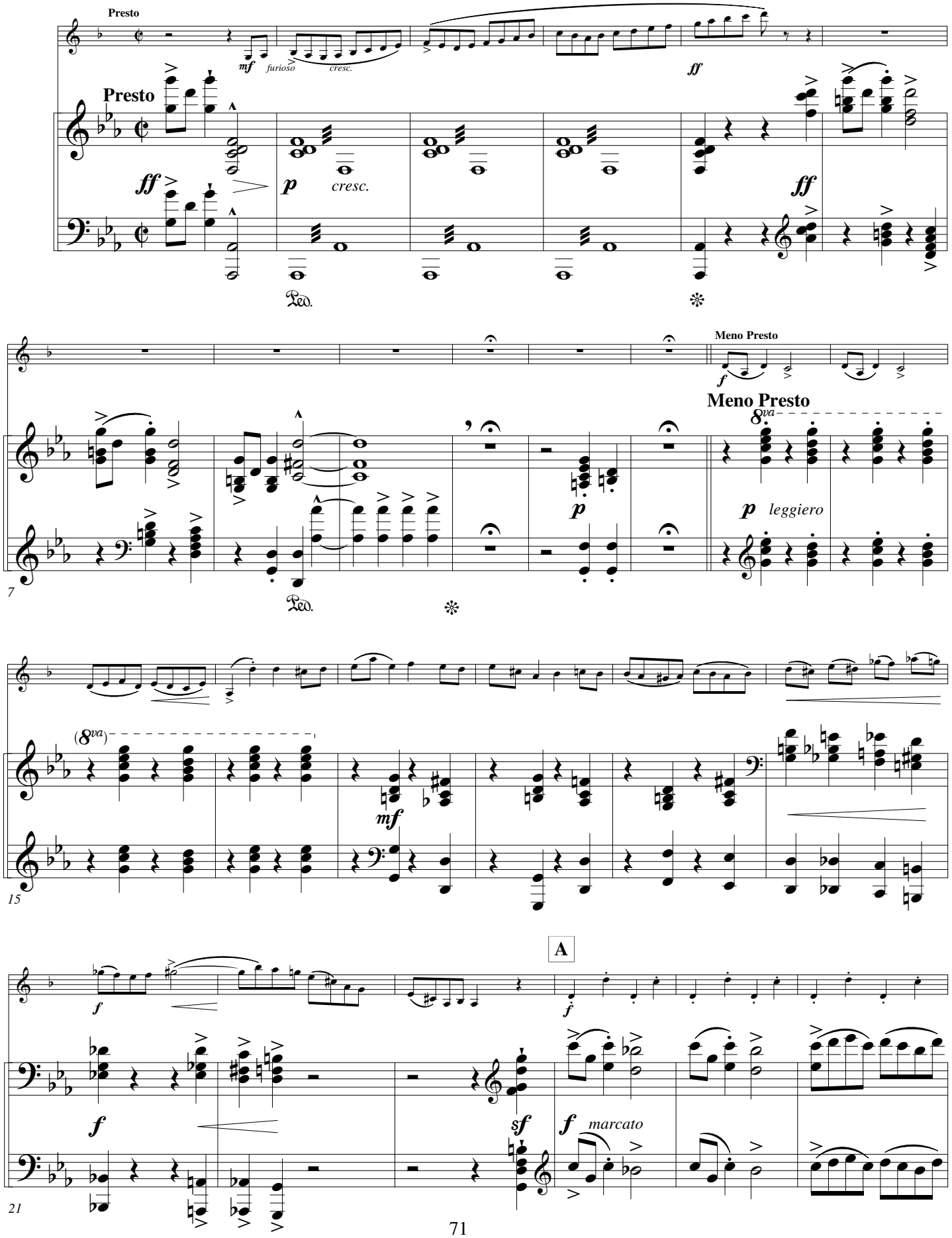

poco rit.
a tempo
p
3
poco cresc.
poco rit.
pp
122
H
mf
marcato
126
(R)
(L)
espress.
130
p
f
134

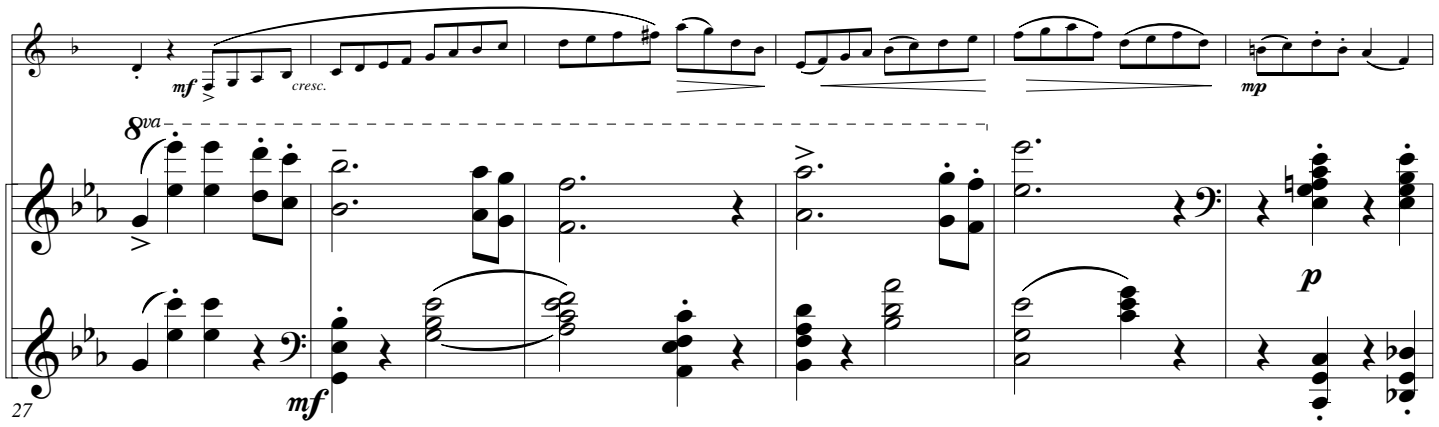

I
rit.
dim.
pp dolce
a tempo
pp
cresc. e agitato
rit.
dim.
pp
espress.
a tempo
pp
cresc.
139
J
f
ff appass.
marcato
146
Ped.
accel.
fff con fuoco
accel.
8va
sf con fuoco
151
Ped.
(8va)
poco dim.
155

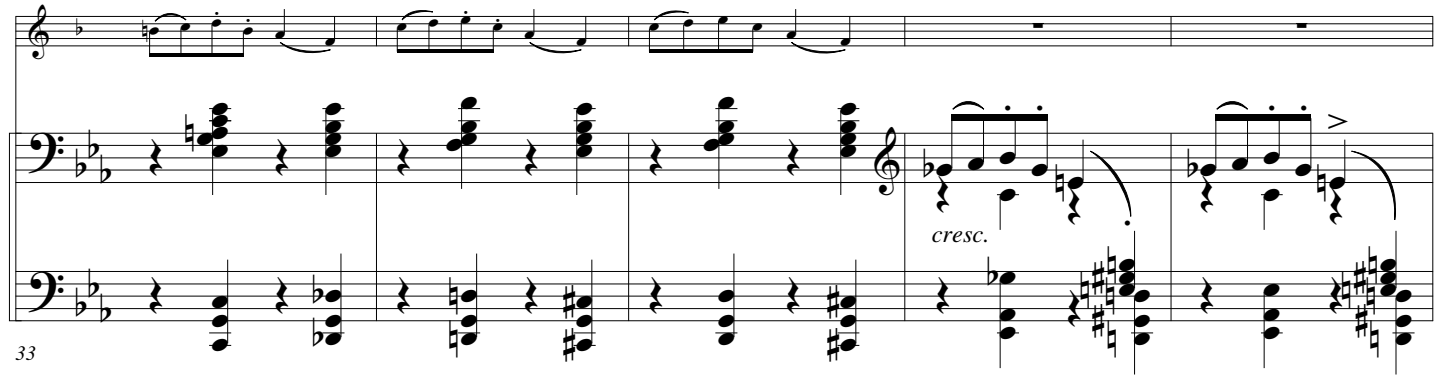

K
allargando
a tempo
sfp
ff
p
r.H.
allargando
a tempo
f
sffz
molto
mp
159
Ped.
Ped.
poco rit.
a tempo
fp
ff
p
p dolce
accel. e cresc.
poco rit.
accel.
ff
dim.
mp
pp
accel.
cresc.
165
poco rit.
accel.
a tempo
ff molto rit.
poco rit.
a tempo
colla parte
f molto rit.
accel.
mf
172
L
mf
p
dolce
mp
p
180

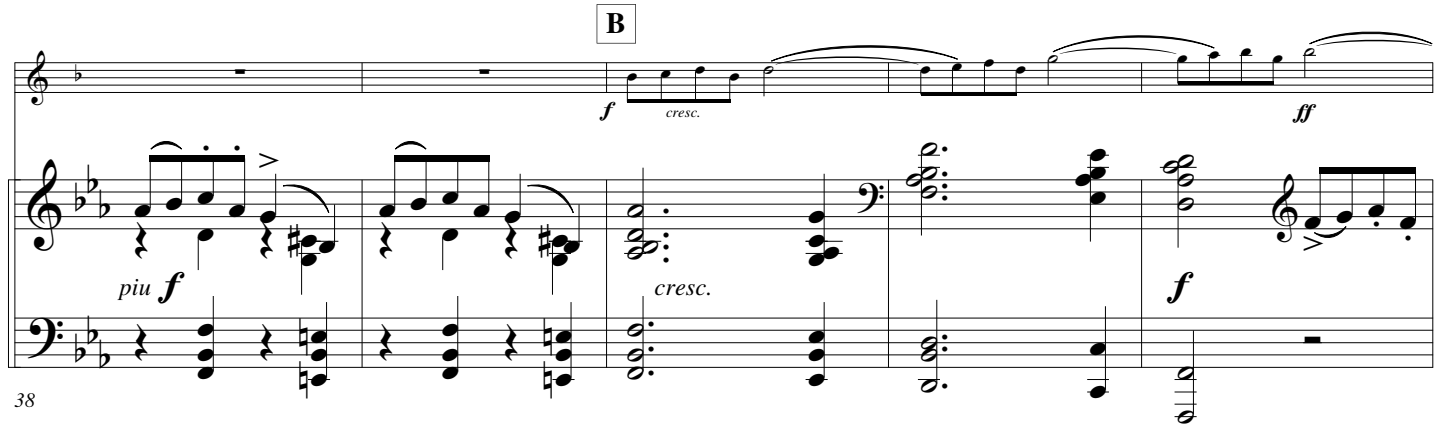

molto espr.
mf
p
mf
p
188
p
pp
pp
cresc.
pp
pp
espress. dolciss.
196
accel.
rit.
p
ff
accel.
mp cresc.
f
rit.
p
204
p
pp
dolciss.
pp
piu Lento
pp
pp
210

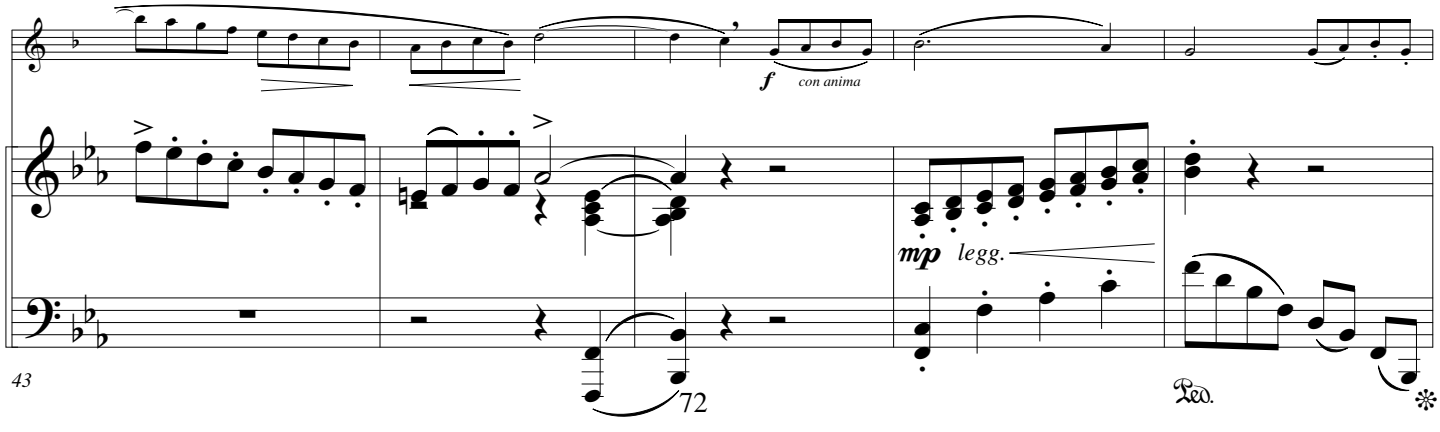
III
Finale

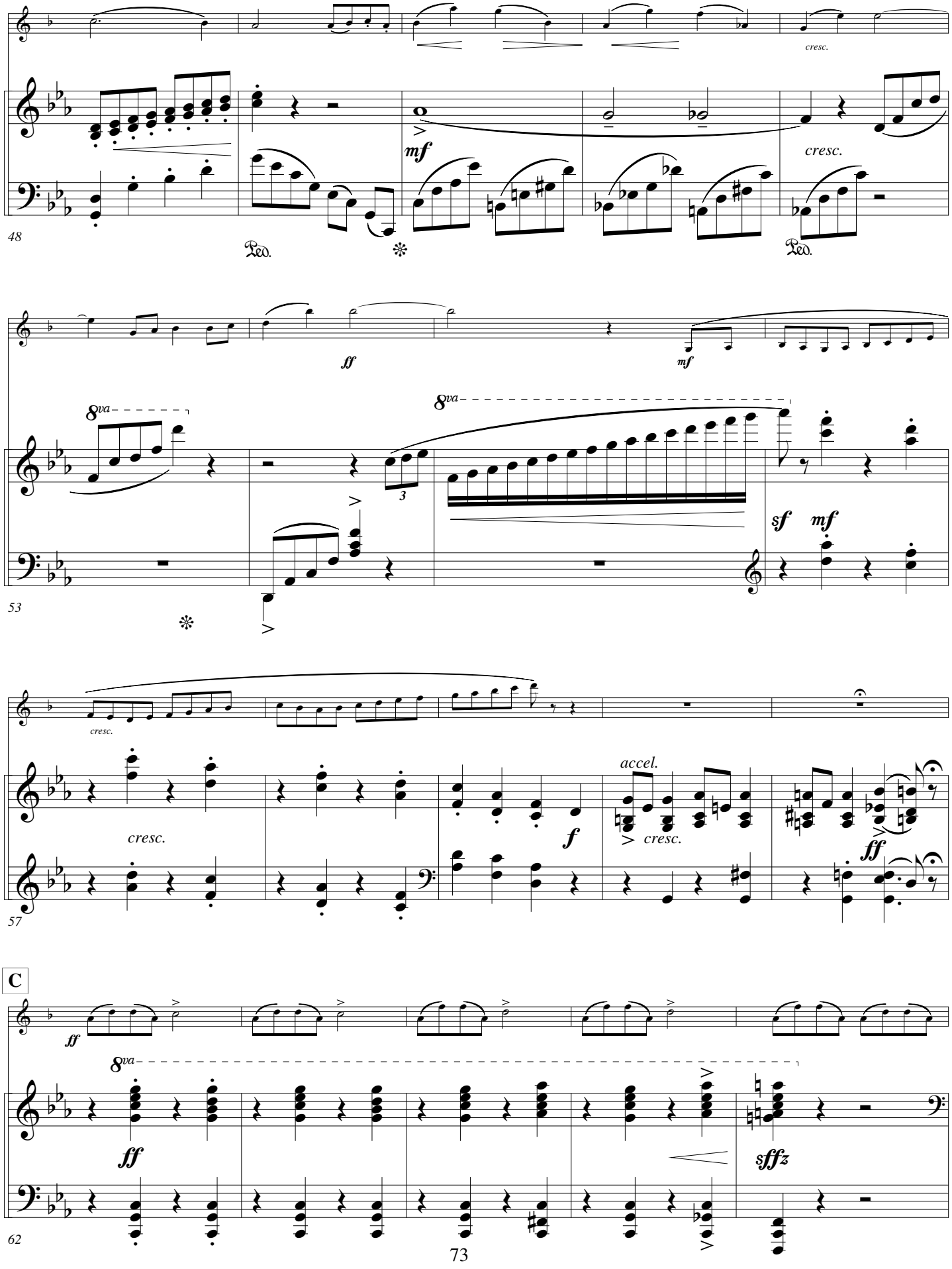

Presto
mf
furioso
cresc.
ff
Presto
ff
p
cresc.
ff
Ped.
Meno Presto
f
Meno Presto
8va
p
leggiero
7
Ped.
(8va)
mf
15
A
f
f
f
sf
f
marcato
21

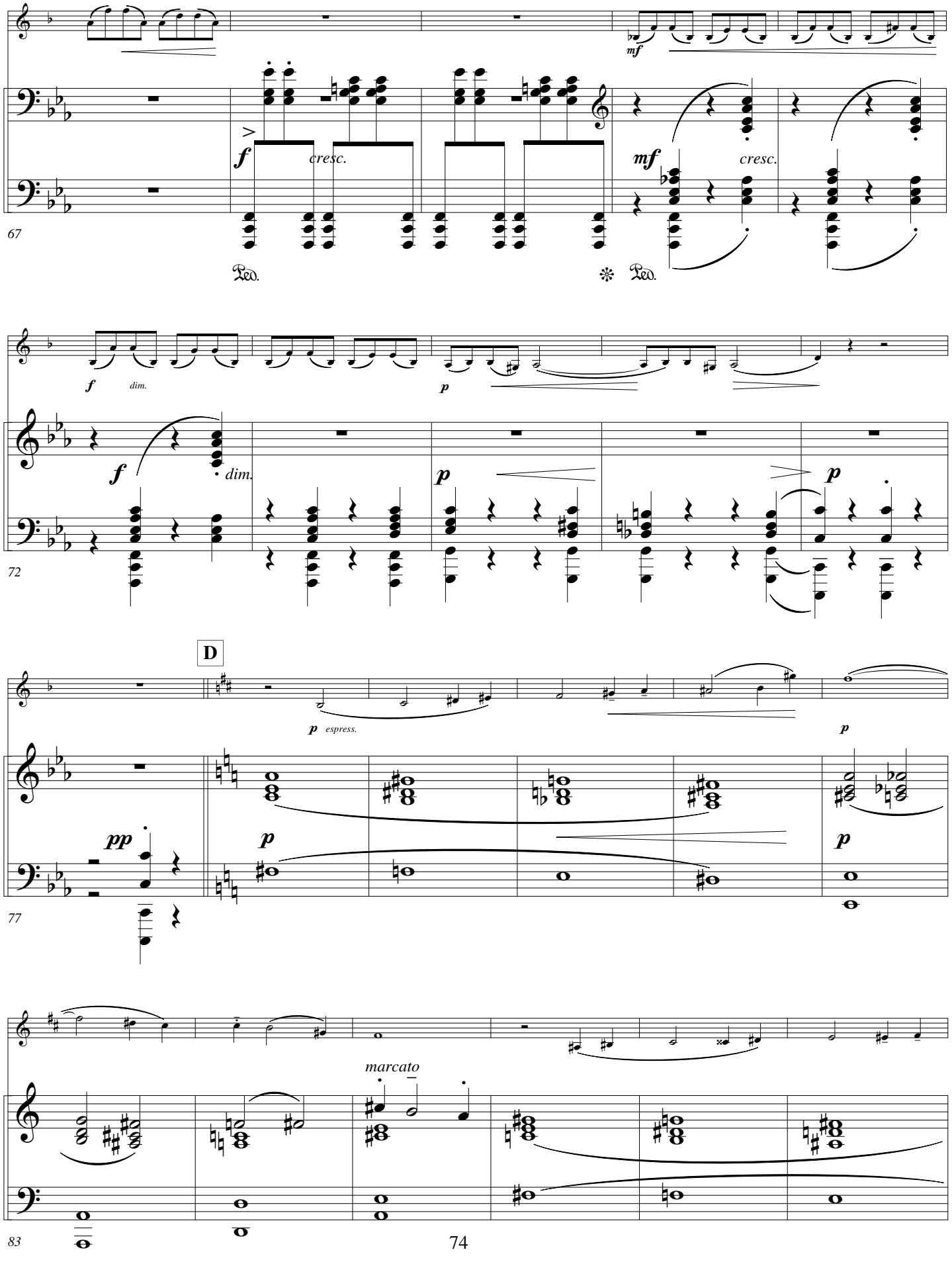

mf
cresc.
8va
mp
p
mf
27

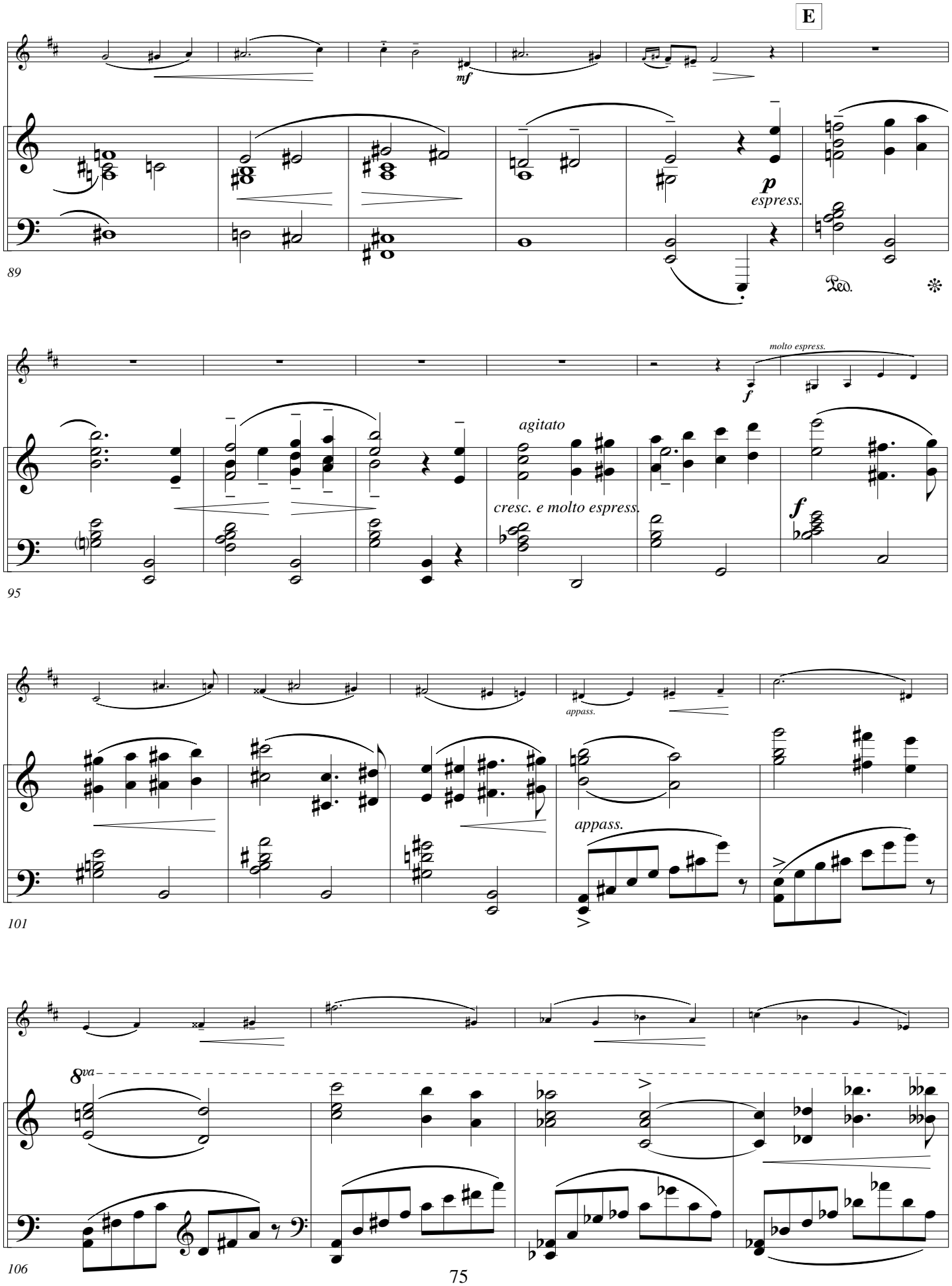

cresc.
33

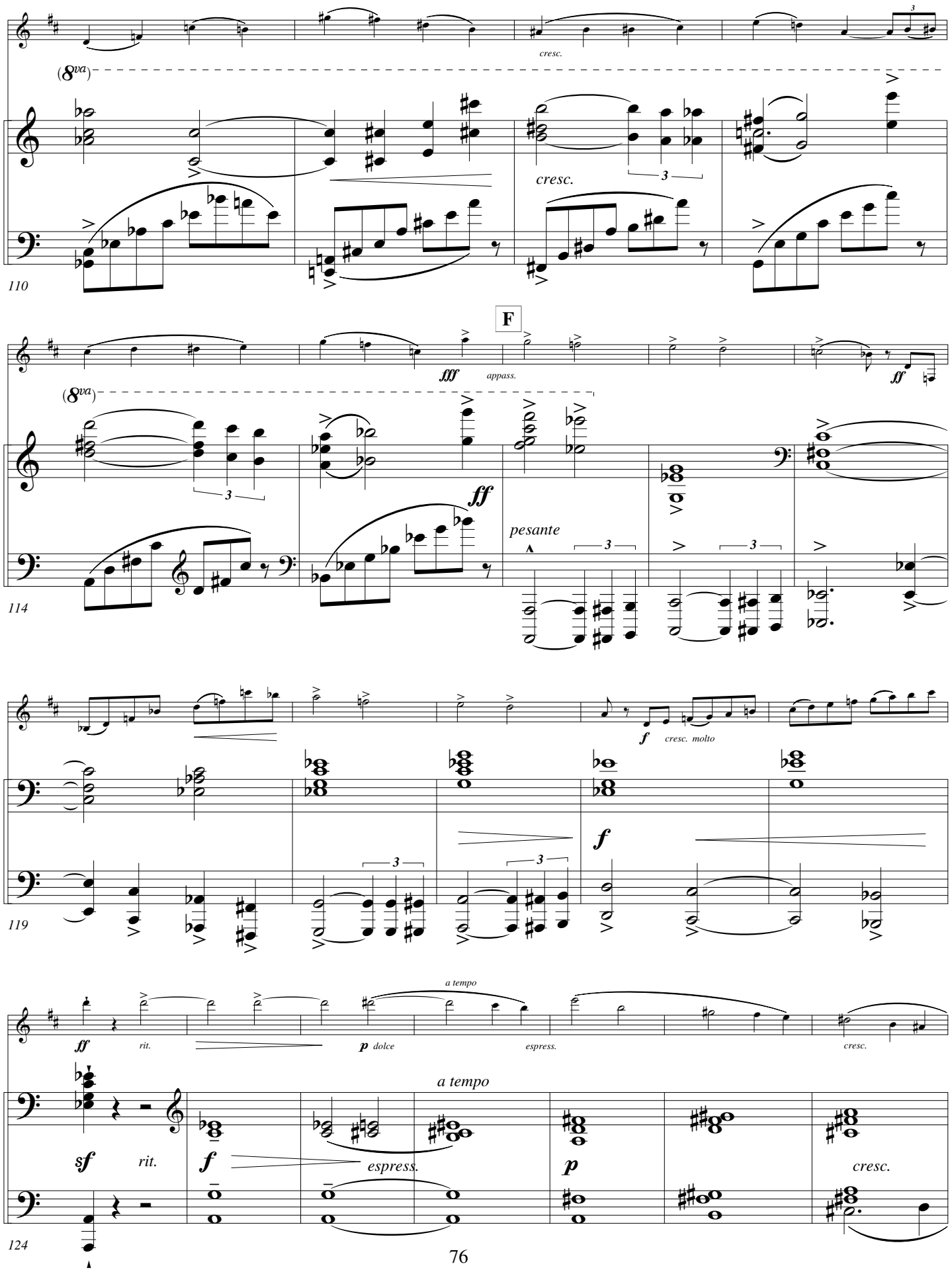

B
f
cresc.
ff
piu f
cresc.
f
38

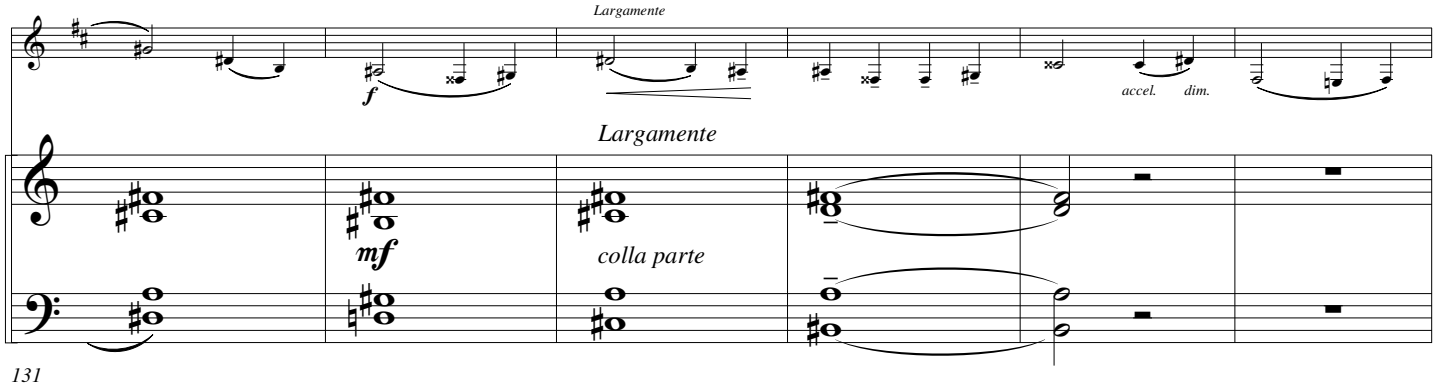

f
con anima
mp
legg.
Ped.
43


cresc.
48
mf
cresc.
Ped.
Ped.
ff
mf
8va
8va
3
53
sf
mf
cresc.
57
cresc.
f
accel.
cresc.
ff
C
ff
8va
ff
sffz
62

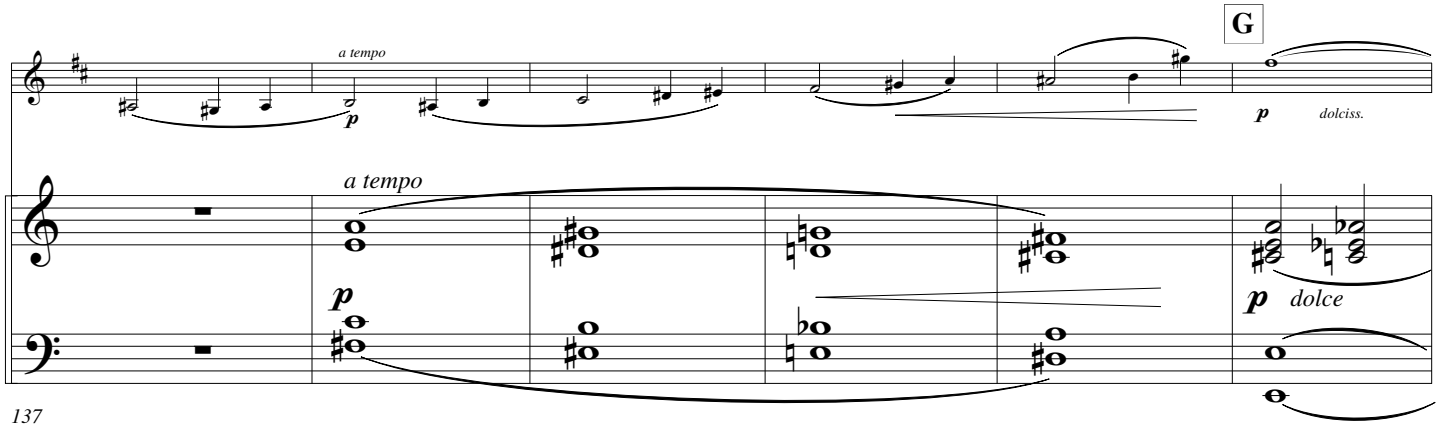

67
mf
f
cresc.
mf
cresc.
Ped.
Ped.
72
f
dim.
p
f
dim.
p
p
D
77
p
espress.
p
pp
p
p
83
marcato


E
mf
p
espress.
Ped.
89
molto espress.
f
agitato
cresc. e molto espress.
f
95
appass.
appass.
101
8va
106

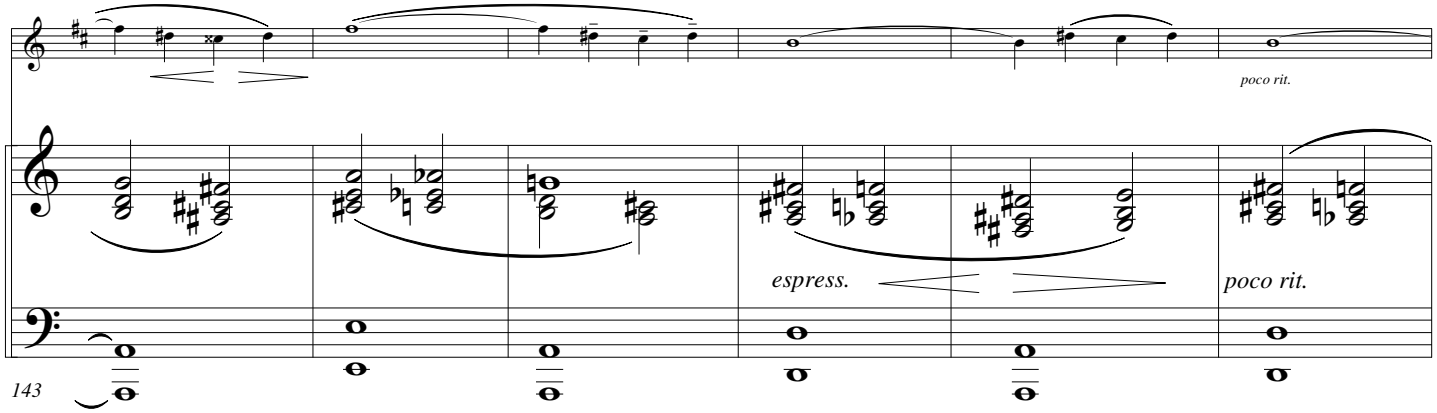

cresc.
(8va)
cresc.
110
F
fff
appass.
ff
(8va)
ff
pesante
114
f
cresc. molto
f
119
a tempo
ff
rit.
p dolce
espress.
cresc.
a tempo
sf
rit.
f
espress.
p
cresc.
124



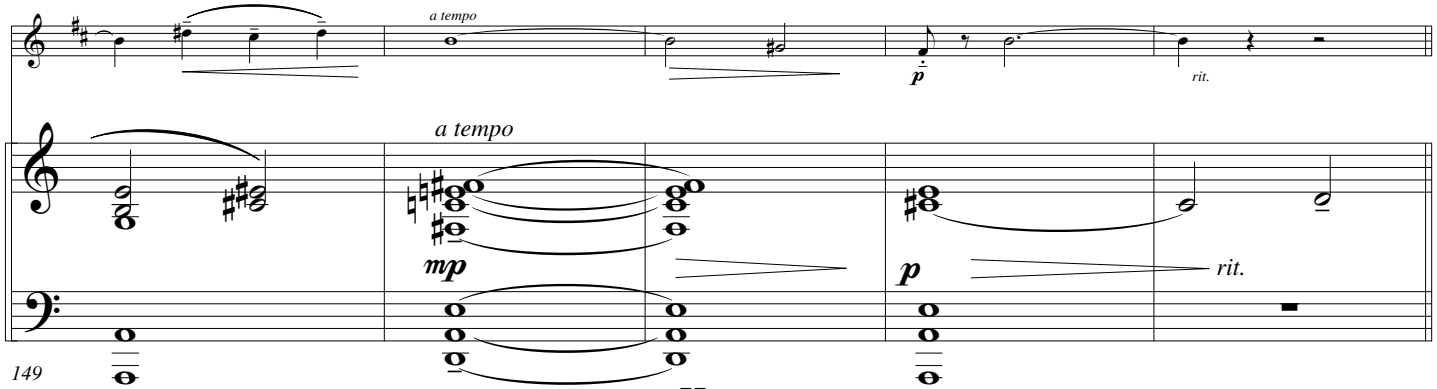
131



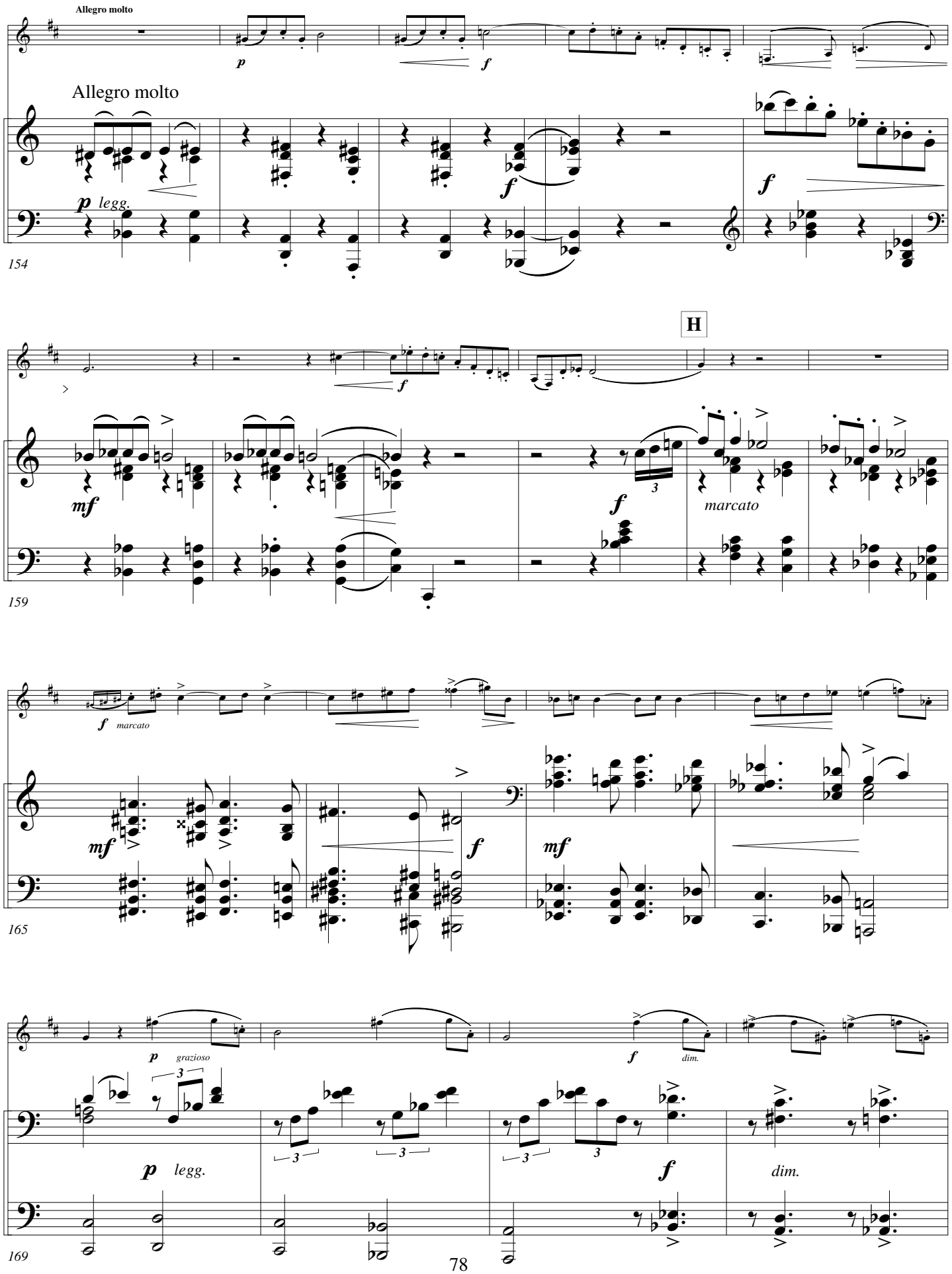
137

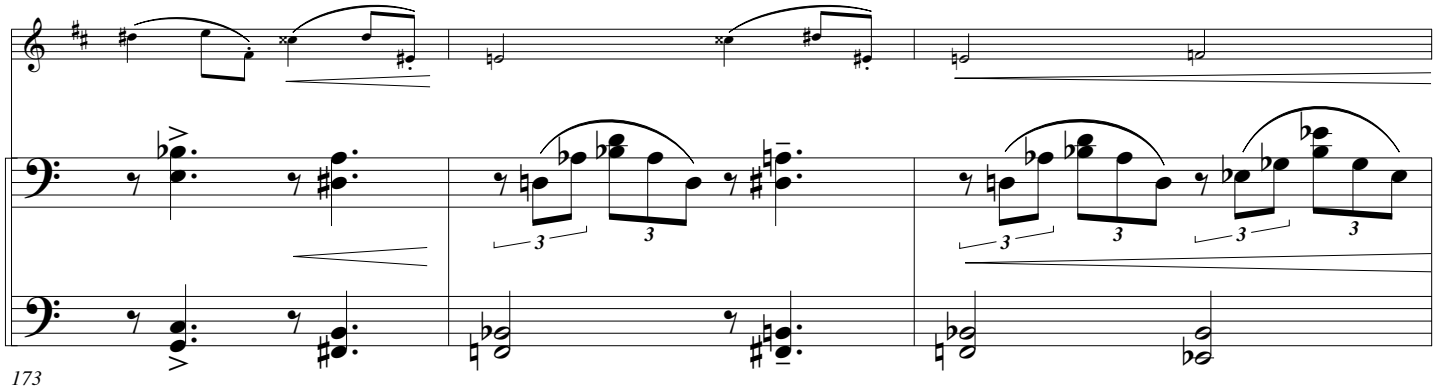


143

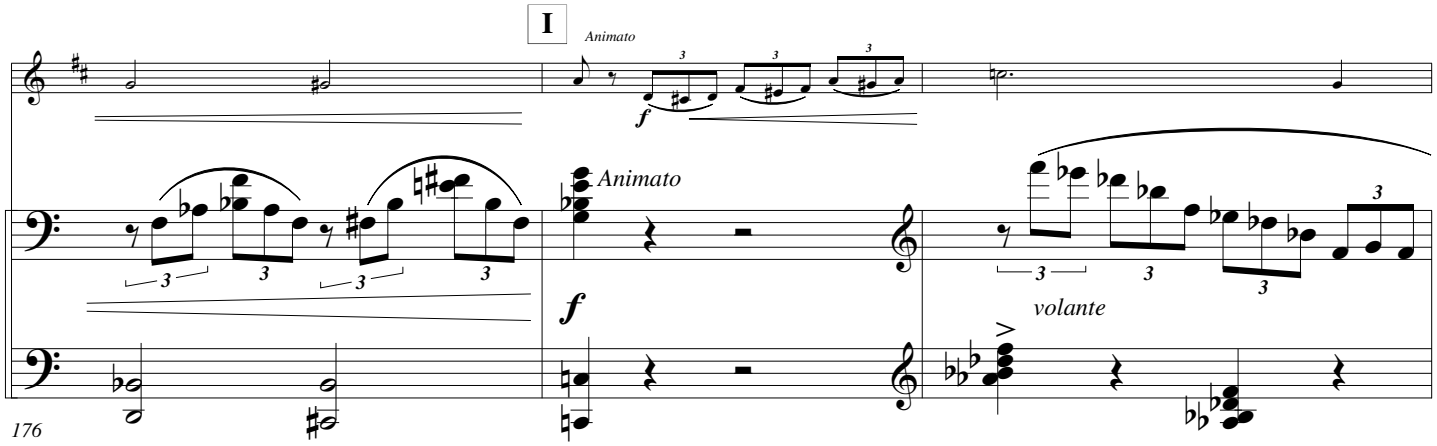


149

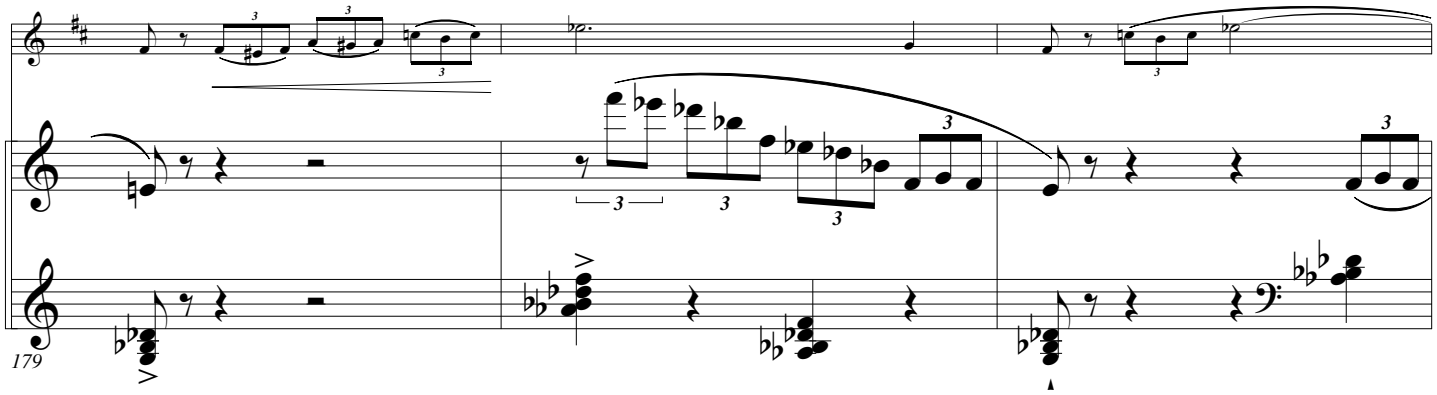

Allegro molto
Allegro molto
p
f
p legg.
f
f
154
H
f
mf
f
3
marcato
159
f marcato
mf
f
mf
165
p grazioso
3
f
dim.
p legg.
3
3
3
3
f
dim.
169



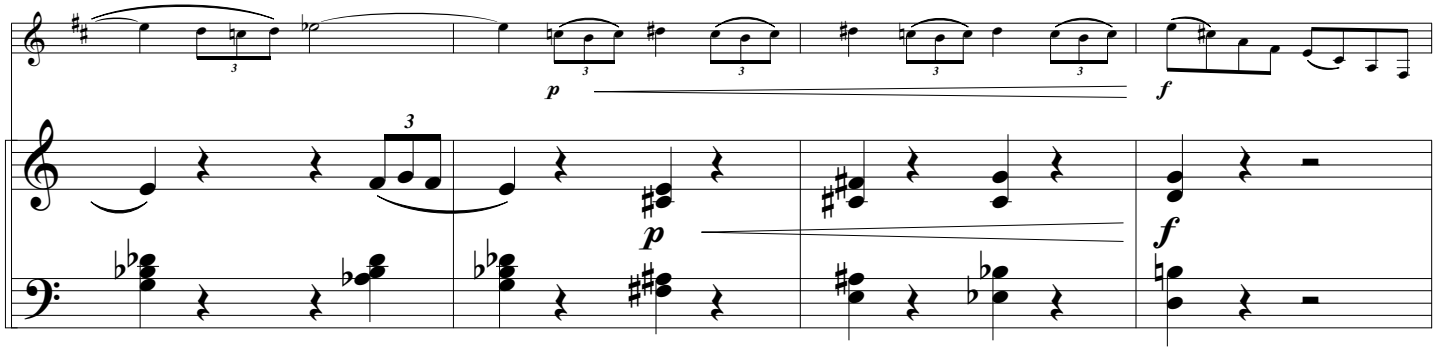
173



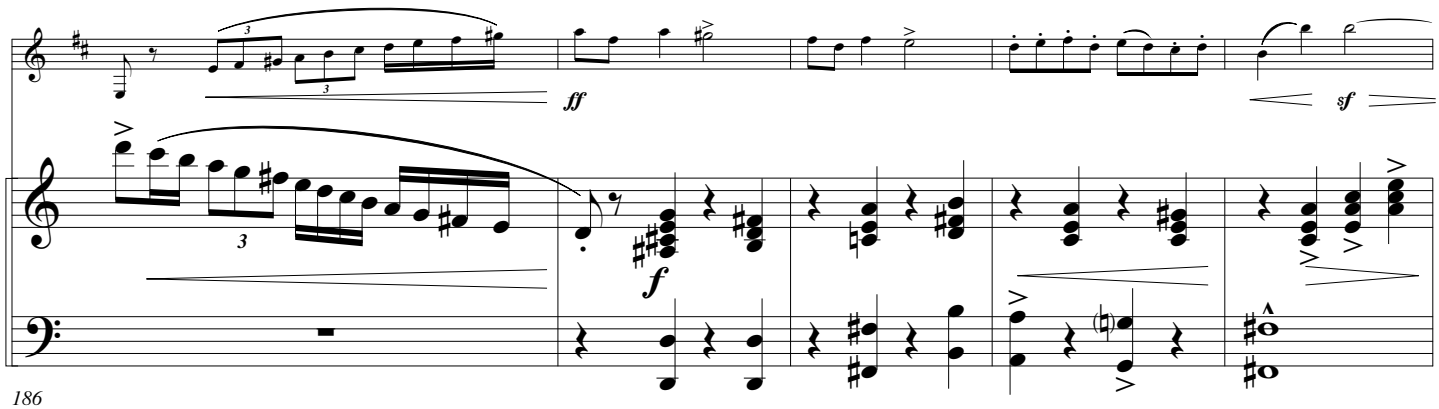
176



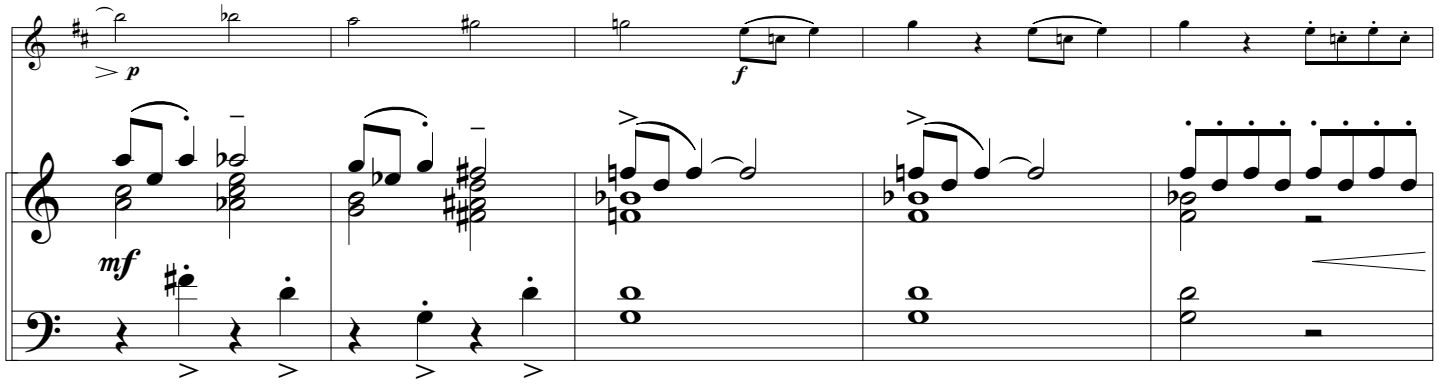
179



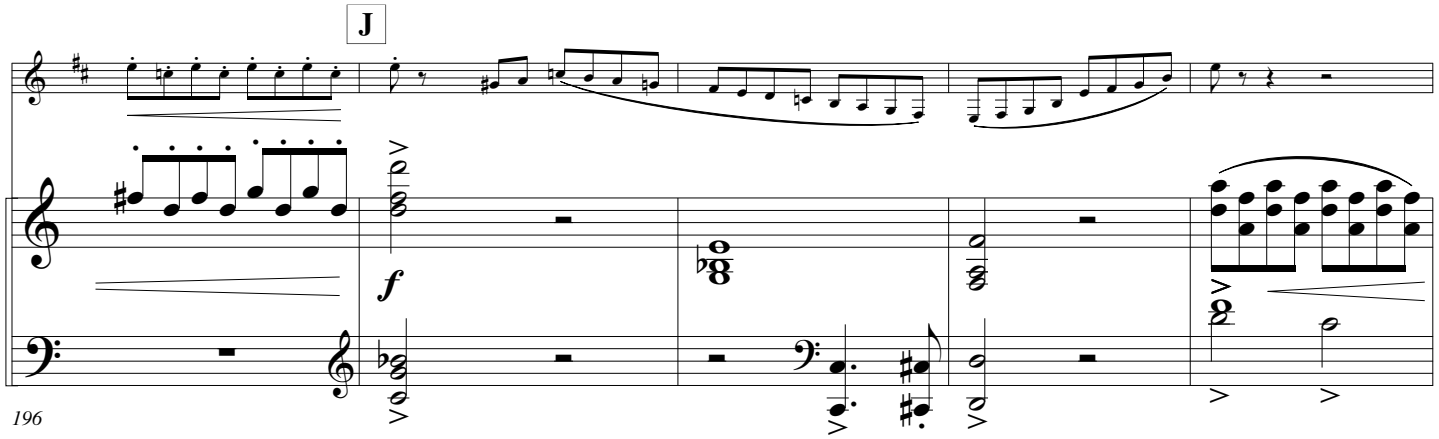
182



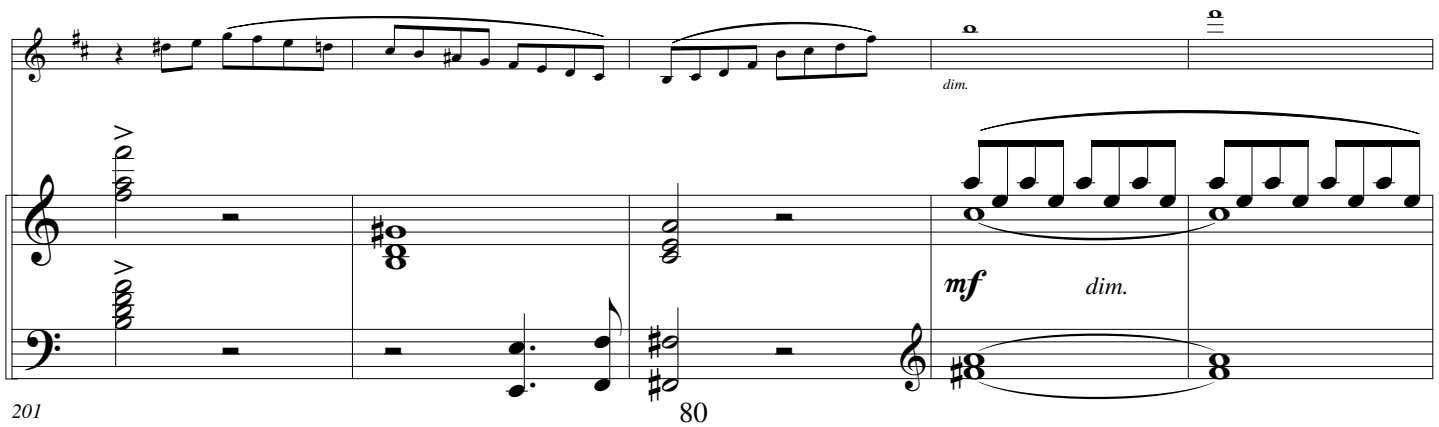
186



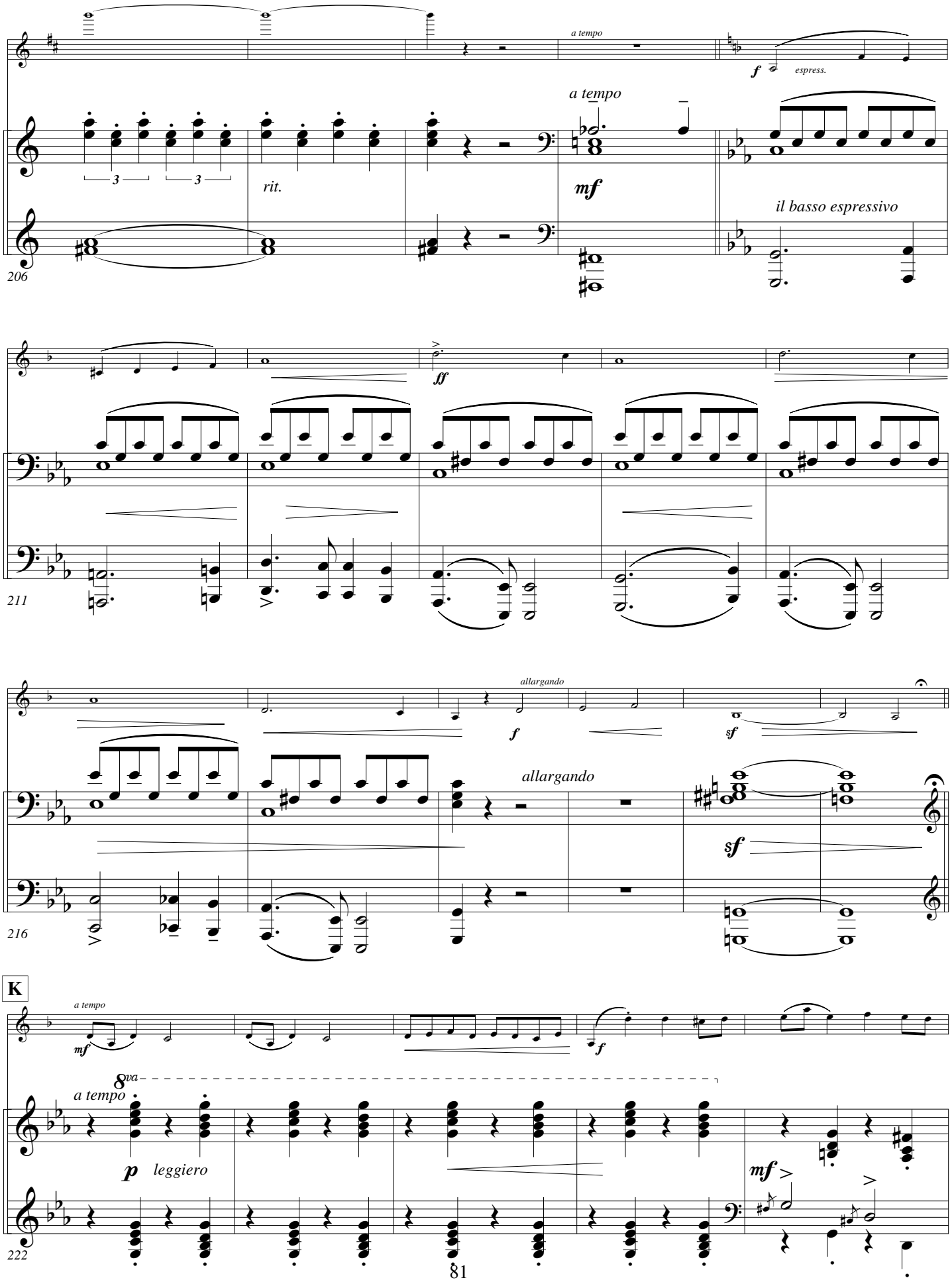
191

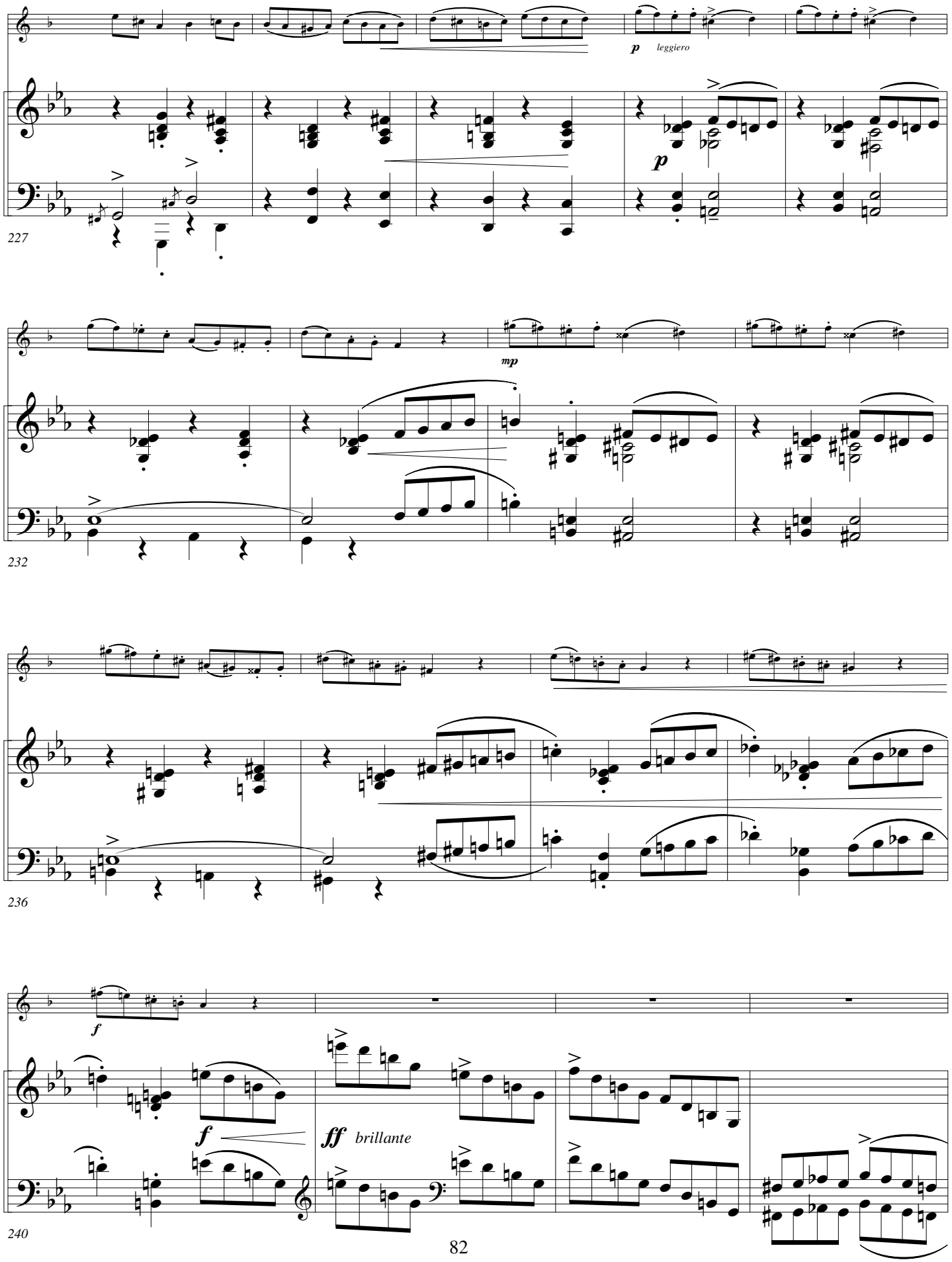


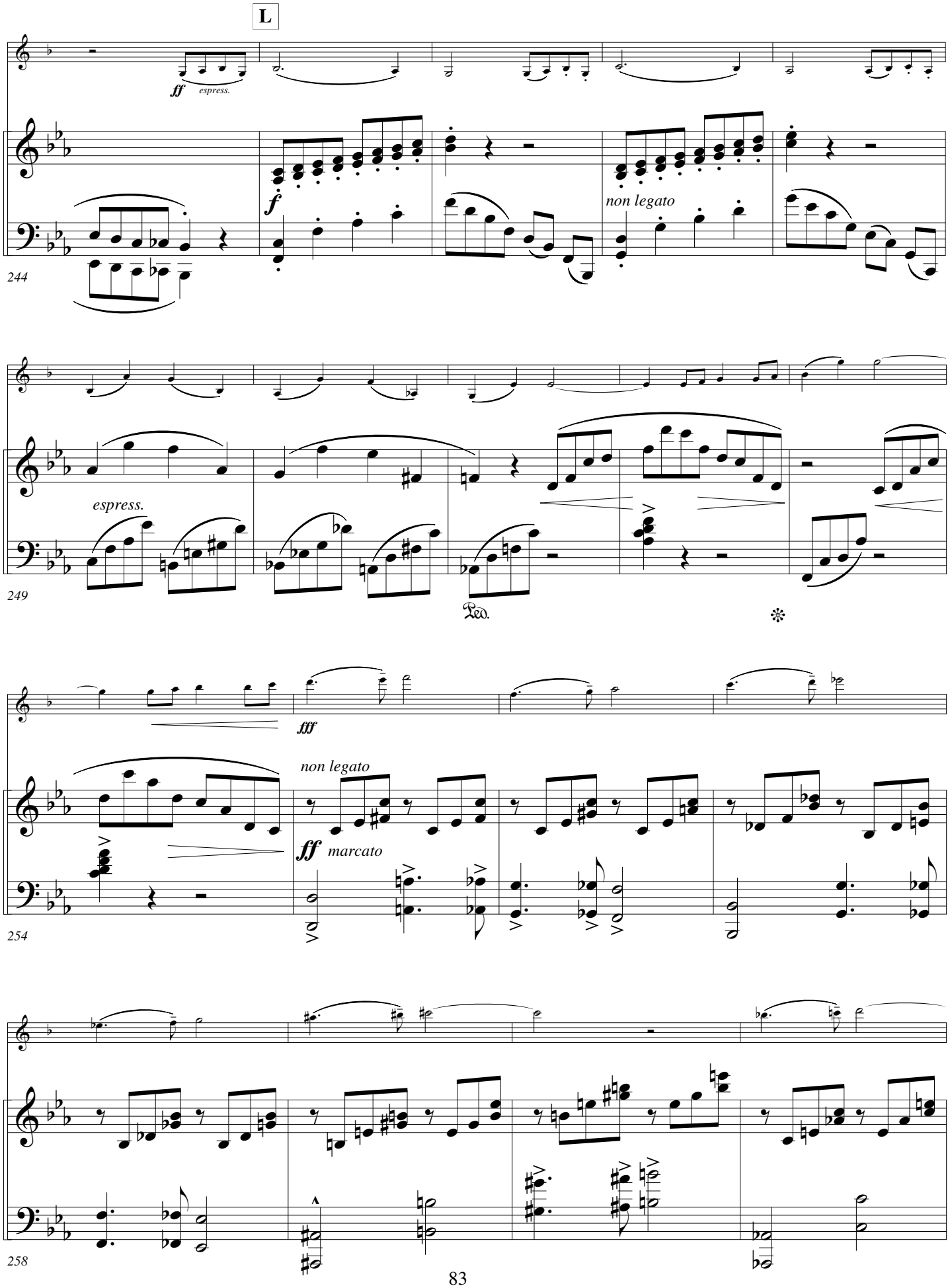
196

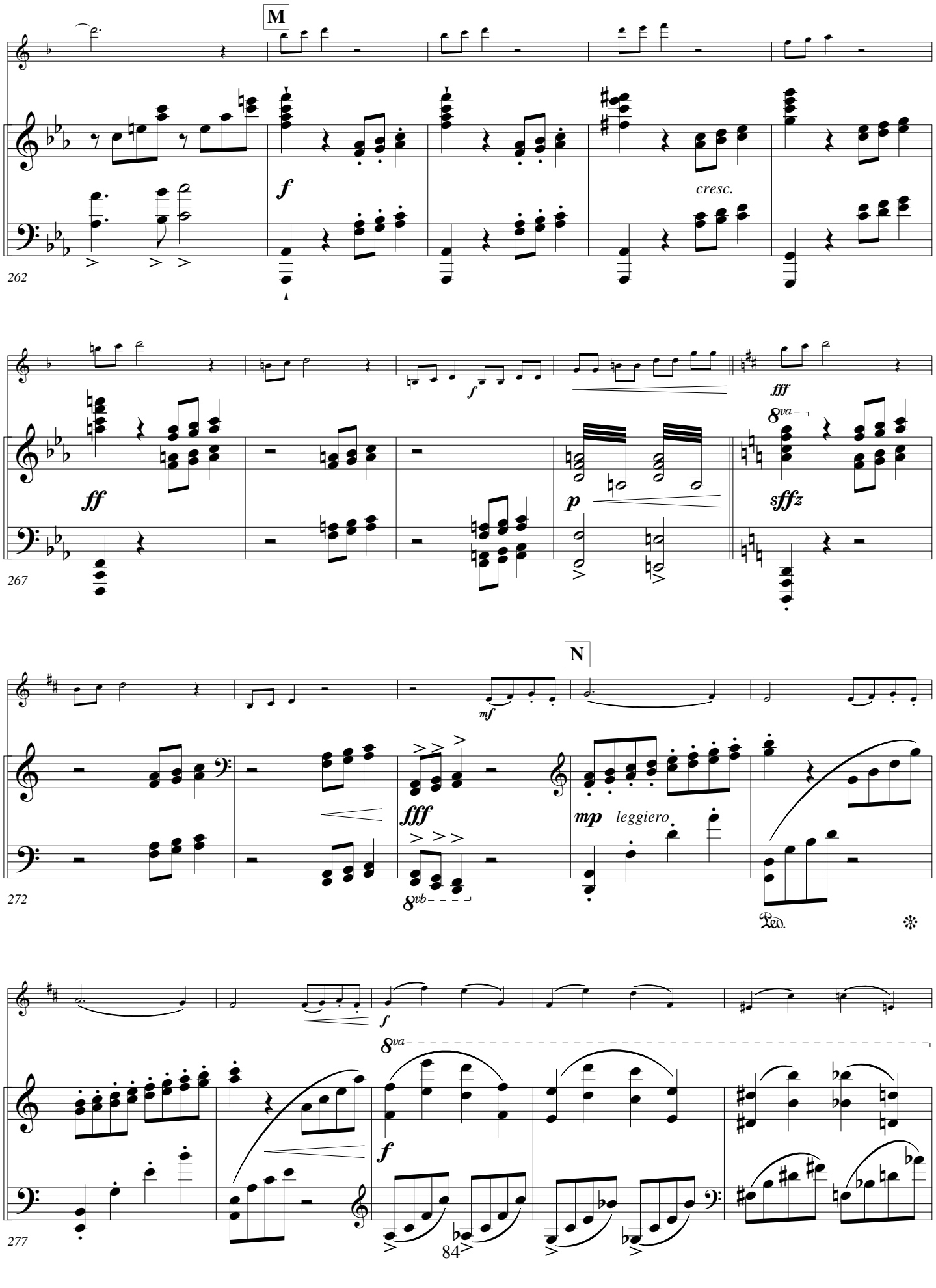


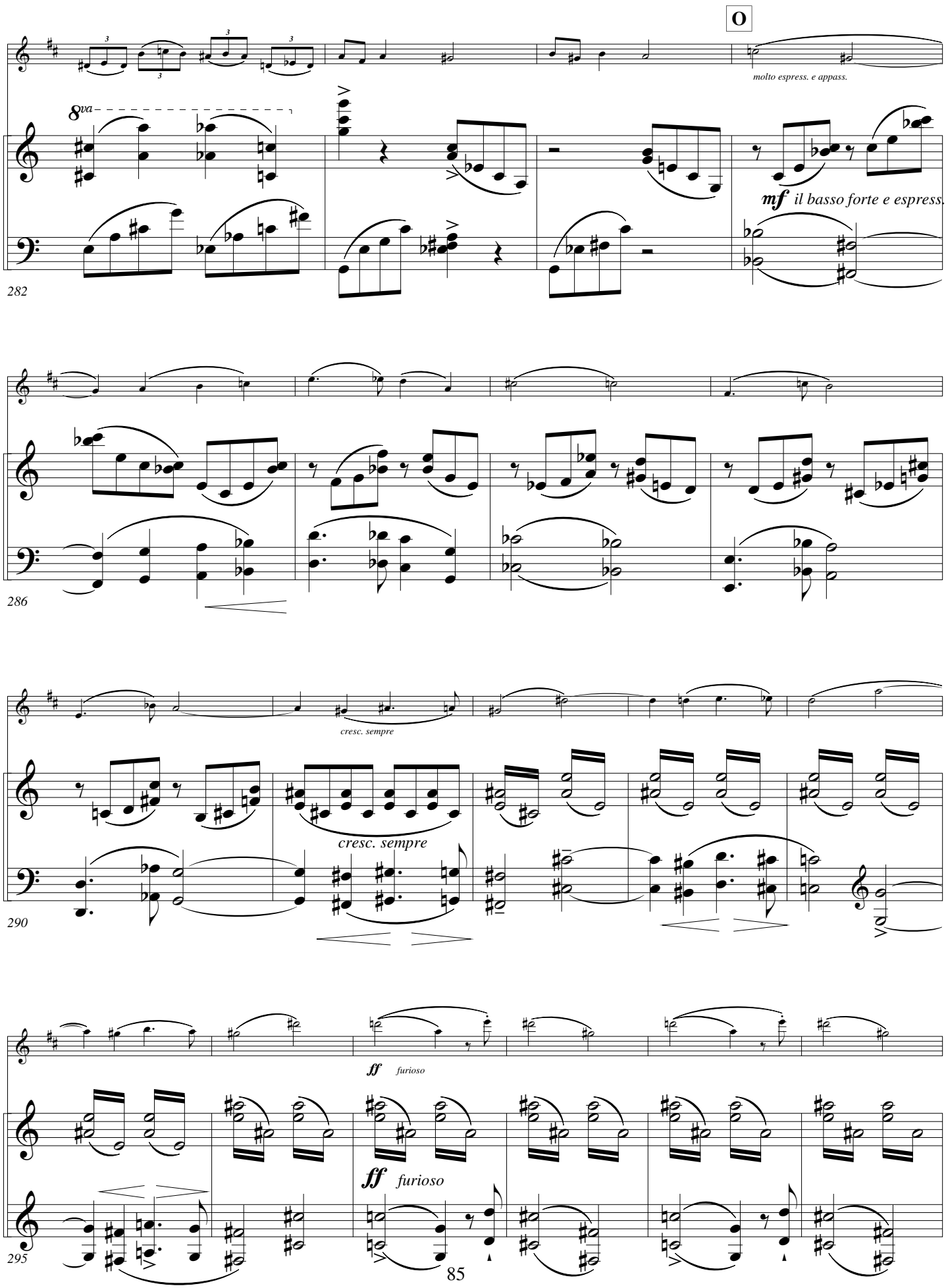
201

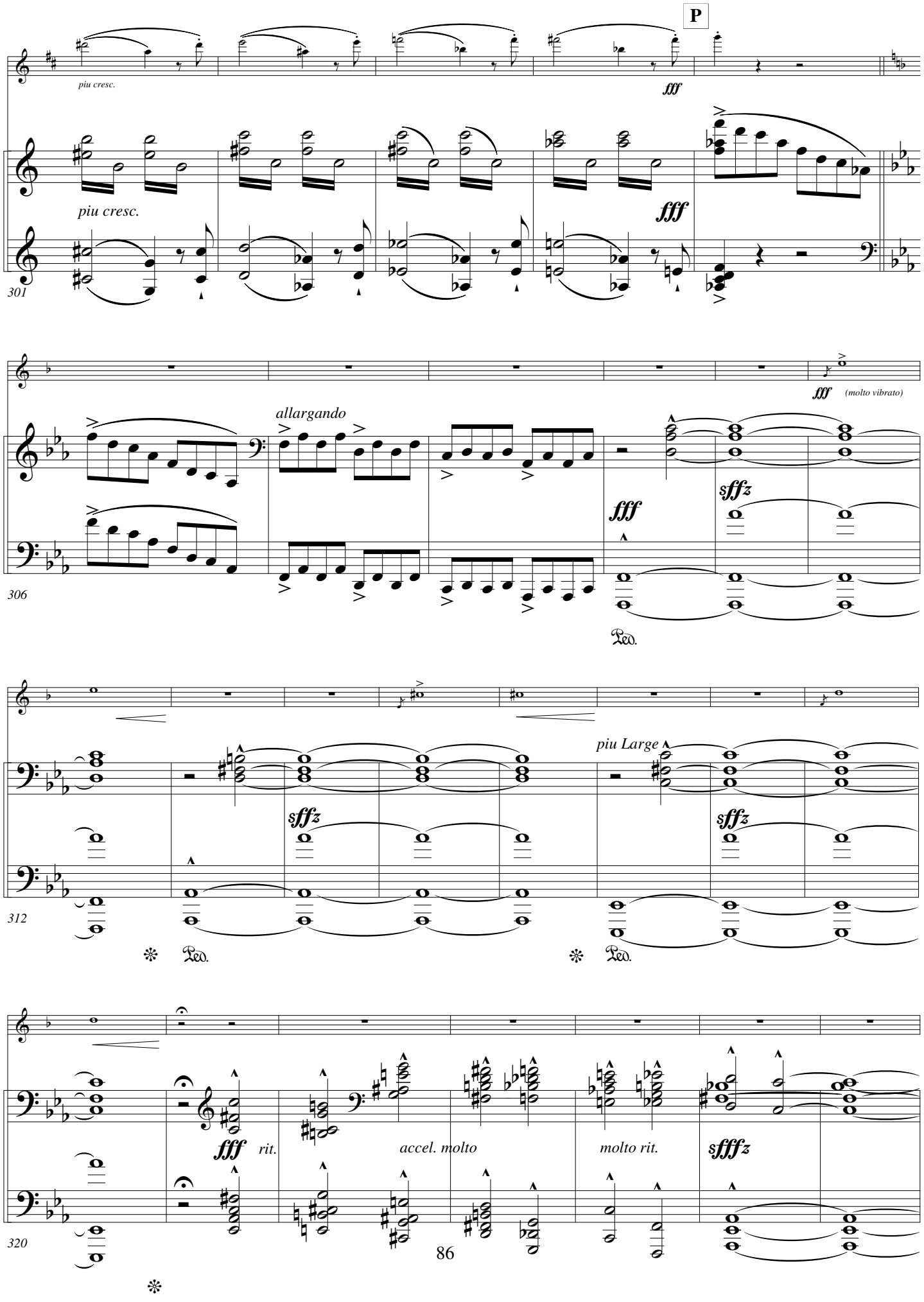

a tempo
f
espress.
a tempo
3
3
rit.
mf
il basso espressivo
206
ff
211
allargando
f
sf
allargando
sf
216
K
a tempo
mf
f
8va
a tempo
p
leggiero
mf
222

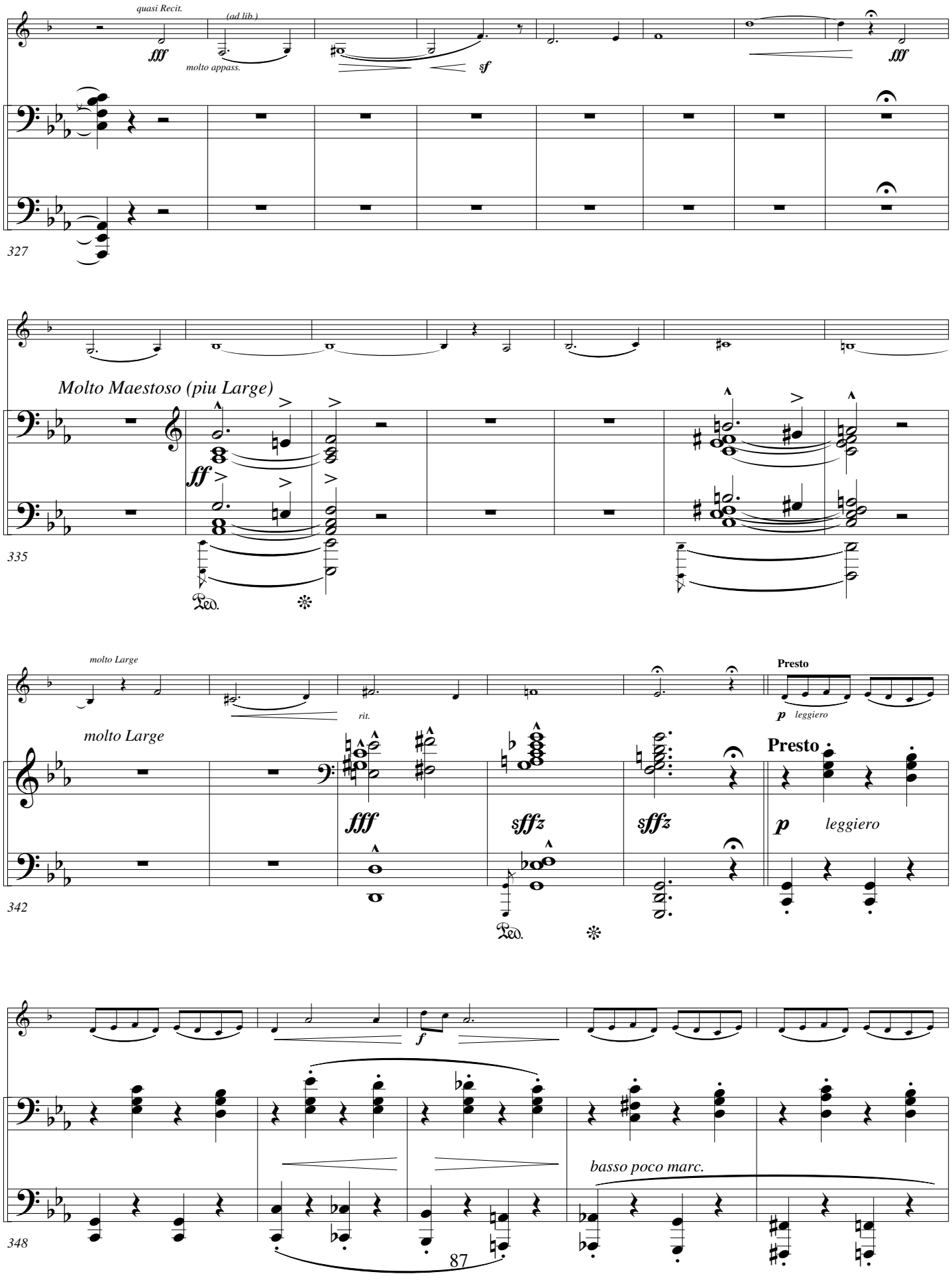

p leggiero
p
227
mp
232
236
f
f
ff brillante
240

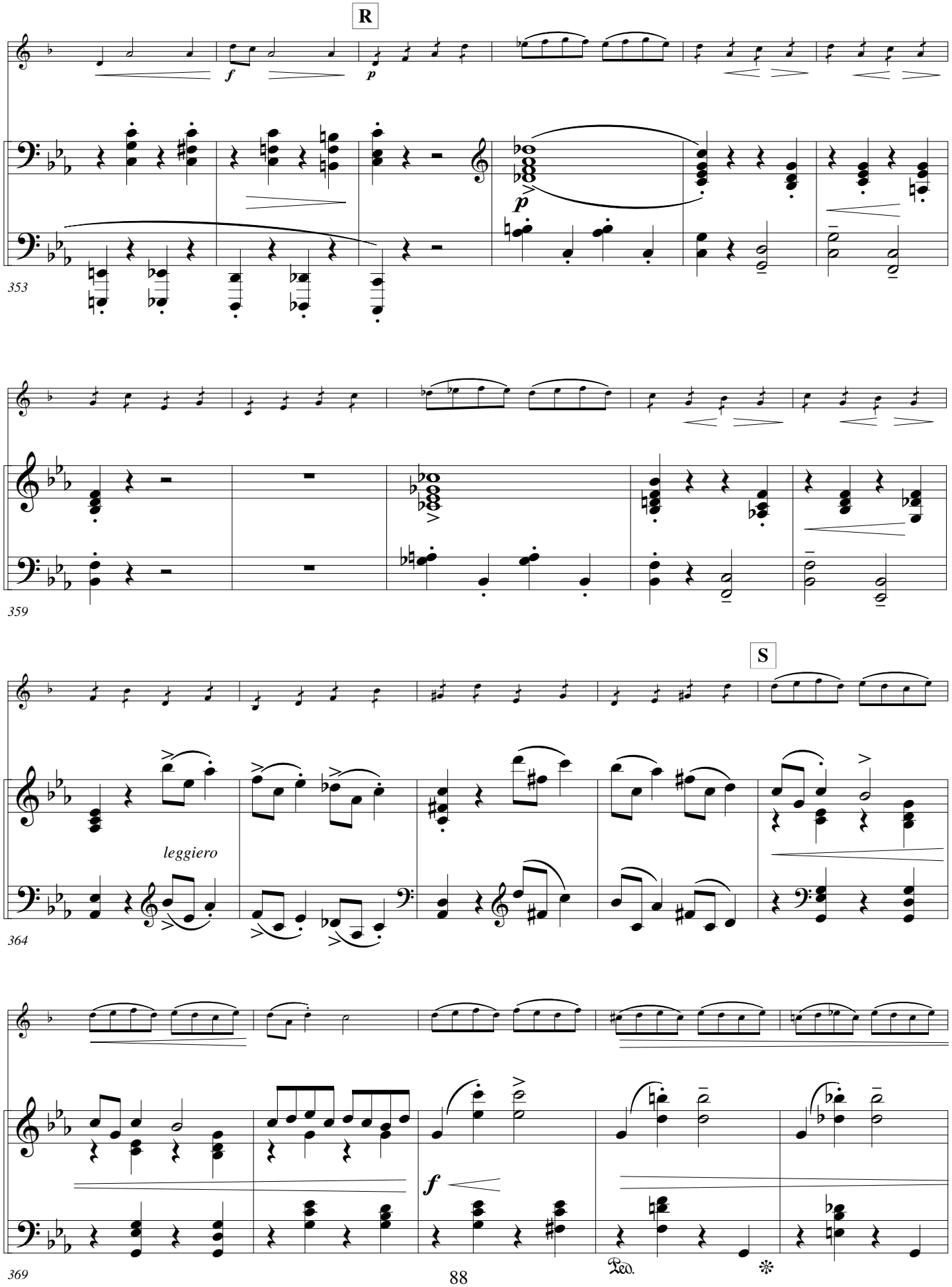

L
ff espress.
f
non legato
244
espress.
249
Ped.
fff
non legato
ff marcato
254
258

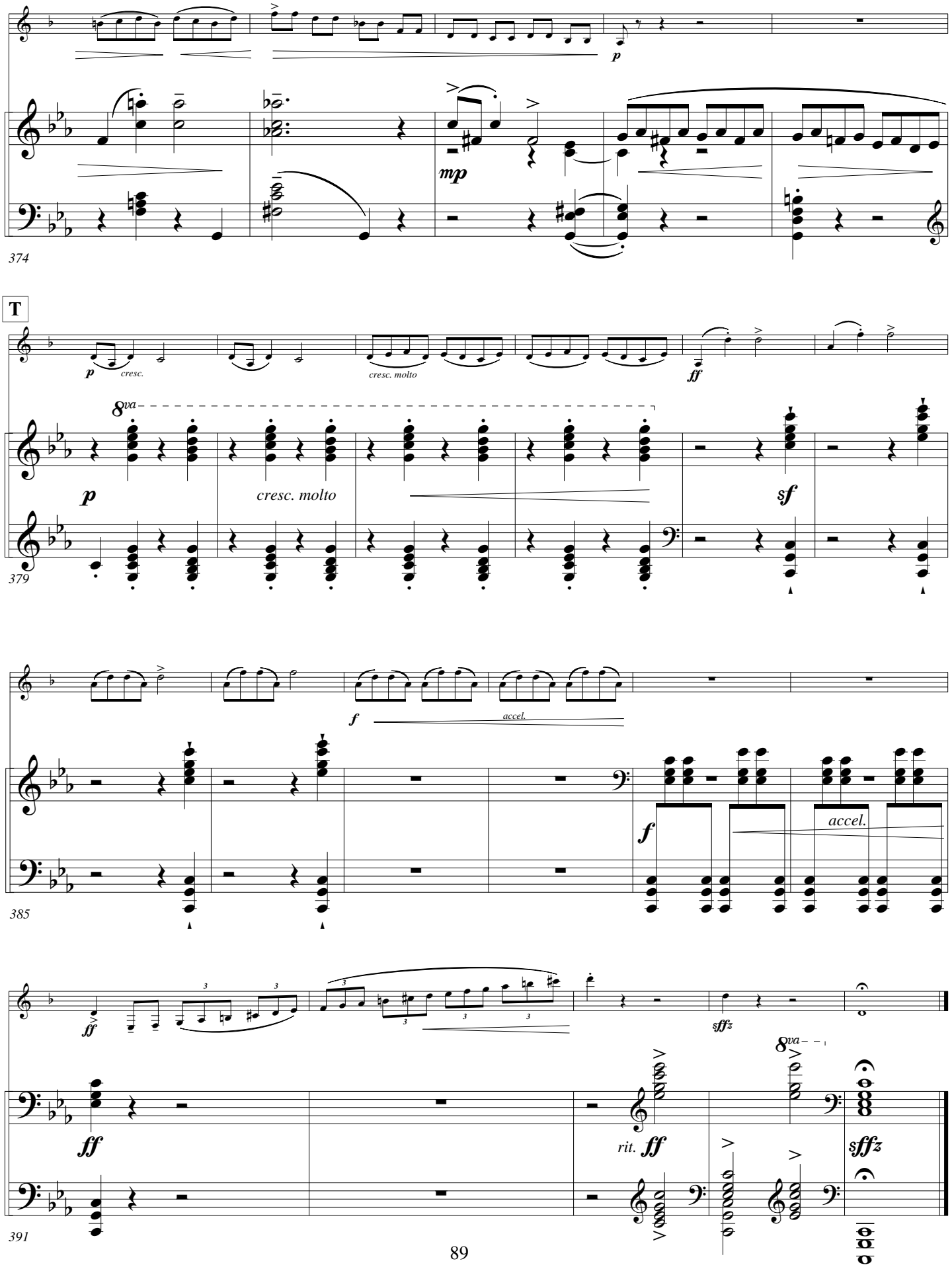

M
f
cresc.
262
ff
f
fff
8va
p
sffz
267
N
mf
fff
mp
leggiero
8vb
Ped.
272
f
8va
f
277


O
molto espress. e appass.
8va
mf il basso forte e espress.
282
286
cresc. sempre
cresc. sempre
290
ff furioso
ff furioso
295


P
piu cresc.
fff
piu cresc.
fff
301
fff (molto vibrato)
allargando
fff
sfffz
306
Ped.
piu Large
sfffz
sfffz
312
Ped.
Ped.
fff
rit.
accel. molto
molto rit.
sfffz
320


quasi Recit.
(ad lib.)
fff
molto appass.
sf
fff
327
Molto Maestoso (piu Large)
ff
335
Ped.
molto Large
rit.
Presto
p leggiero
molto Large
fff
sffz
sffz
Presto
p leggiero
342
Ped.
f
basso poco marc.
348


R
353
359
S
leggiero
364
369
Ped.

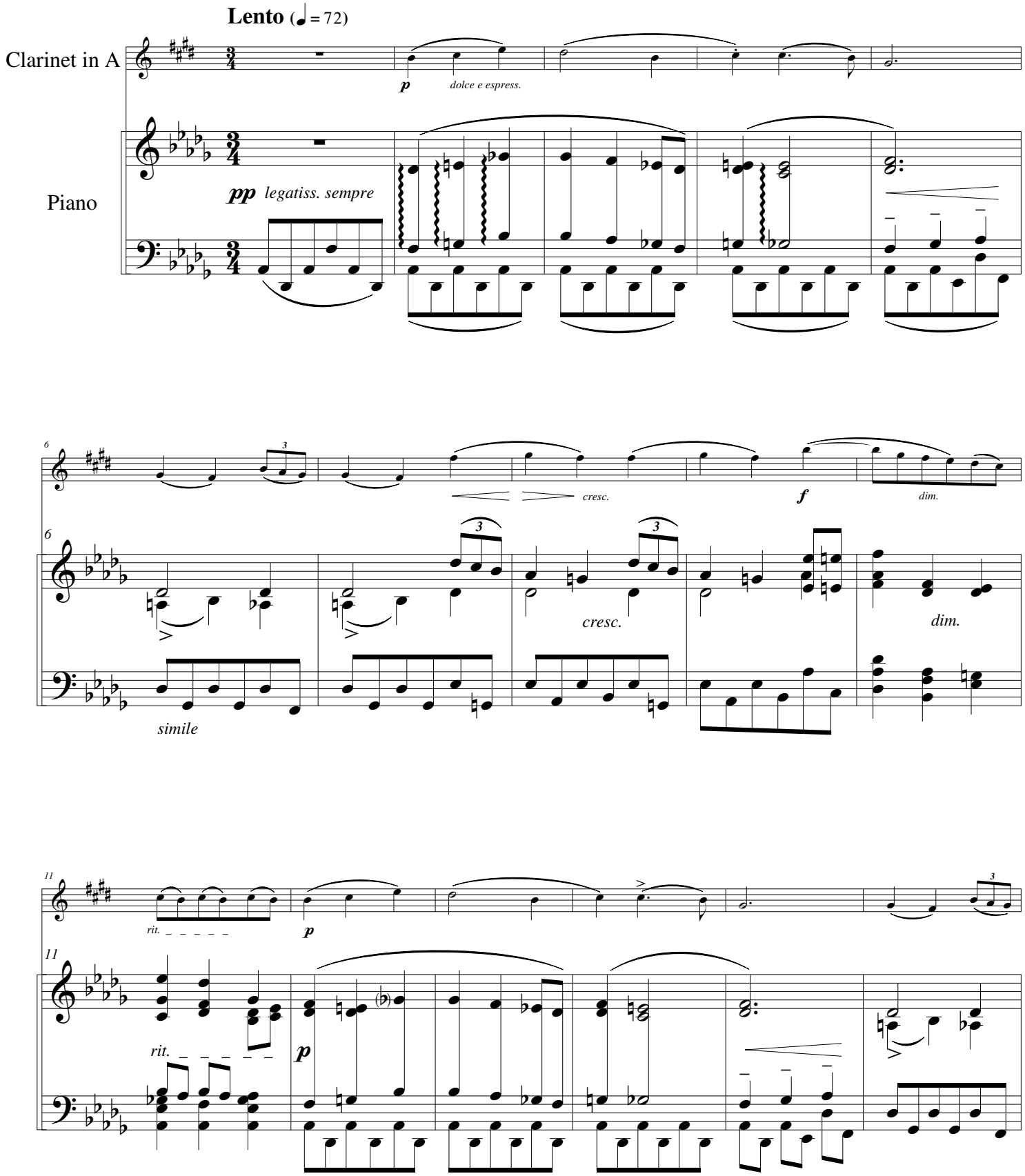

374
T
p
cresc.
cresc. molto
ff
8va
p
cresc. molto
sf
379
f
accel.
f
accel.
385
ff
sffz
8va
ff
rit. ff
sffz
391
Piano

Romance in D flat

for viola and piano

transcribed for clarinet in A

York Bowen
arr. Andrew DeBoer



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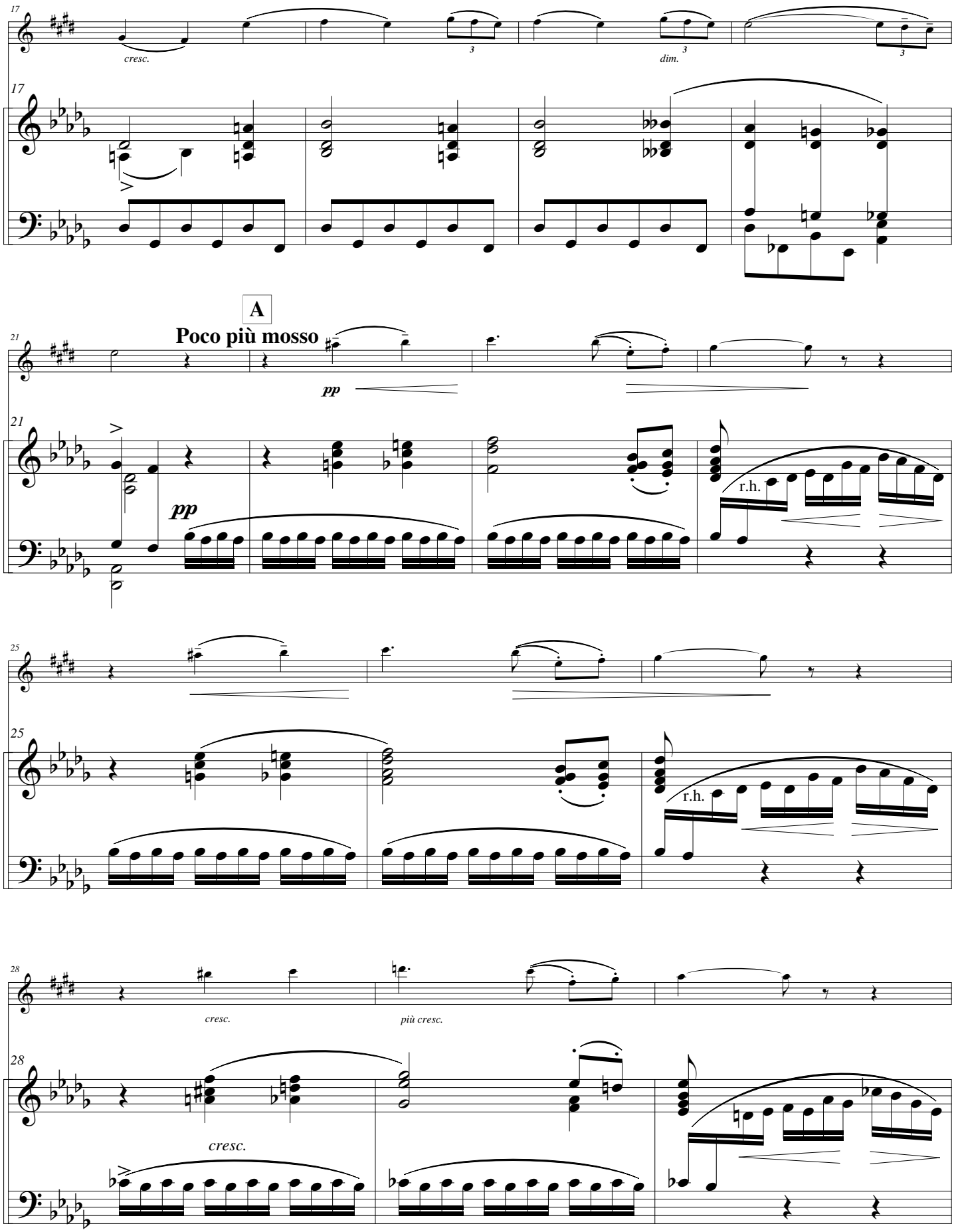
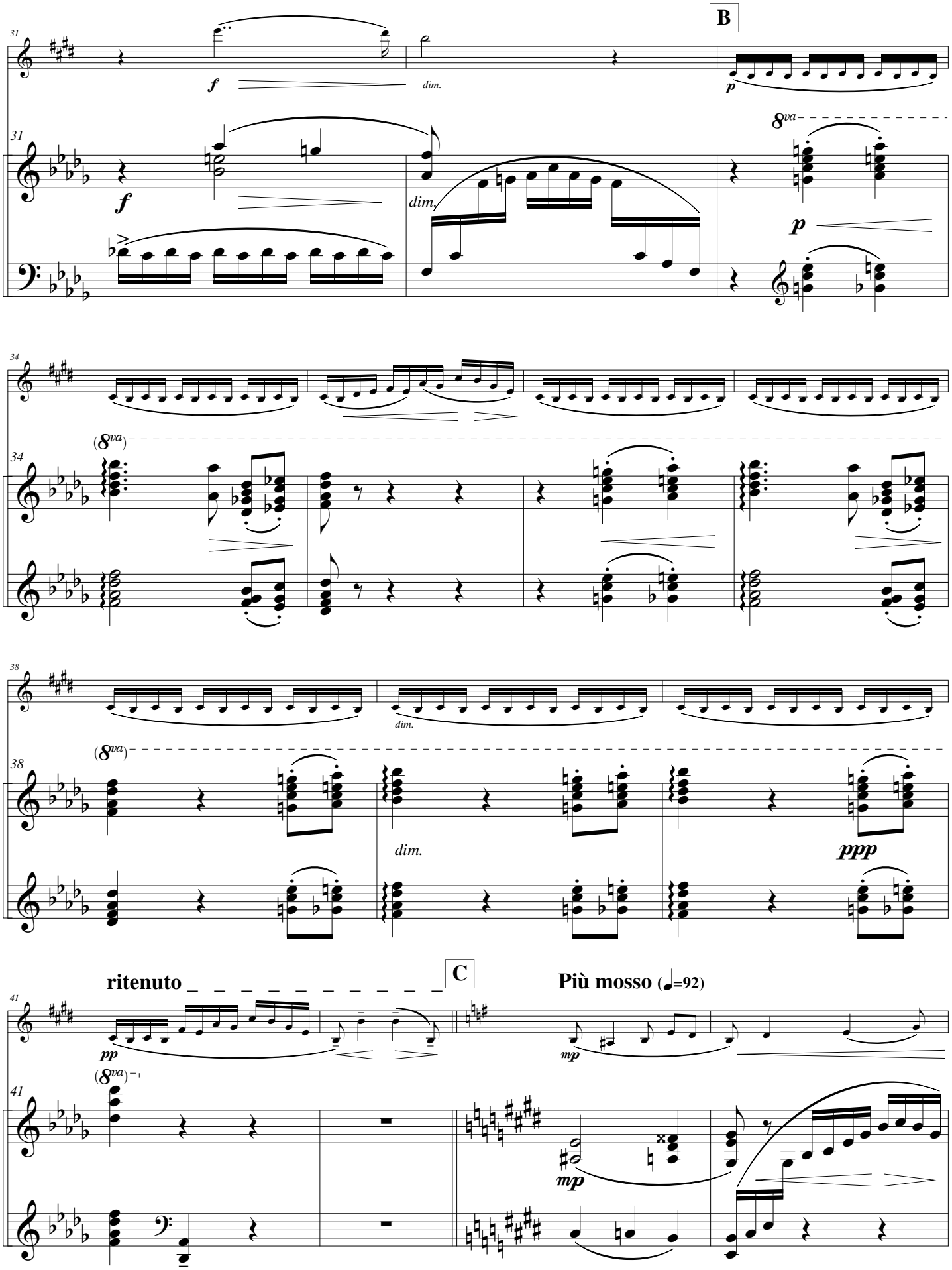
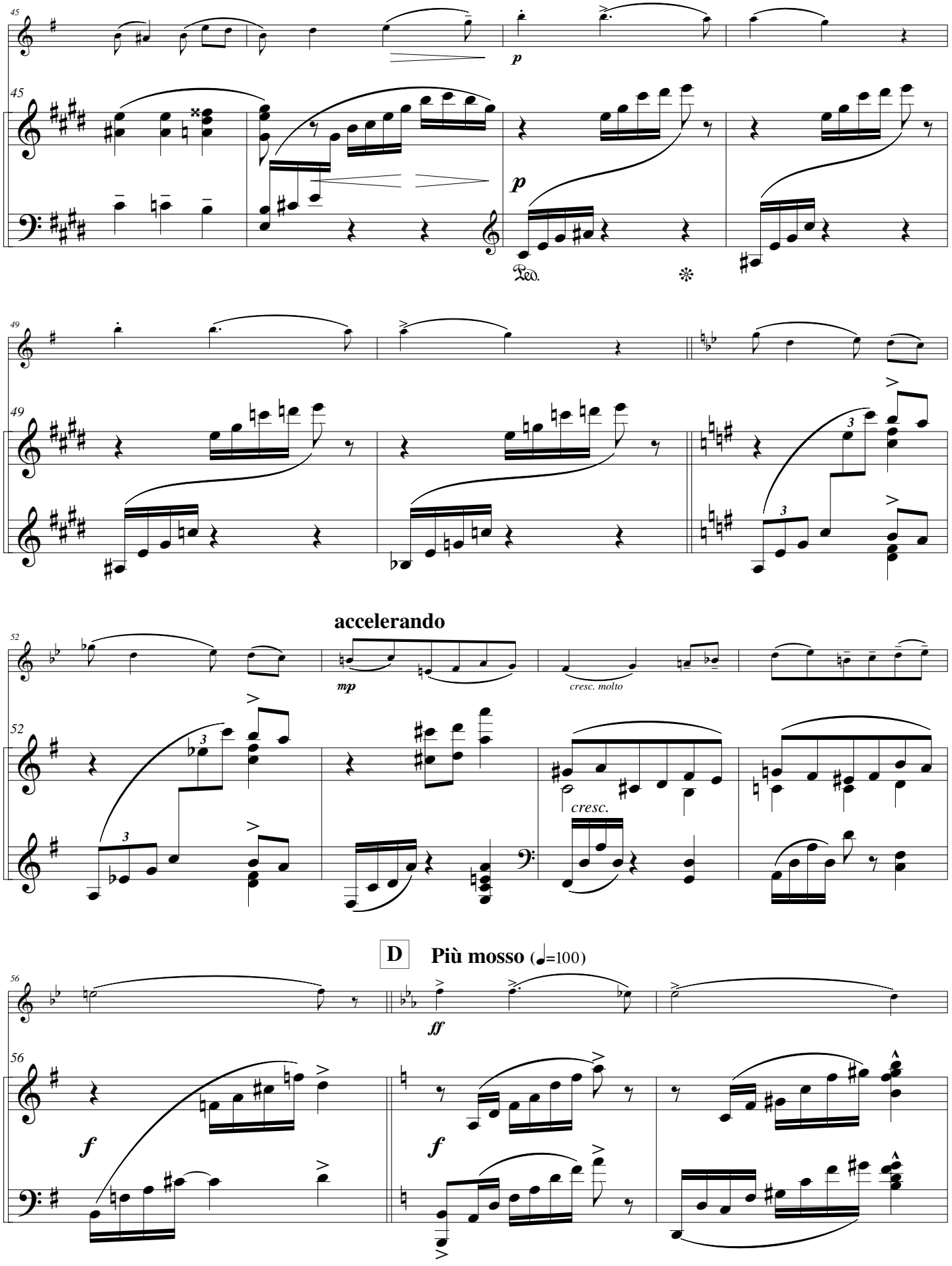
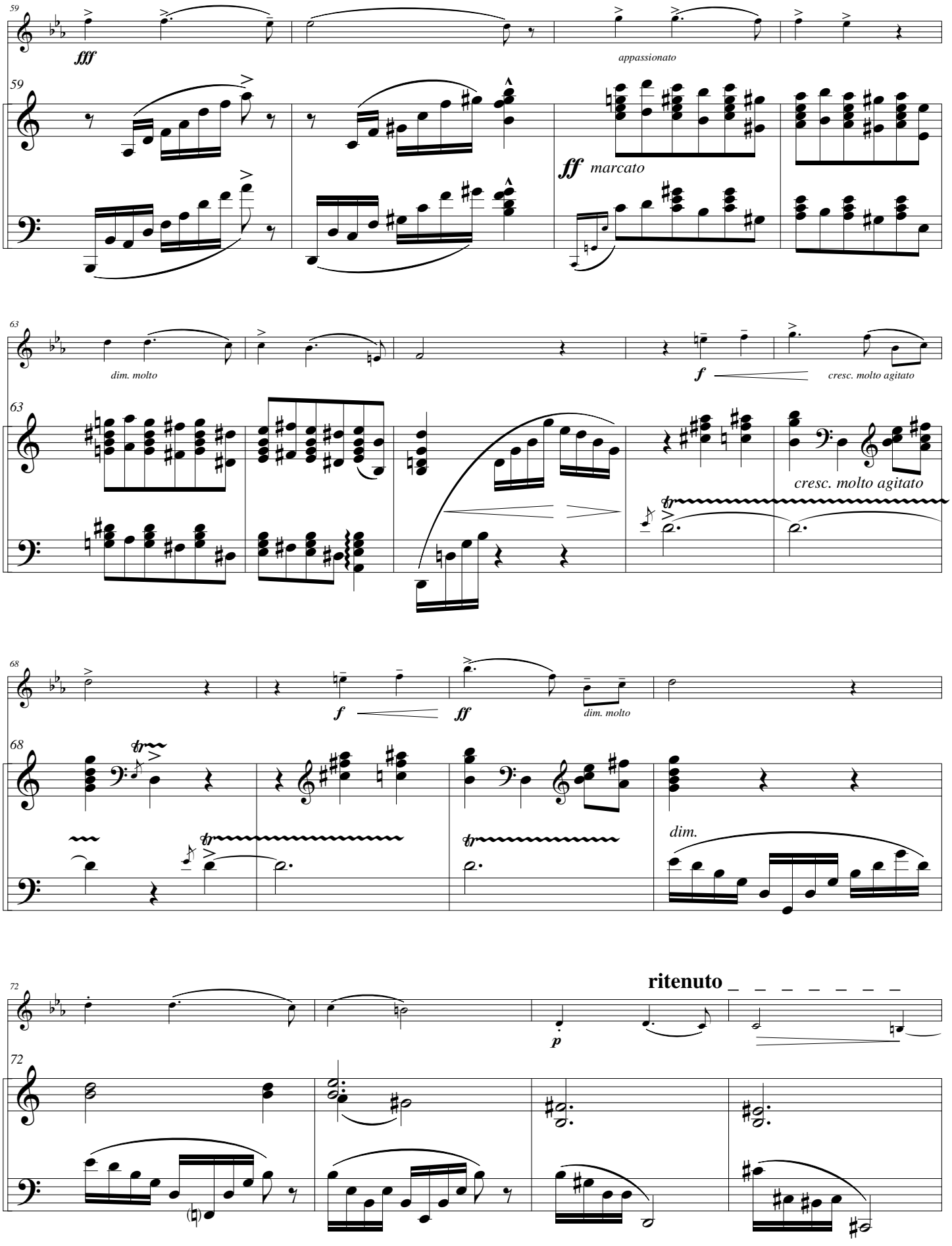
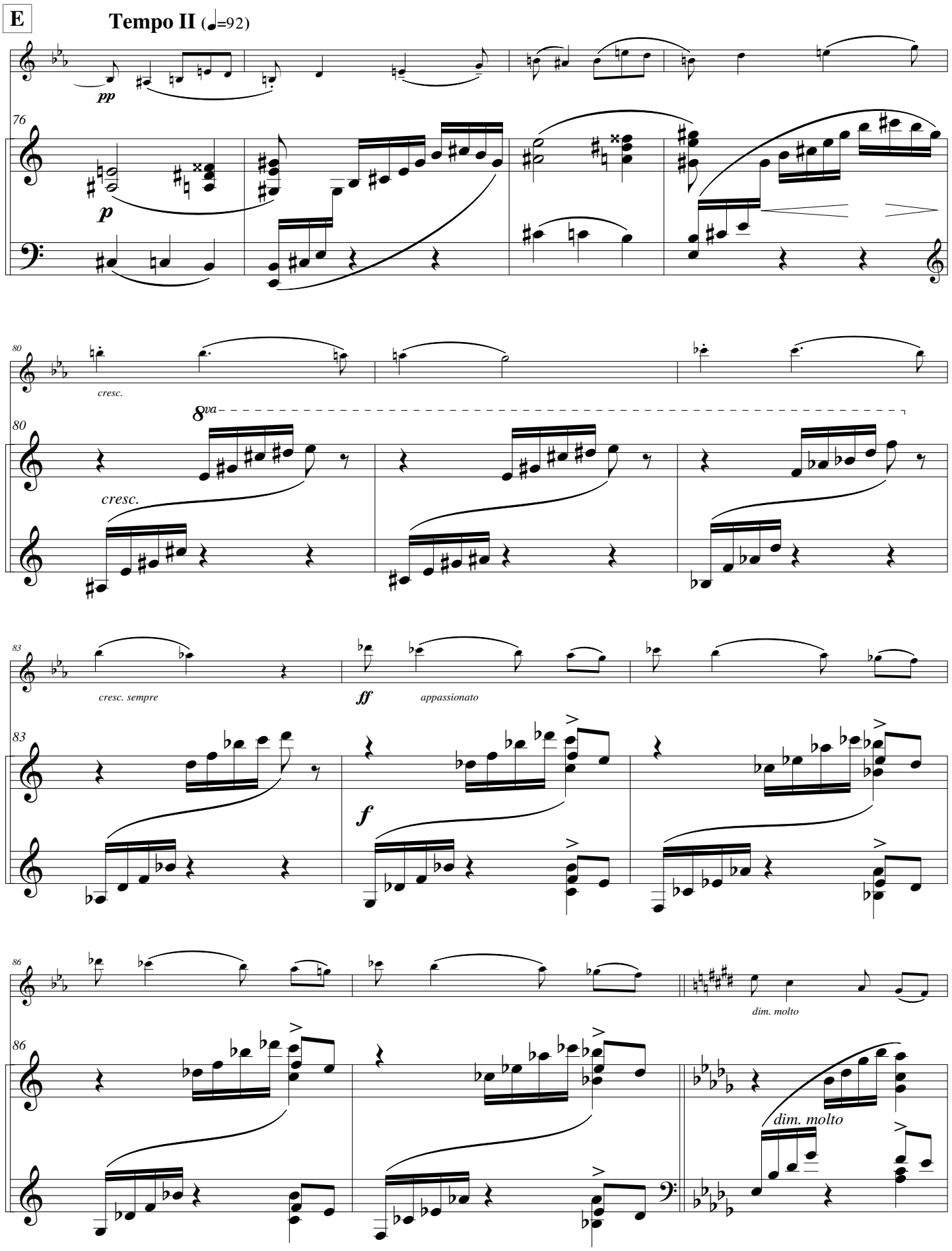
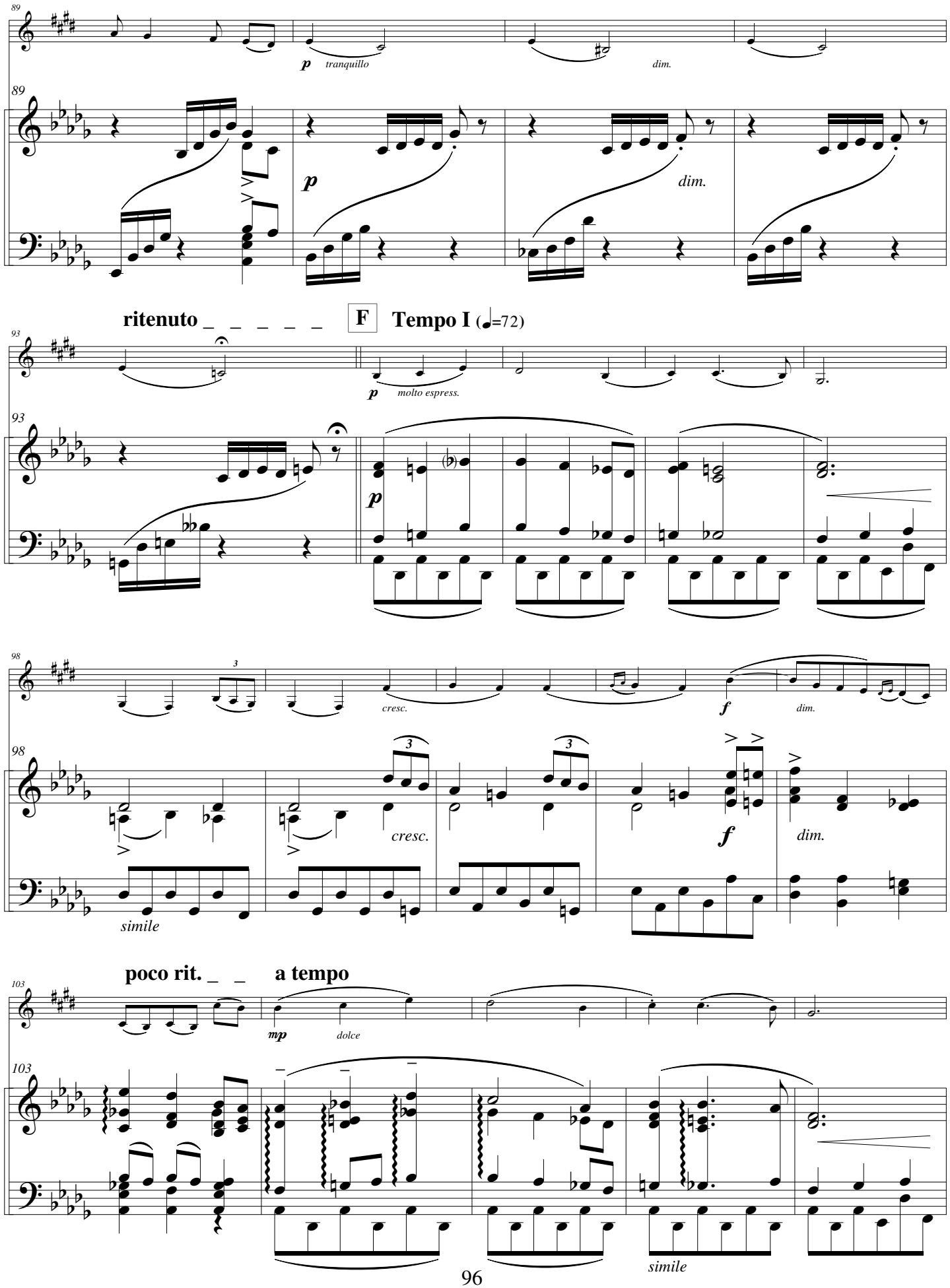

17
cresc.
3
3
dim.
3
17
A
Poco più mosso
21
pp
21
pp
r.h.
25
25
r.h.
28
cresc.
più cresc.
28
cresc.

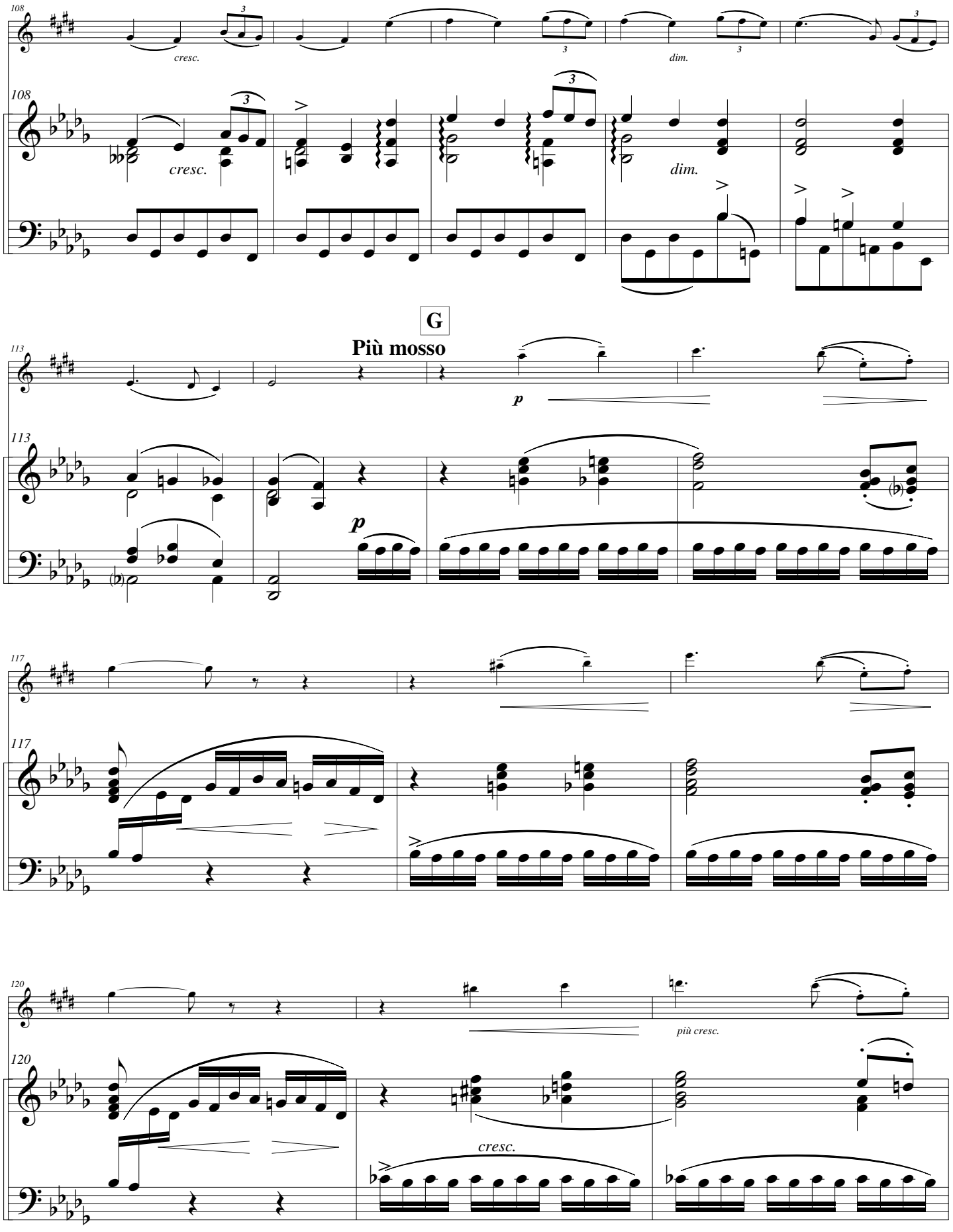

B
31
f
dim.
p
8va
34
(8va)
38
dim.
ppp
C
ritenuto
Più mosso (♩=92)
41
pp
mp
(8va)

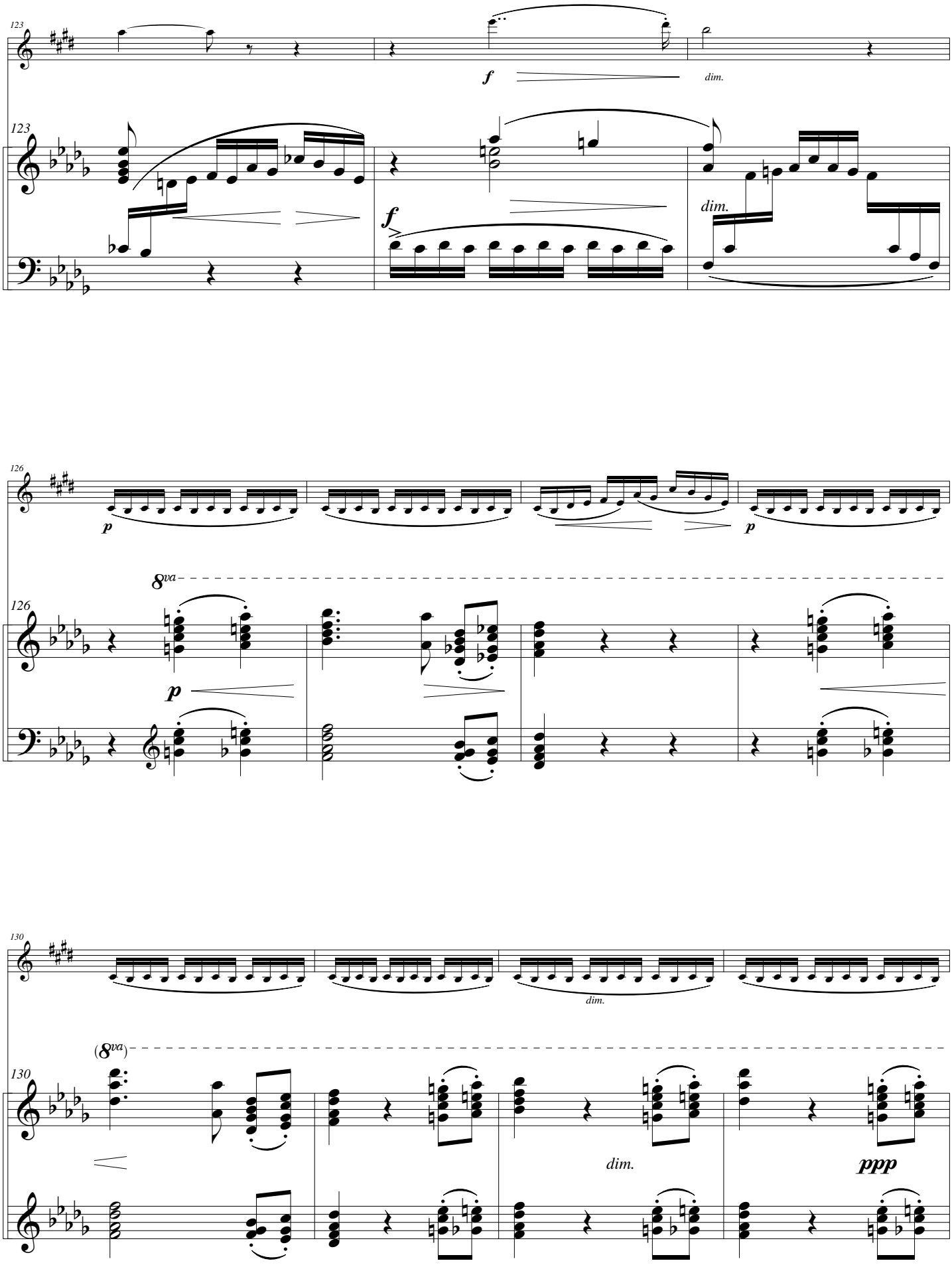

45
p
Ped.
49
accelerando
52
mp
cresc. molto
cresc.
D
Più mosso (♩=100)
56
ff
f
f

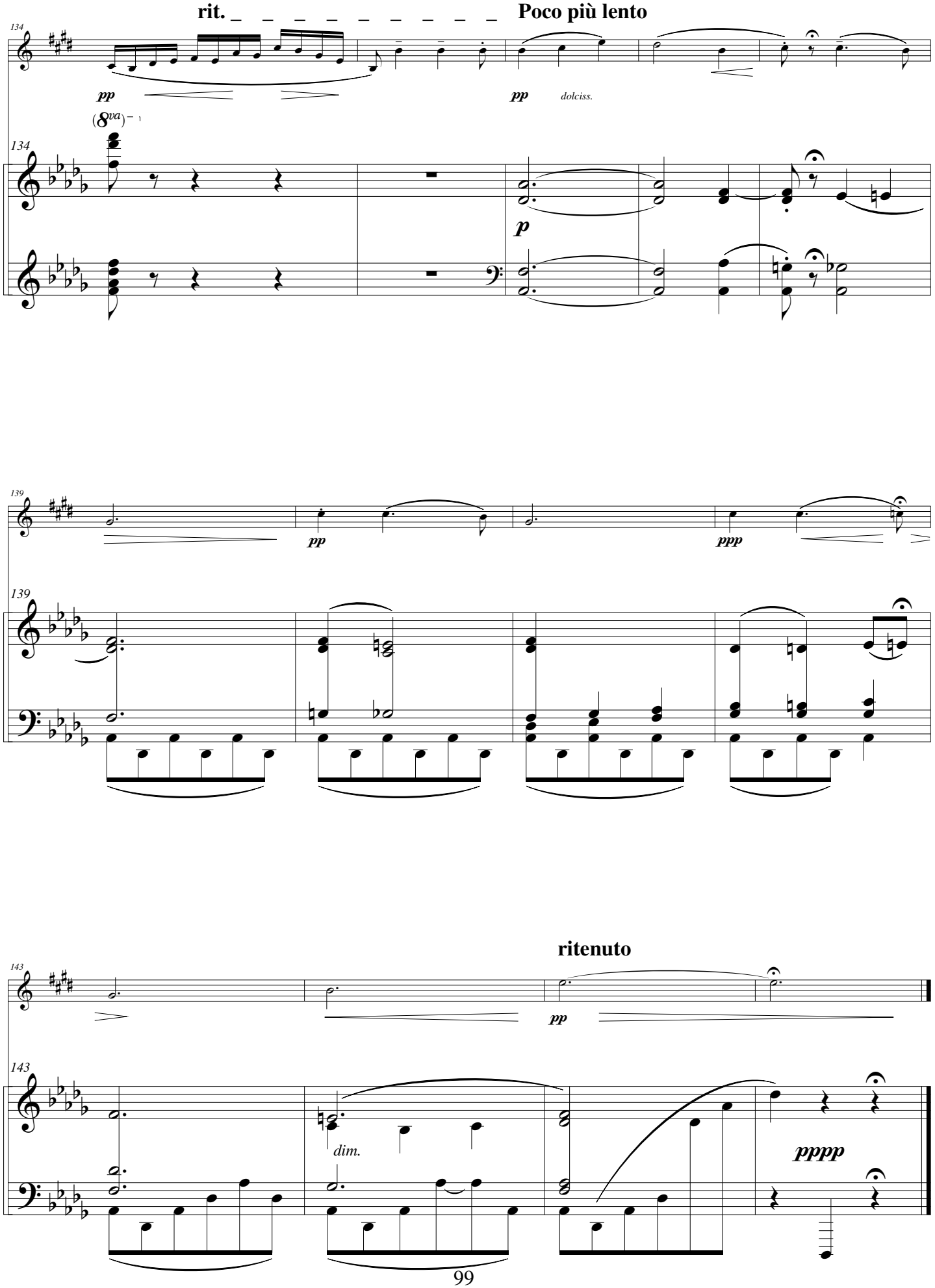

59
fff
appassionato
59
ff marcato
63
dim. molto
f
cresc. molto agitato
63
cresc. molto agitato
68
f
ff
dim. molto
68
dim.
72
ritenuto
p
72


E
Tempo II (♩=92)
pp
76
p
80
cresc.
8va
80
cresc.
83
cresc. sempre
ff
appassionato
83
f
86
dim. molto
86
dim. molto


89
p tranquillo
dim.
89
p
dim.
ritenuto _ _ _ _ _
F
Tempo I (♩=72)
93
p molto espress.
93
p
98
cresc.
f
dim.
98
3
3
cresc.
f
dim.
simile
poco rit. _ _
a tempo
103
mp dolce
103
simile


108
cresc.
dim.
108
cresc.
dim.
G
Più mosso
113
p
113
p
117
117
120
più cresc.
120
cresc.


123
f
dim.
123
f
dim.
126
p
p
8va
126
p
130
dim.
(8va)
130
dim.
ppp


rit.
Poco più lento
134
pp
pp
dolciss.
(8va)
134
p
139
pp
ppp
139
ritenuto
143
pp
143
dim.
pppp

Phantasy

for viola and piano

transcribed for clarinet in B-flat

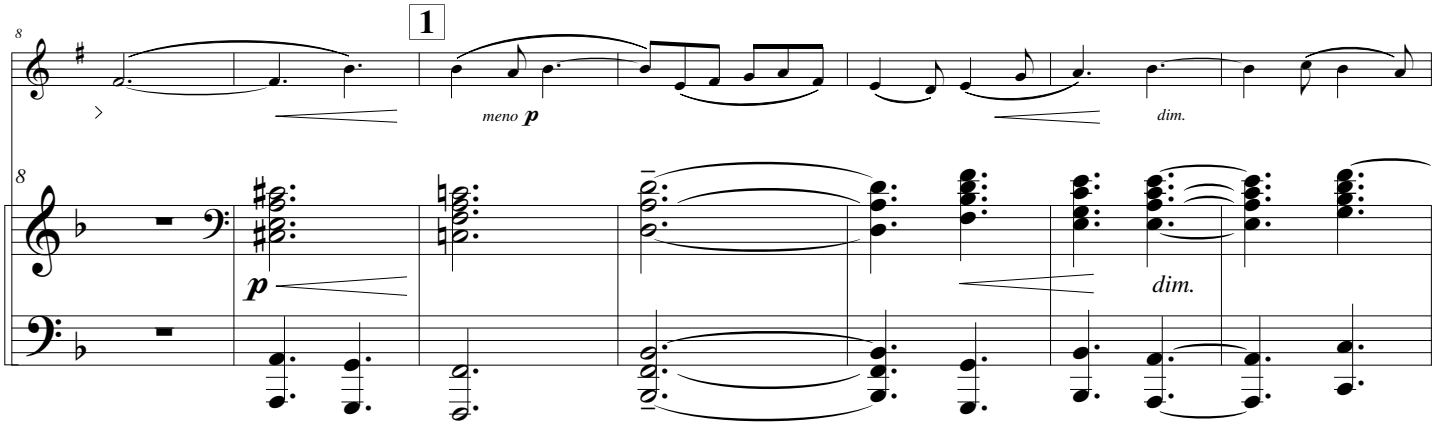
York Bowen
arr. Andrew DeBoer

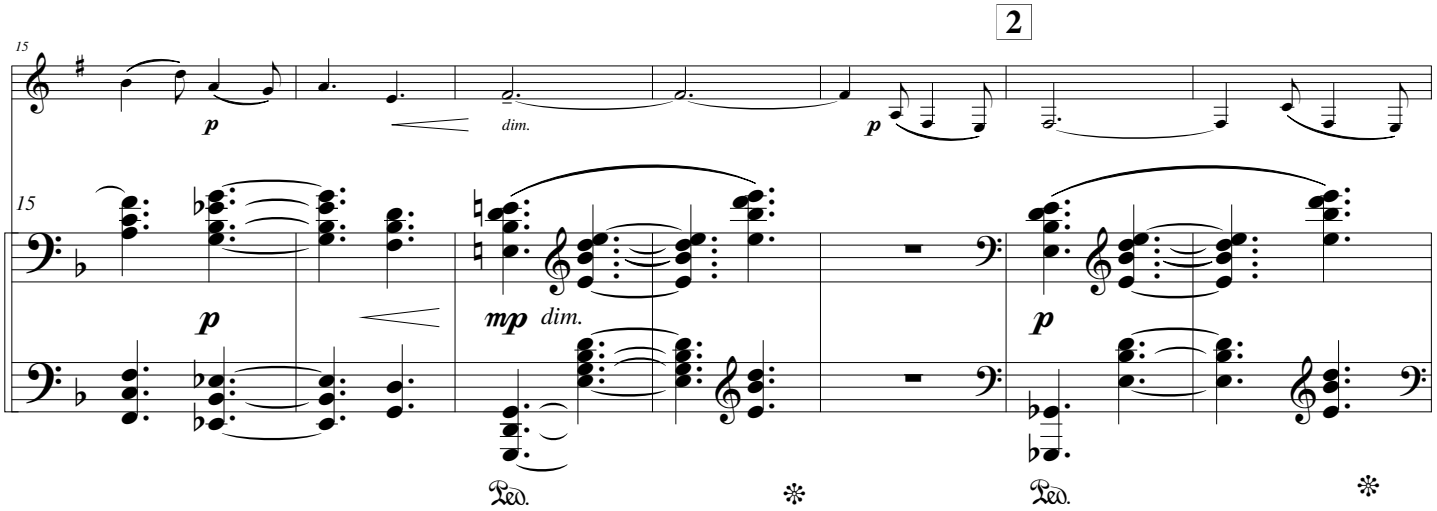
Poco andante e tranquillo ♩. = 60

B♭ Clarinet

Piano

p *dolce e poco espress.*





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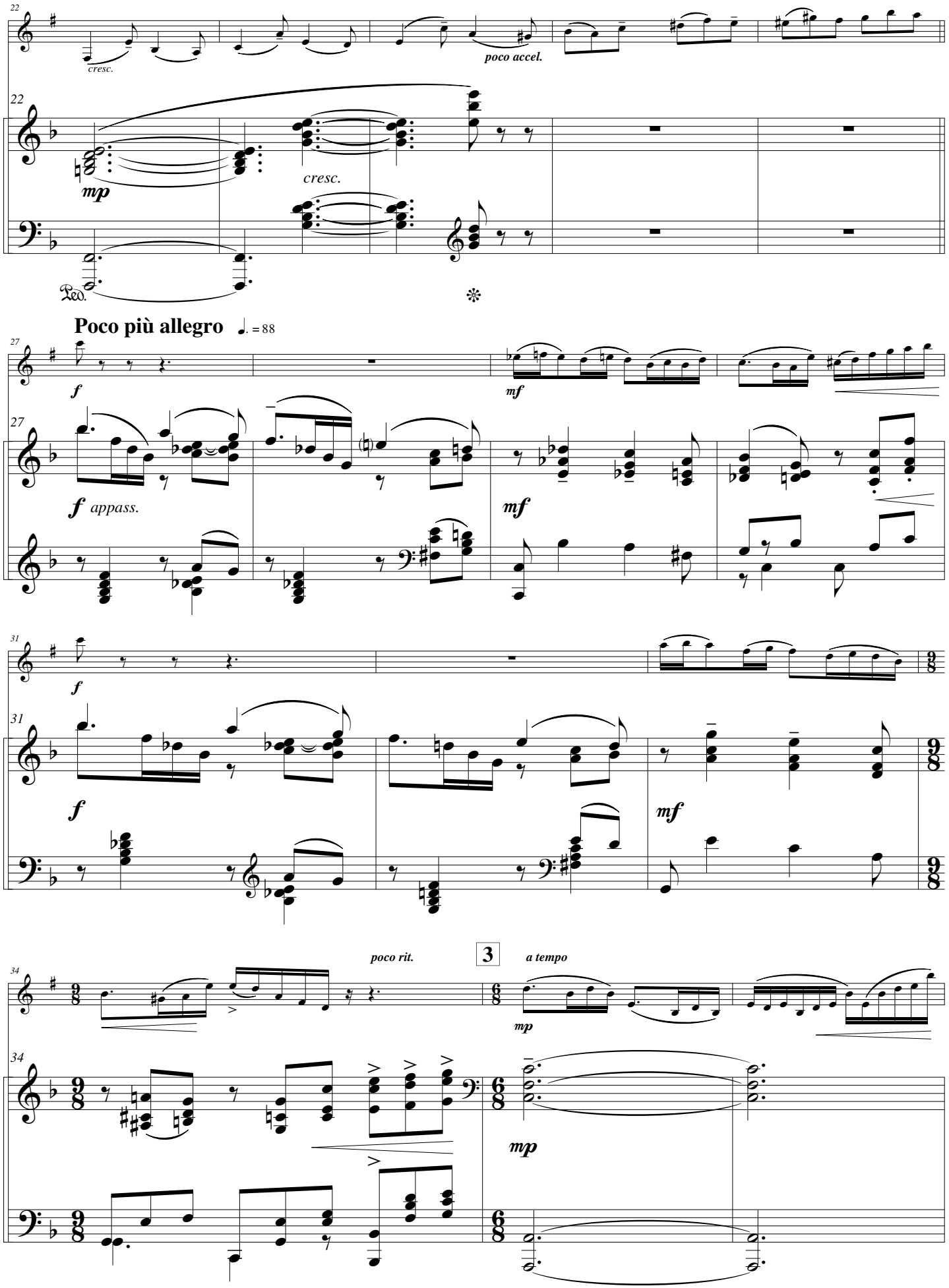
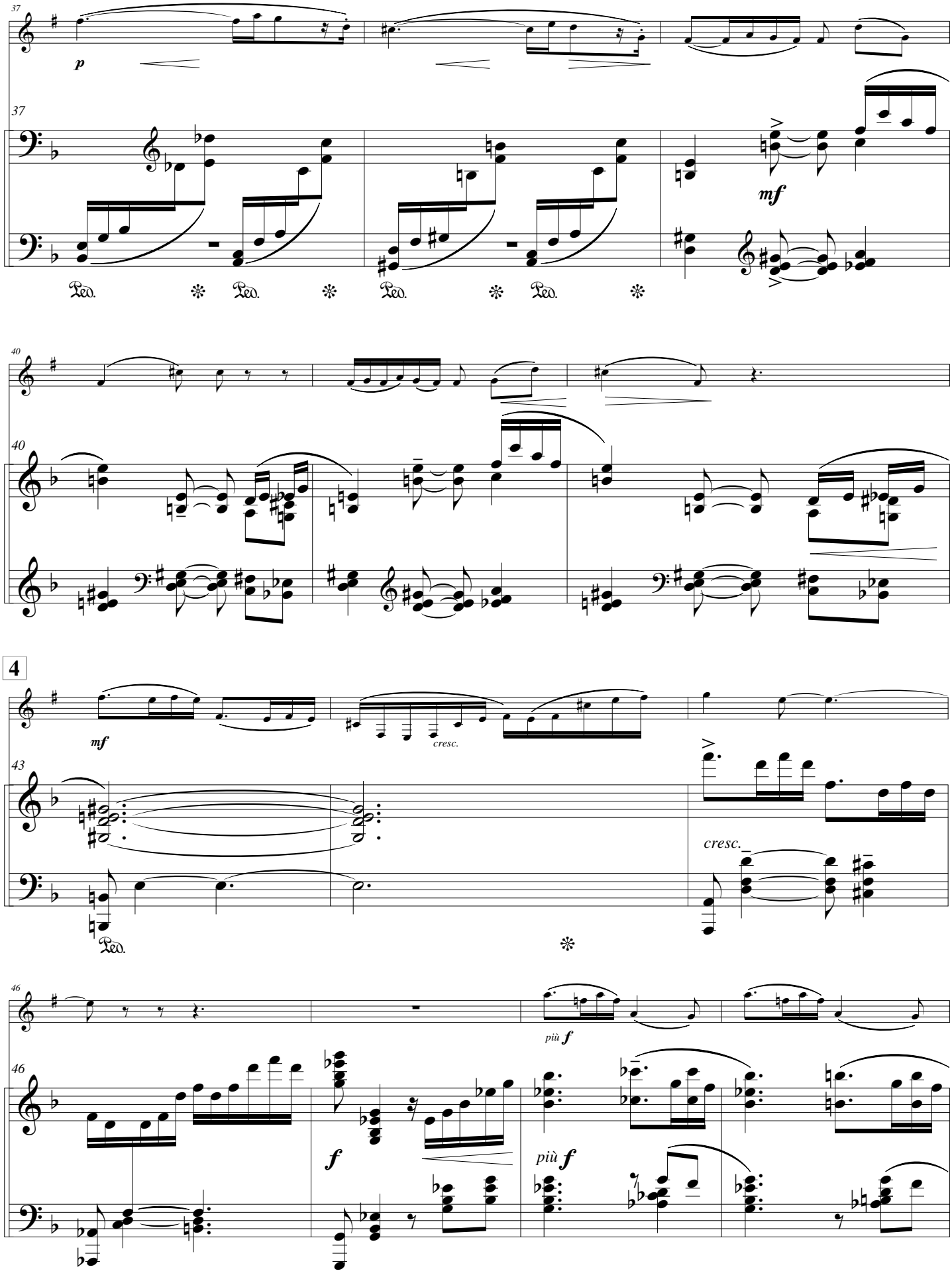
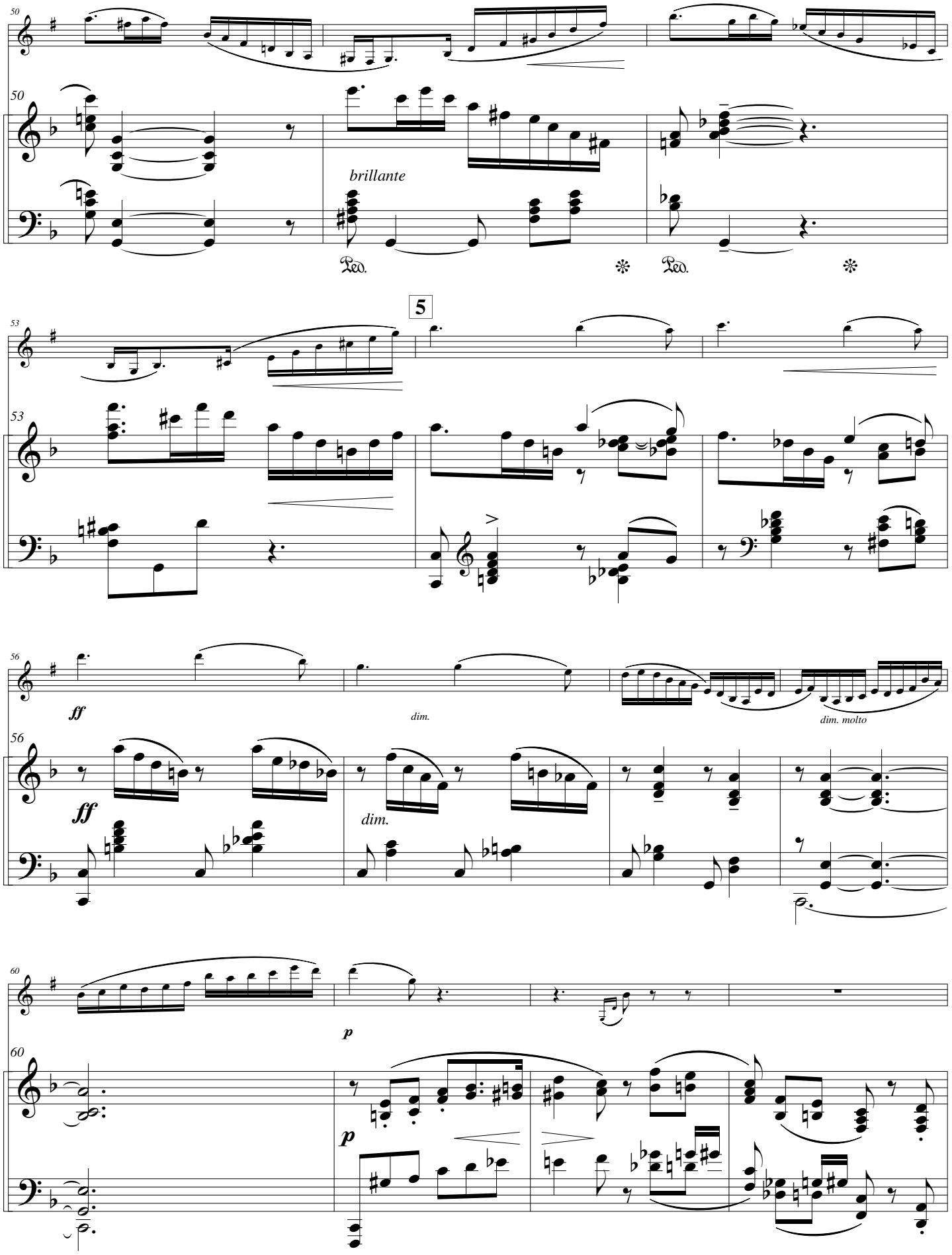
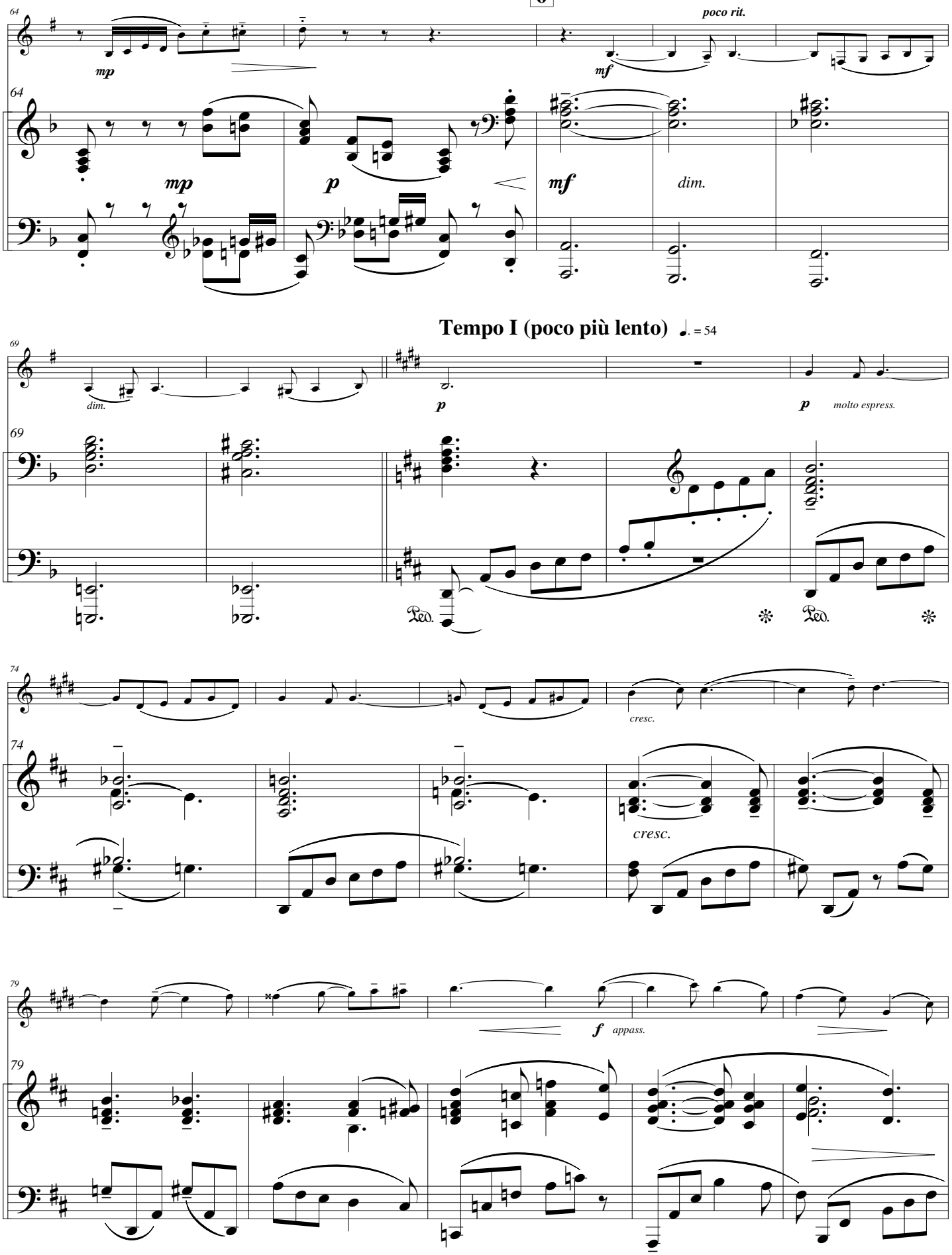
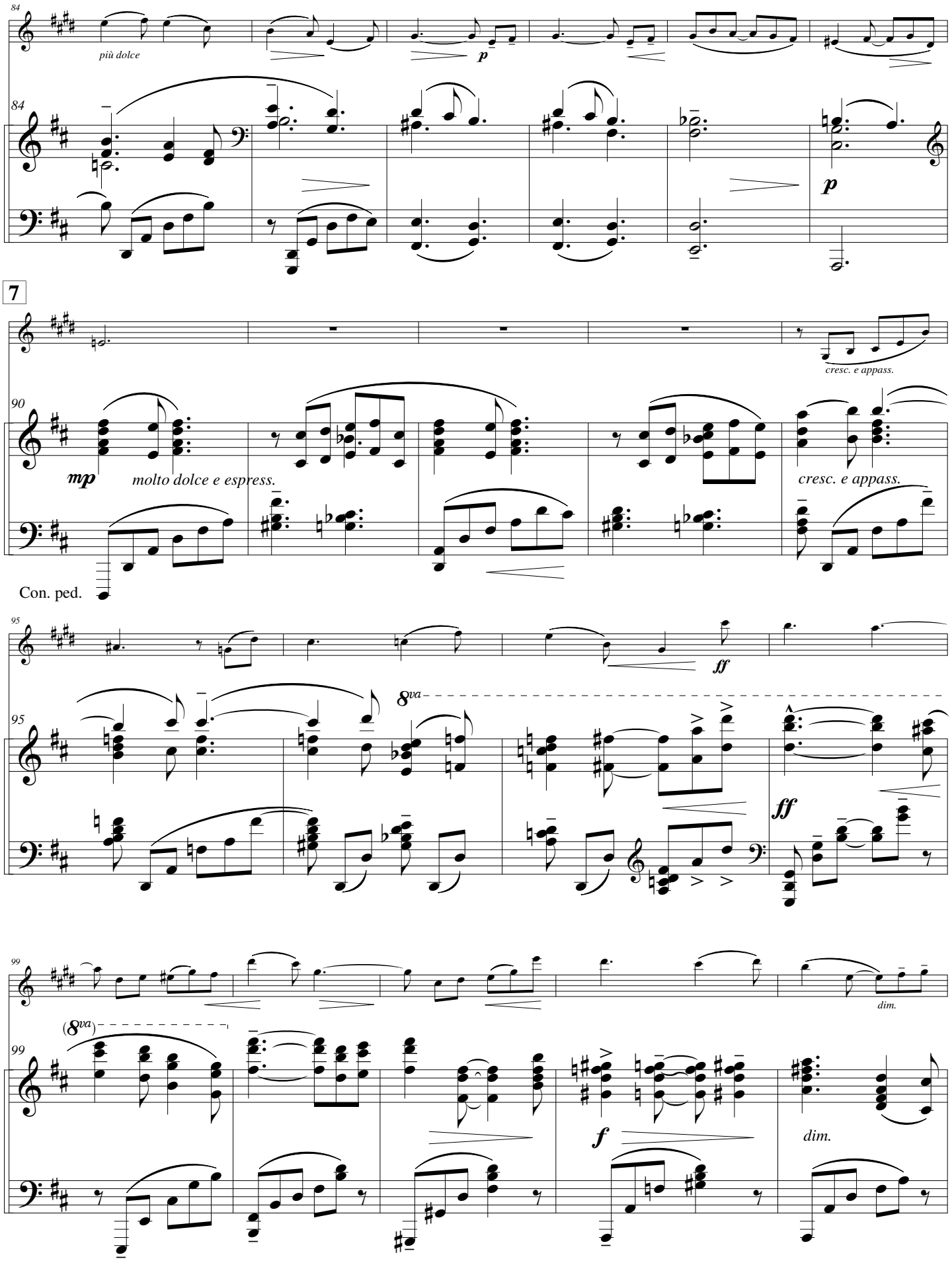
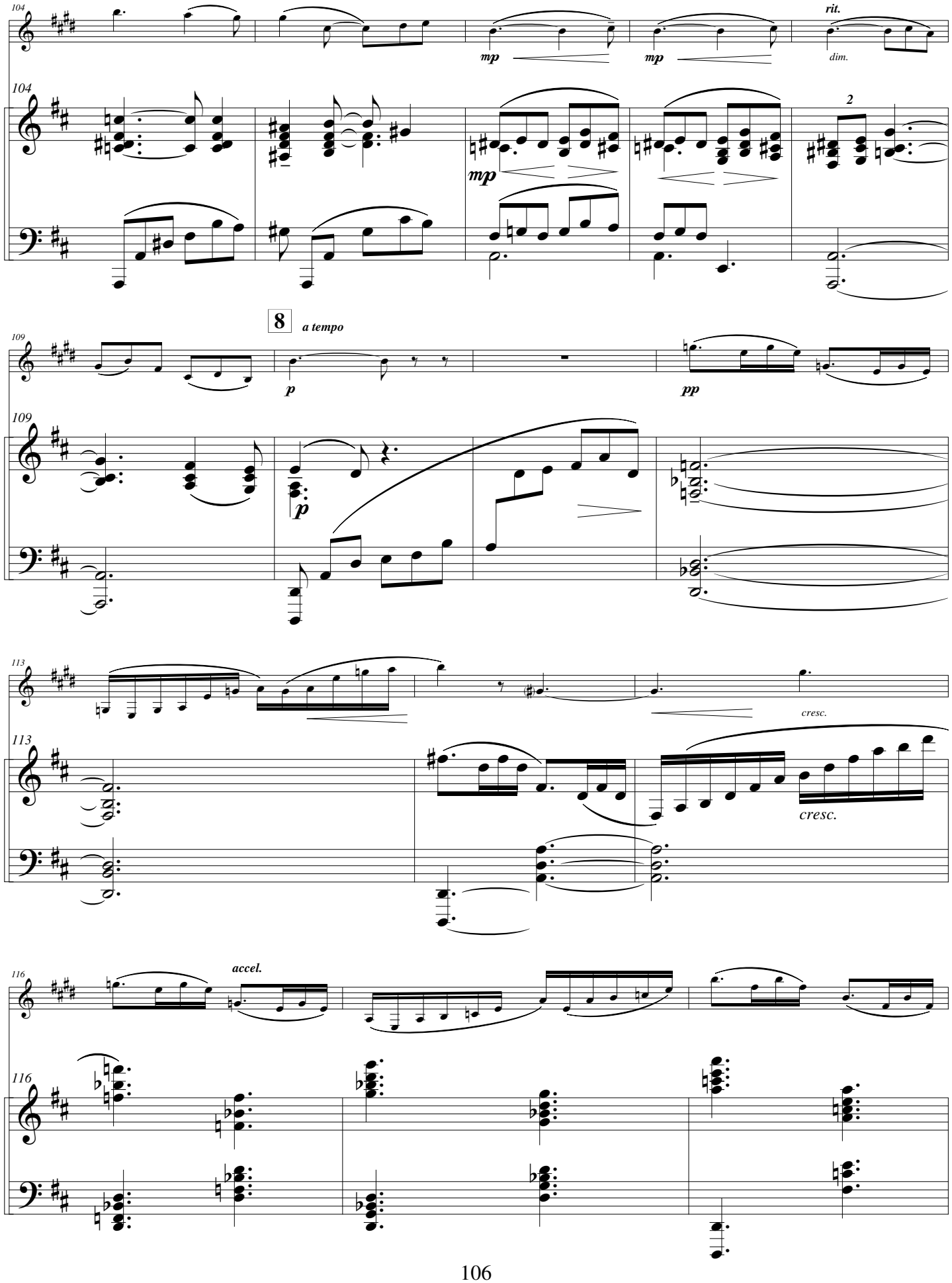

22
cresc.
poco accel.
22
mp
cresc.
Ped.
Poco più allegro ♩. = 88
27
f
mf
27
f appass.
mf
31
f
31
f
mf
34
poco rit.
3
a tempo
mp
34
mp

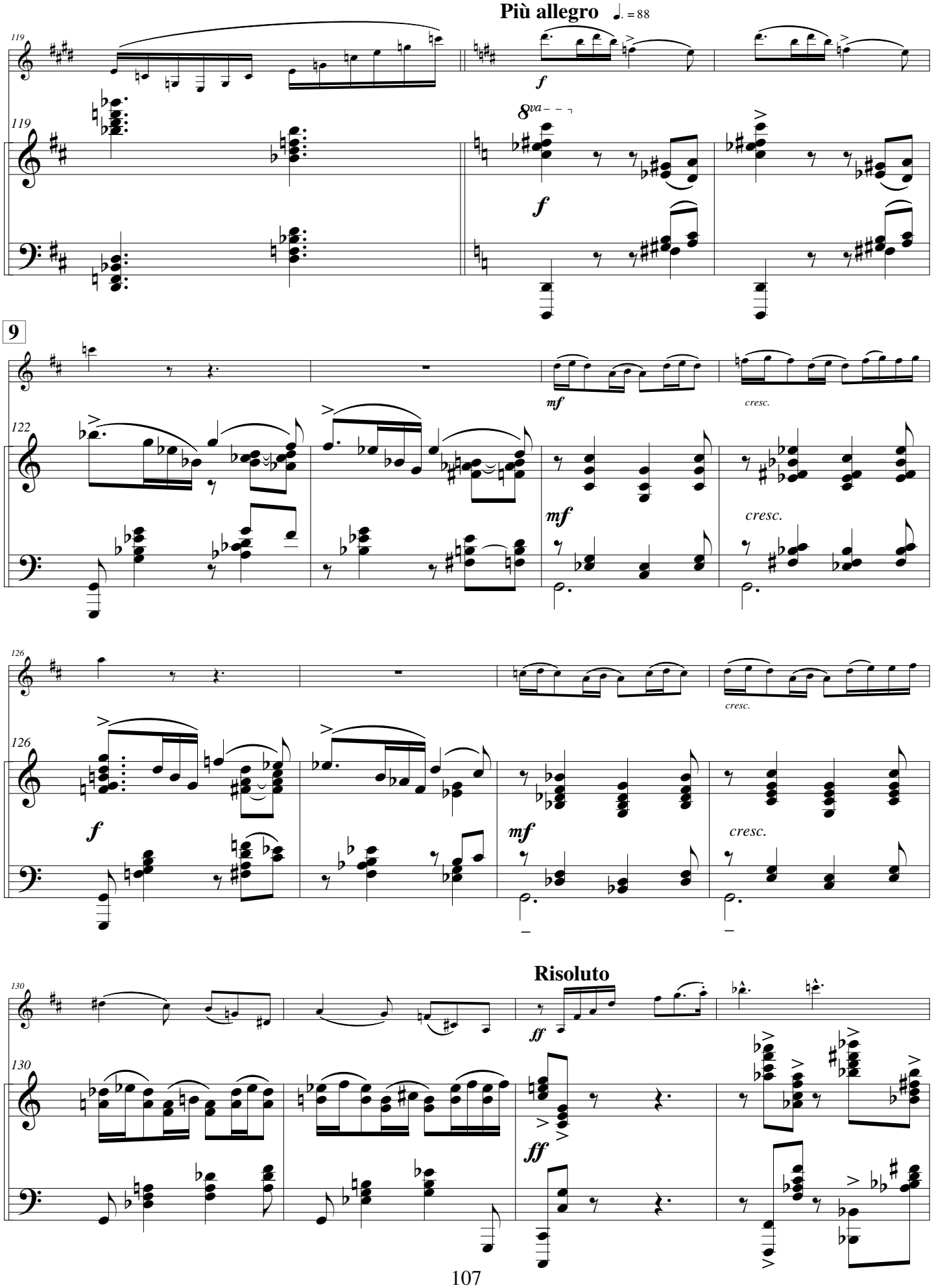

37
p
37
mf
Ped.
Ped.
Ped.
Ped.
40
40
4
mf
cresc.
43
cresc.
Ped.
46
più f
46
f
più f

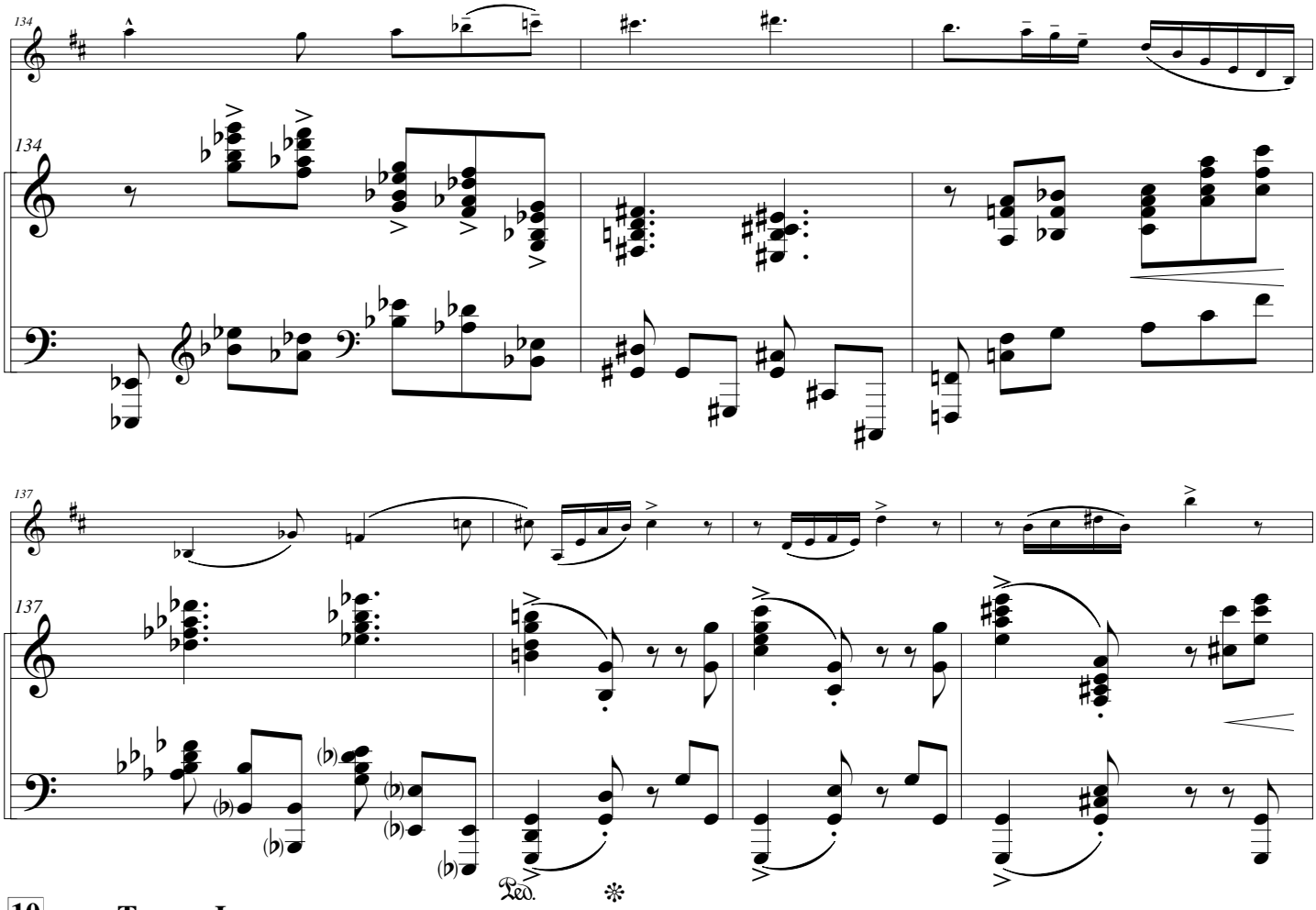

50
brillante
Ped.
Ped.
5
53
56
ff
dim.
dim. molto
ff
dim.
60
p
p


64
poco rit.
mp
mf
64
mp
p
mf
dim.
Tempo I (poco più lento) ♩. = 54
69
dim.
p
p molto espress.
69
Ped.
Ped.
74
cresc.
74
cresc.
79
f appass.
79

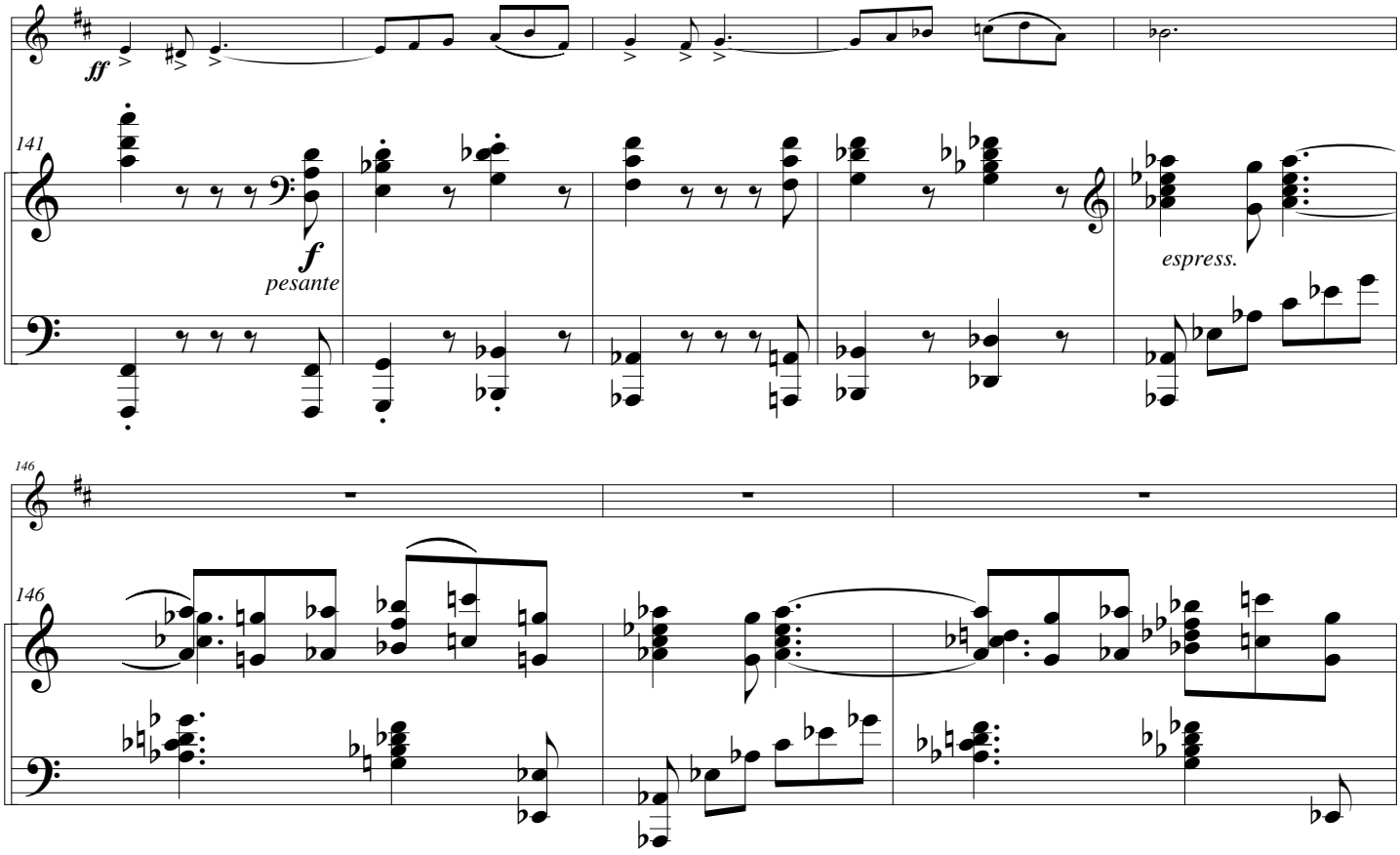

84
più dolce
p
84
p
7
cresc. e appass.
90
mp
molto dolce e espress.
cresc. e appass.
Con. ped.
95
ff
8va
95
ff
99
dim.
(8va)
99
f
dim.

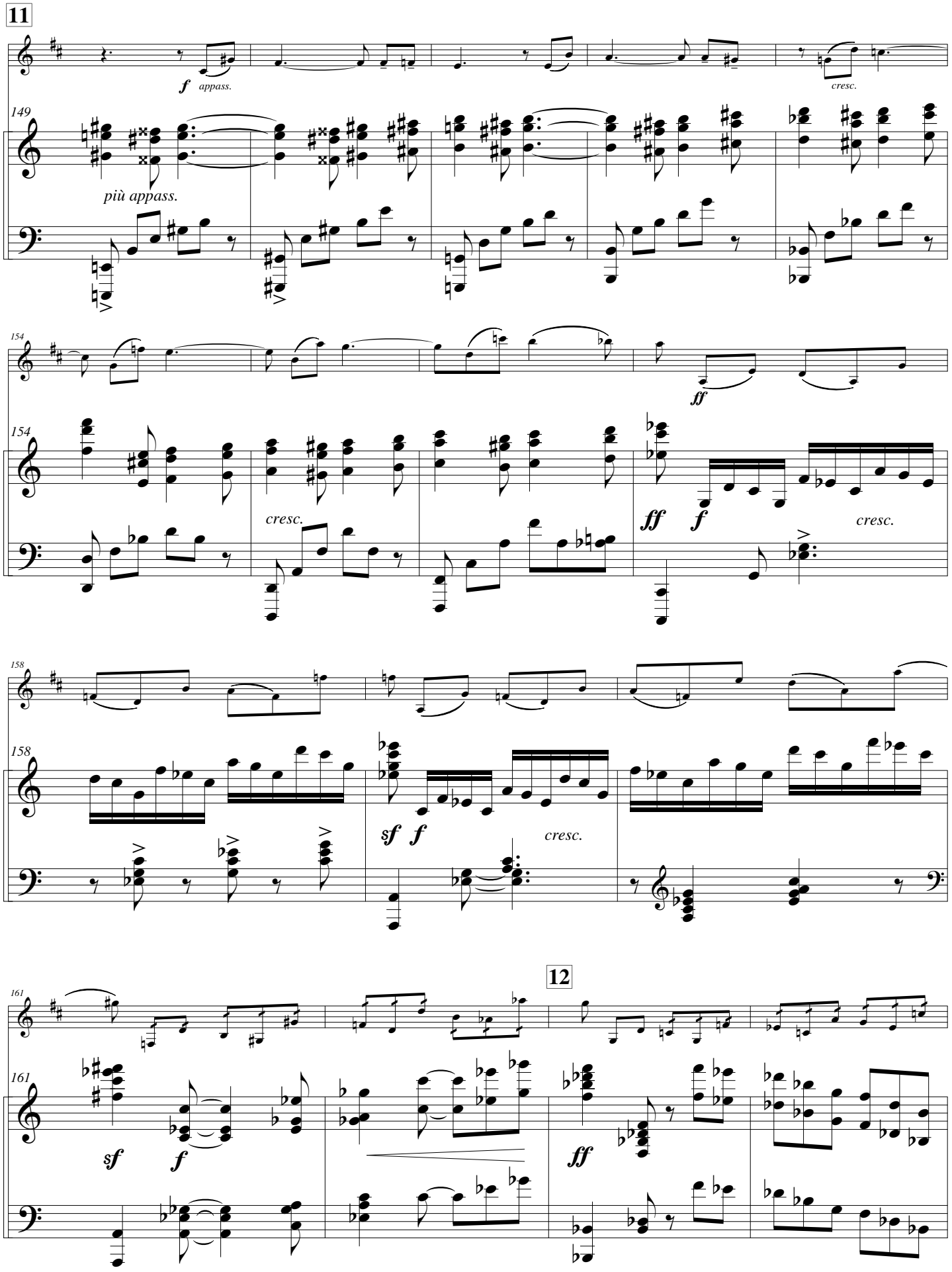

104
mp
mp
rit.
dim.
104
mp
2
8
a tempo
109
p
pp
109
p
113
cresc.
113
cresc.
116
accel.
116

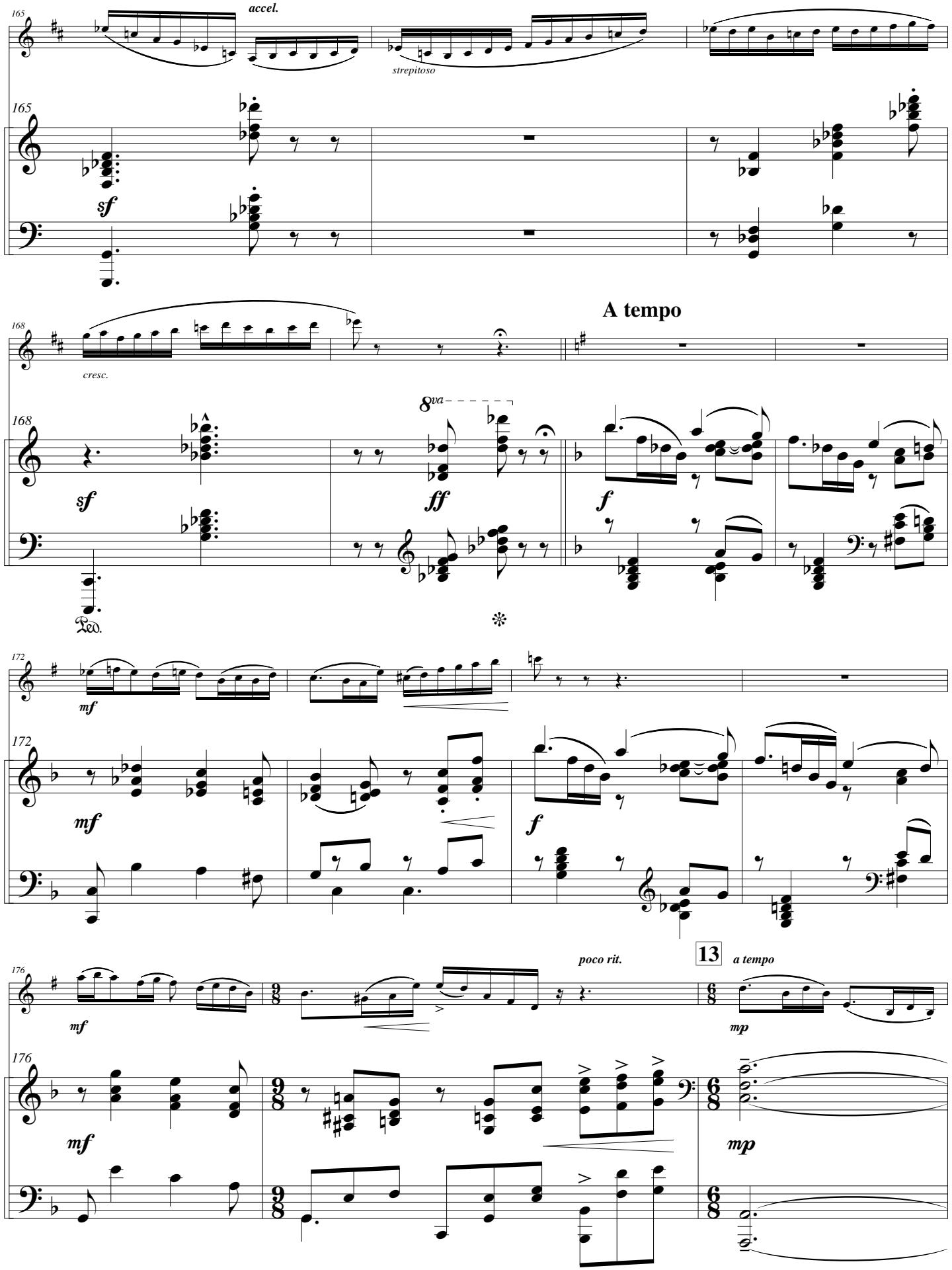

Più allegro ♩. = 88
119
f
8va
9
mf
cresc.
122
126
Risoluto
130
ff

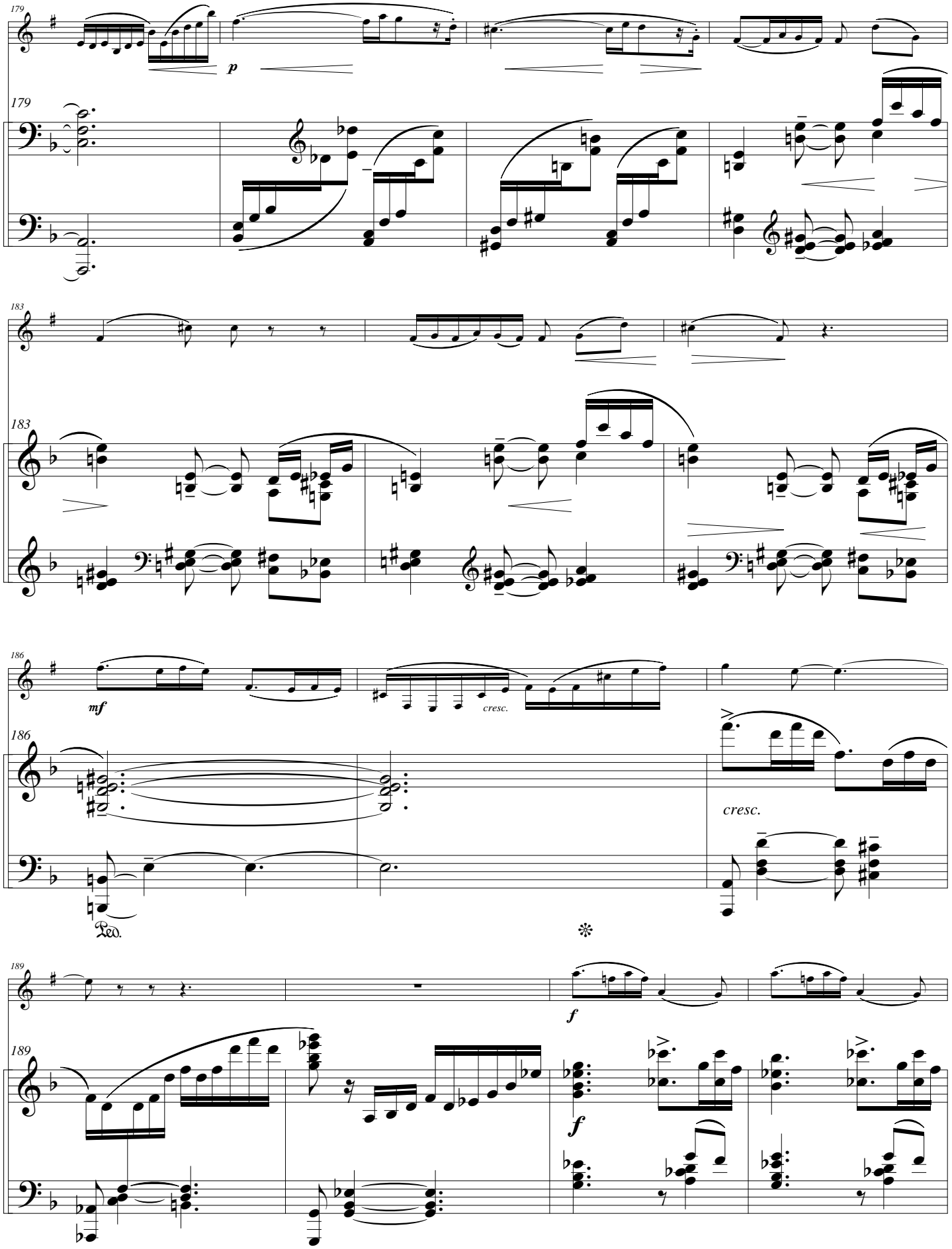


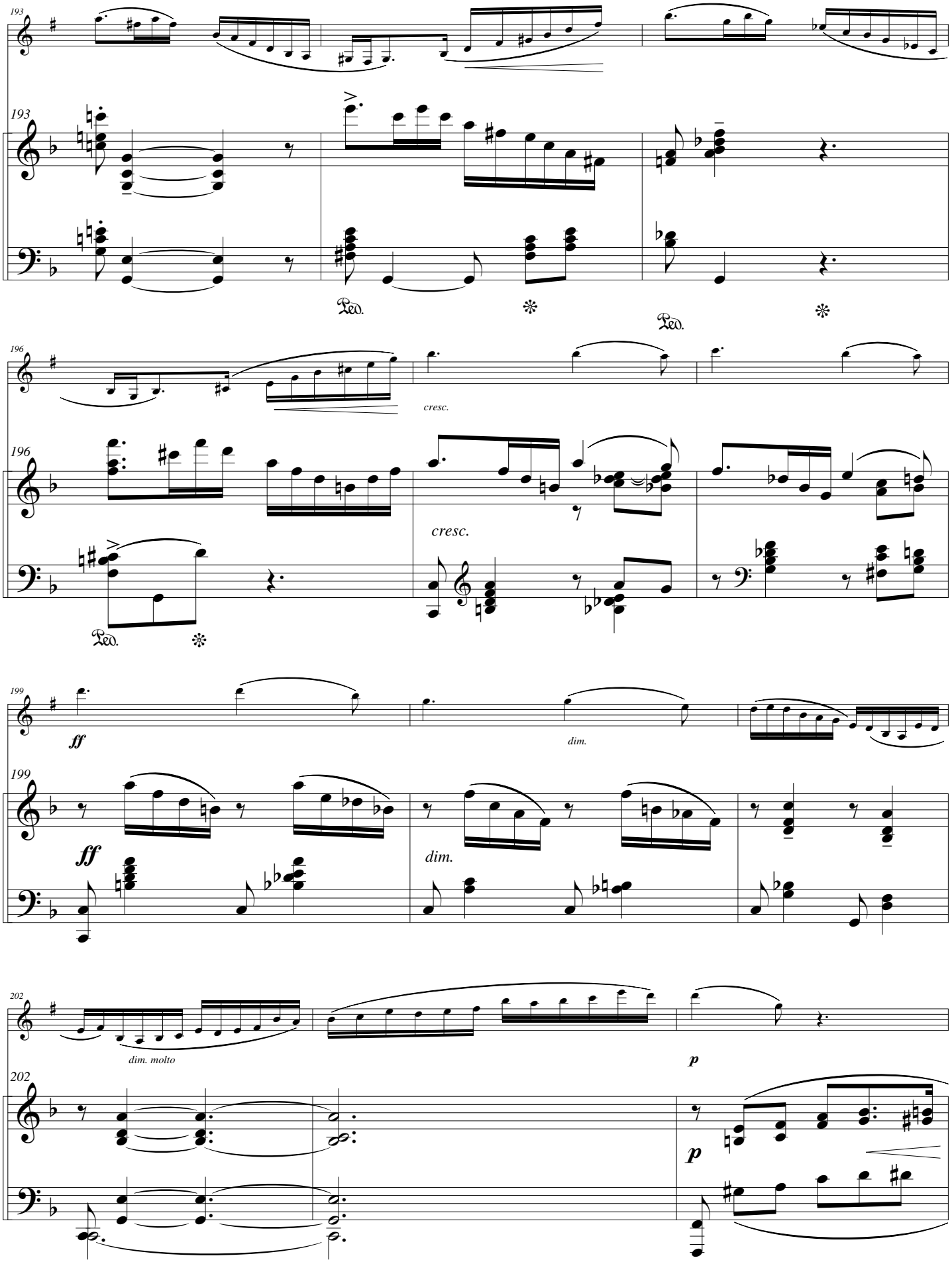
10 **Tempo I**

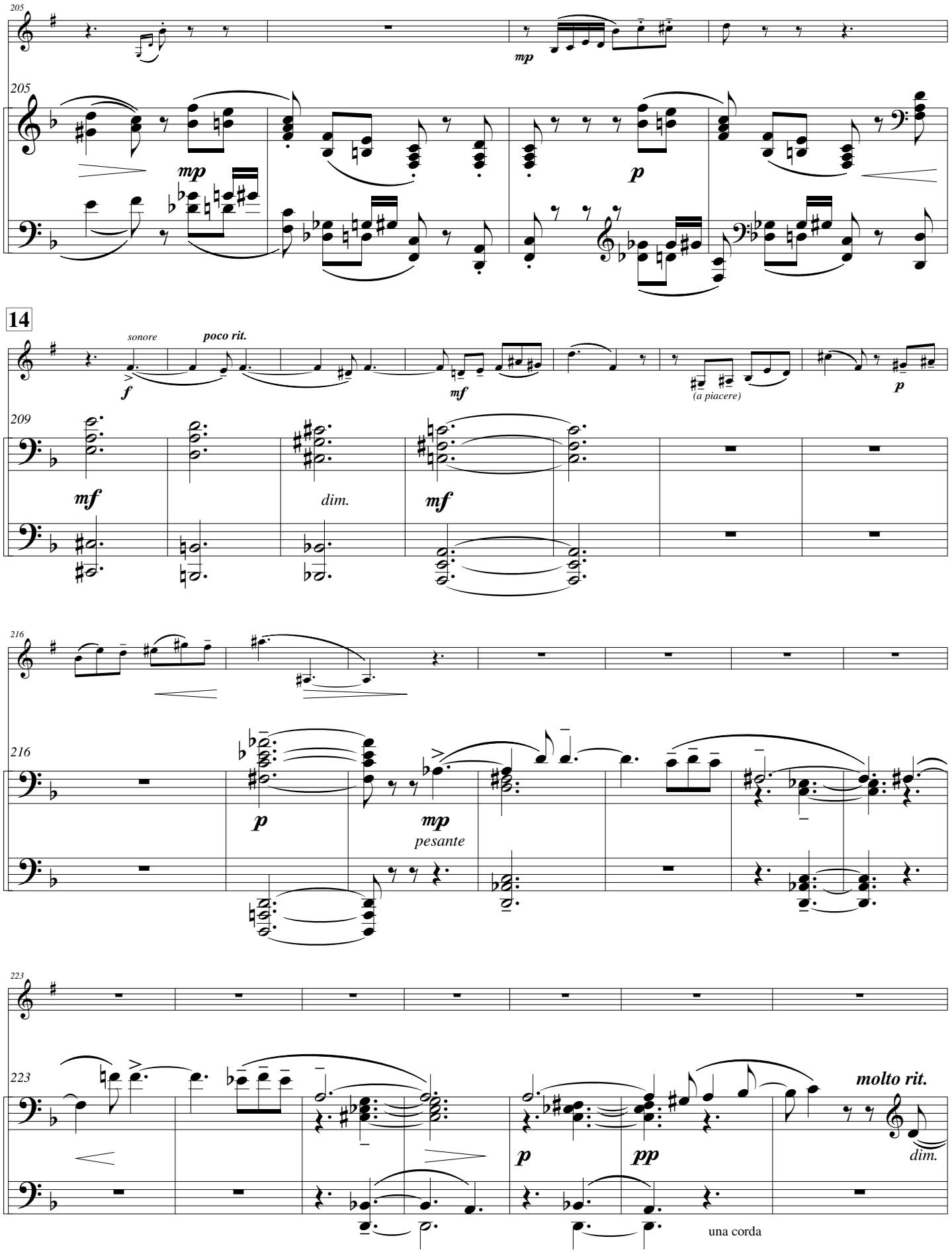


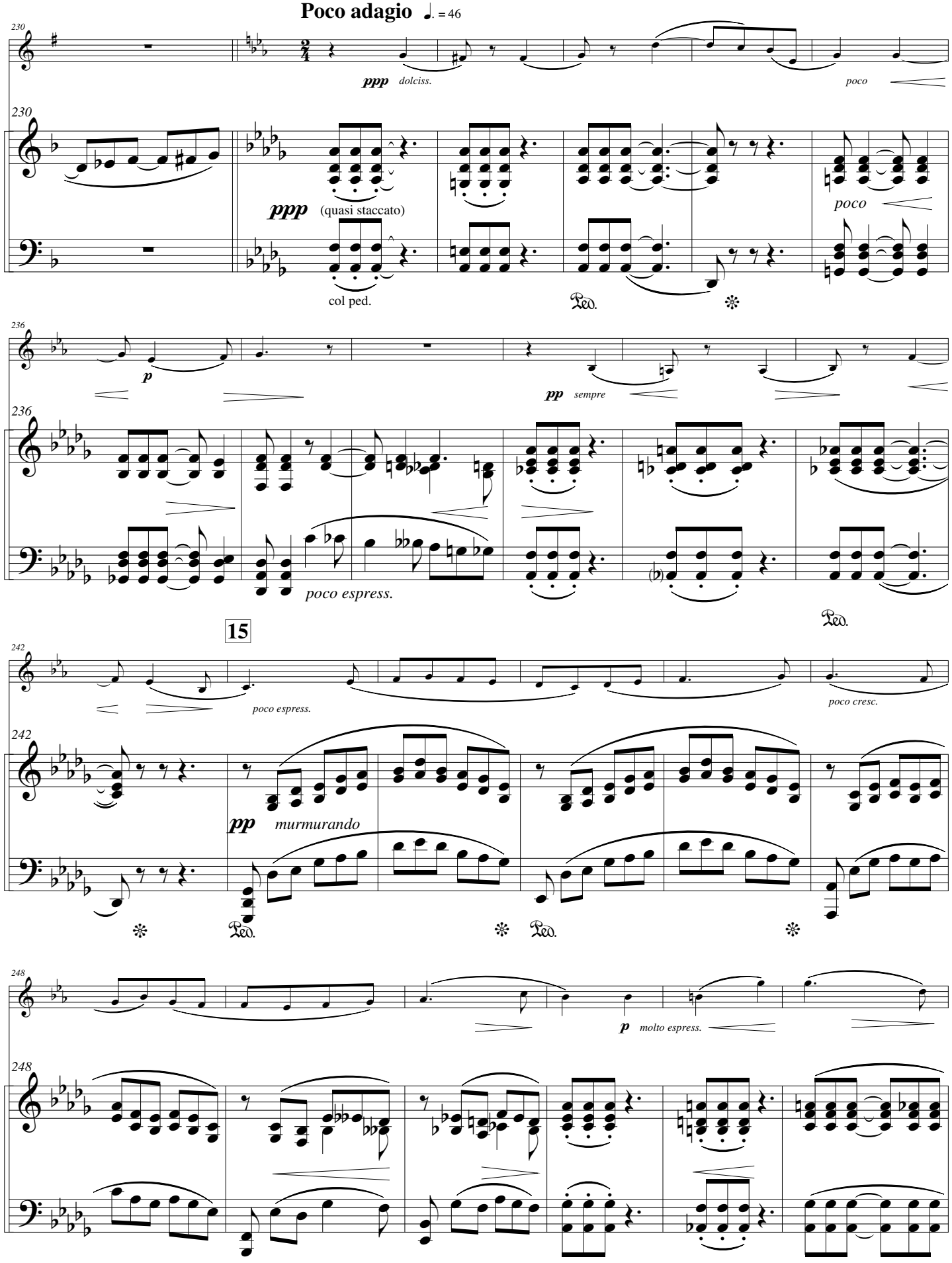

11
f appass.
cresc.
149
più appass.
154
ff
154
cresc.
ff f
cresc.
158
158
sf f
cresc.
12
161
161
sf f
ff

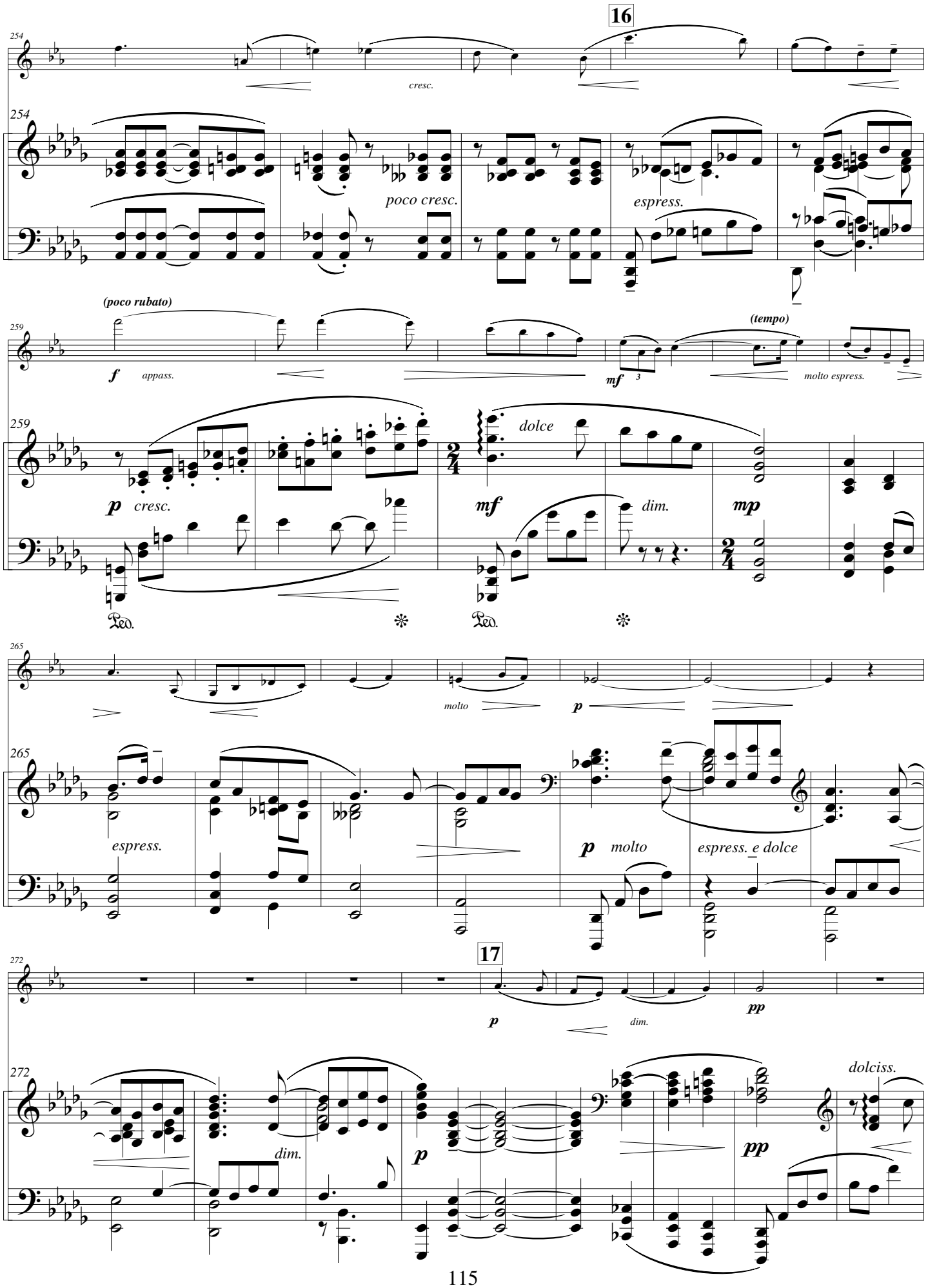

165
accel.
strepitoso
165
sf
A tempo
168
cresc.
168
8va
sf
ff
f
Ped.
172
mf
172
mf
f
176
poco rit.
13
a tempo
mf
mp
176
mf
mp

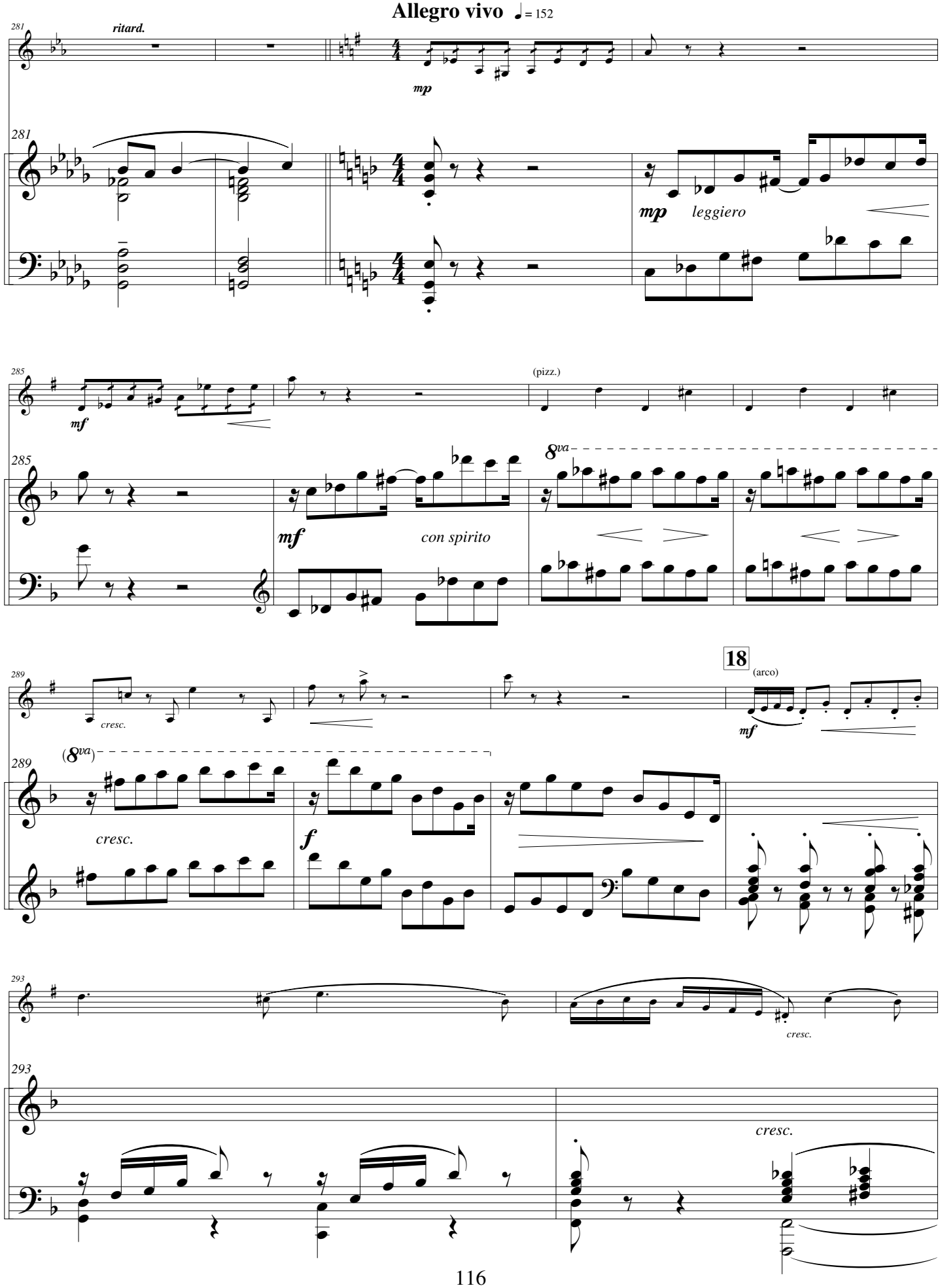

179
p
179
183
183
186
mf
cresc.
186
cresc.
Ped.
189
f
189
f

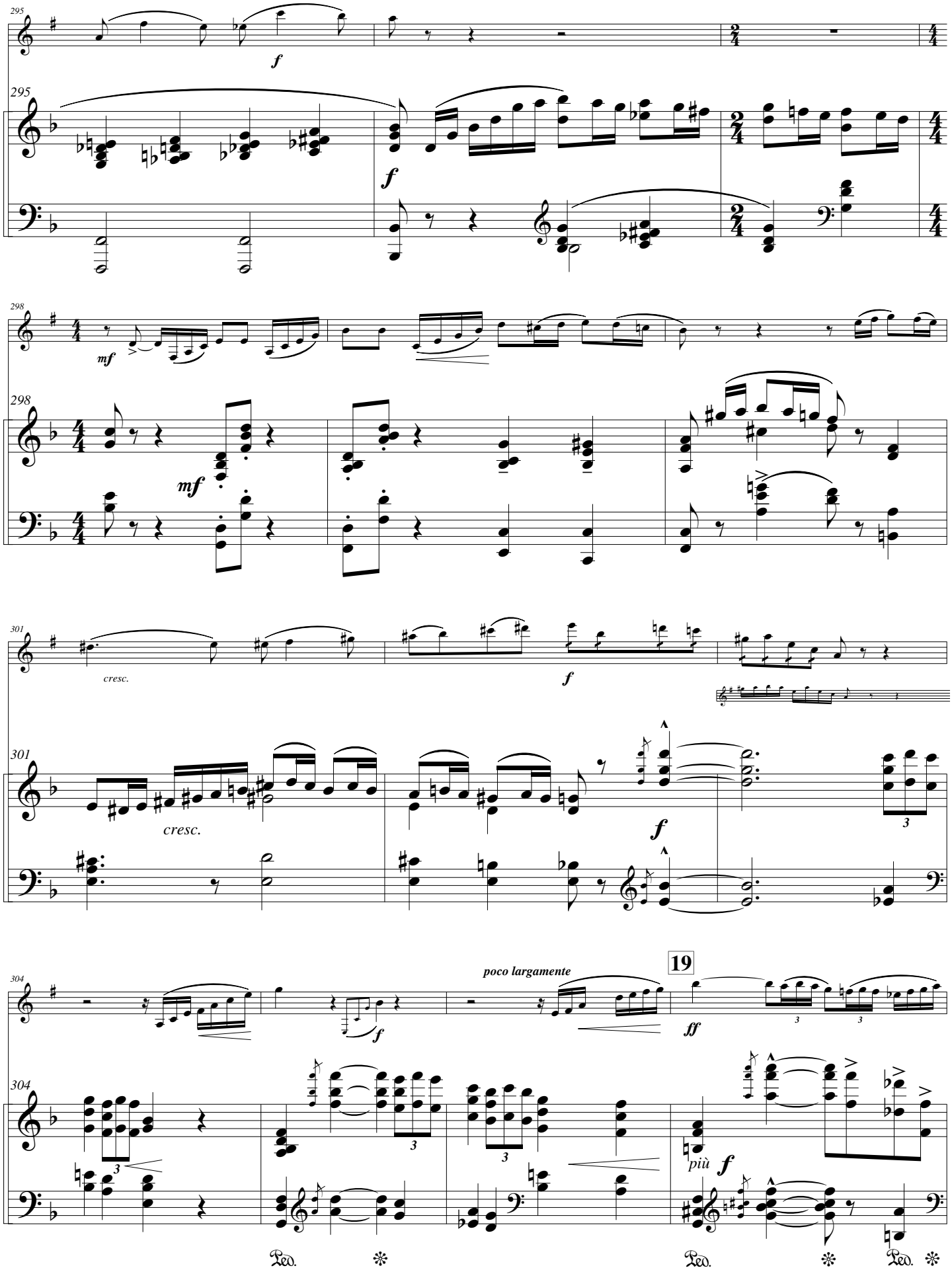

193
193
Ped.
Ped.
196
196
cresc.
cresc.
Ped.
199
199
ff
dim.
ff
dim.
202
202
dim. molto
p
p

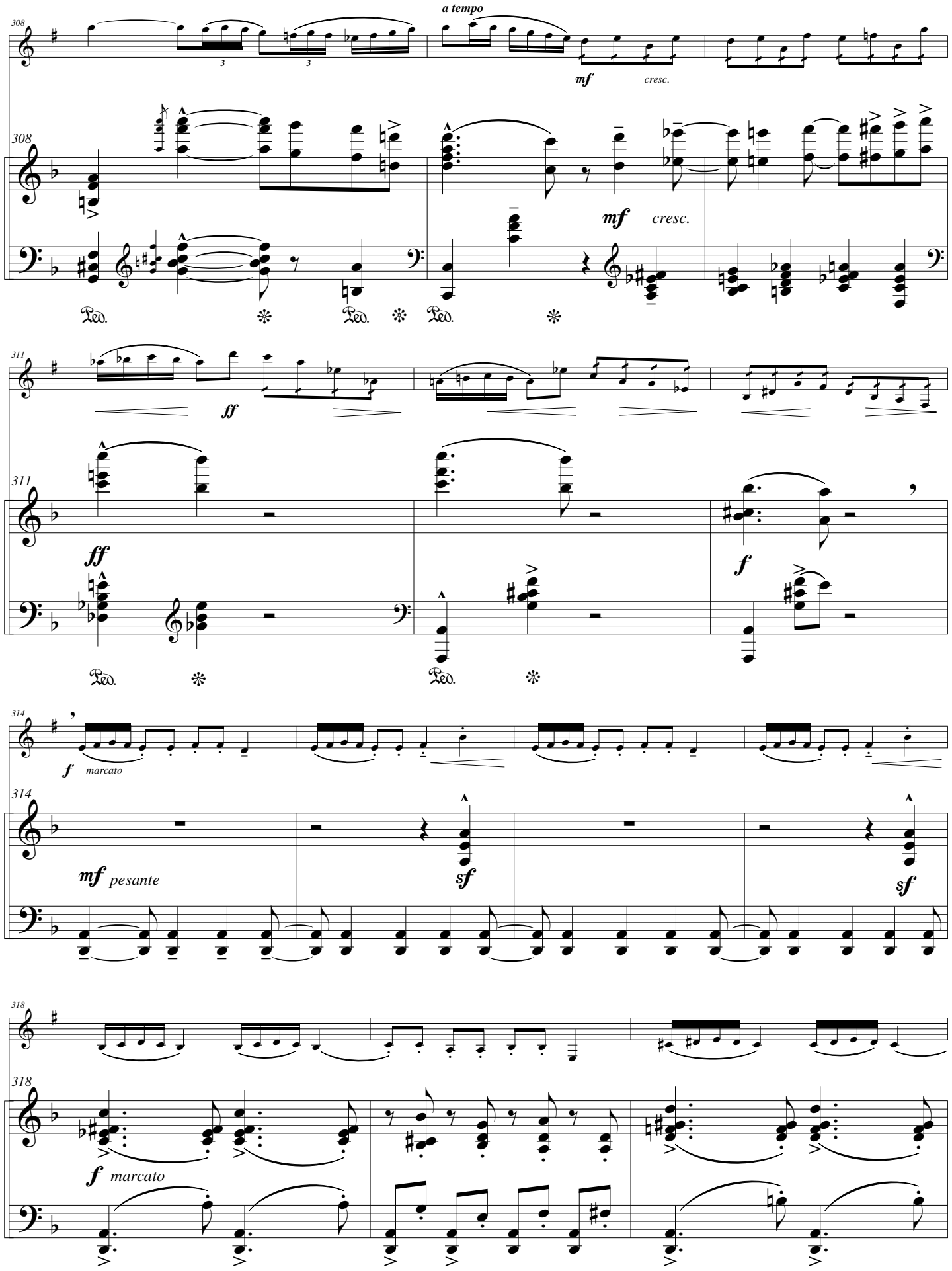

205
mp
205
mp
p
14
sonore
poco rit.
f
mf
(a piacere)
p
209
mf
dim.
mf
216
p
mp
pesante
216
223
molto rit.
p
pp
dim.
una corda
223

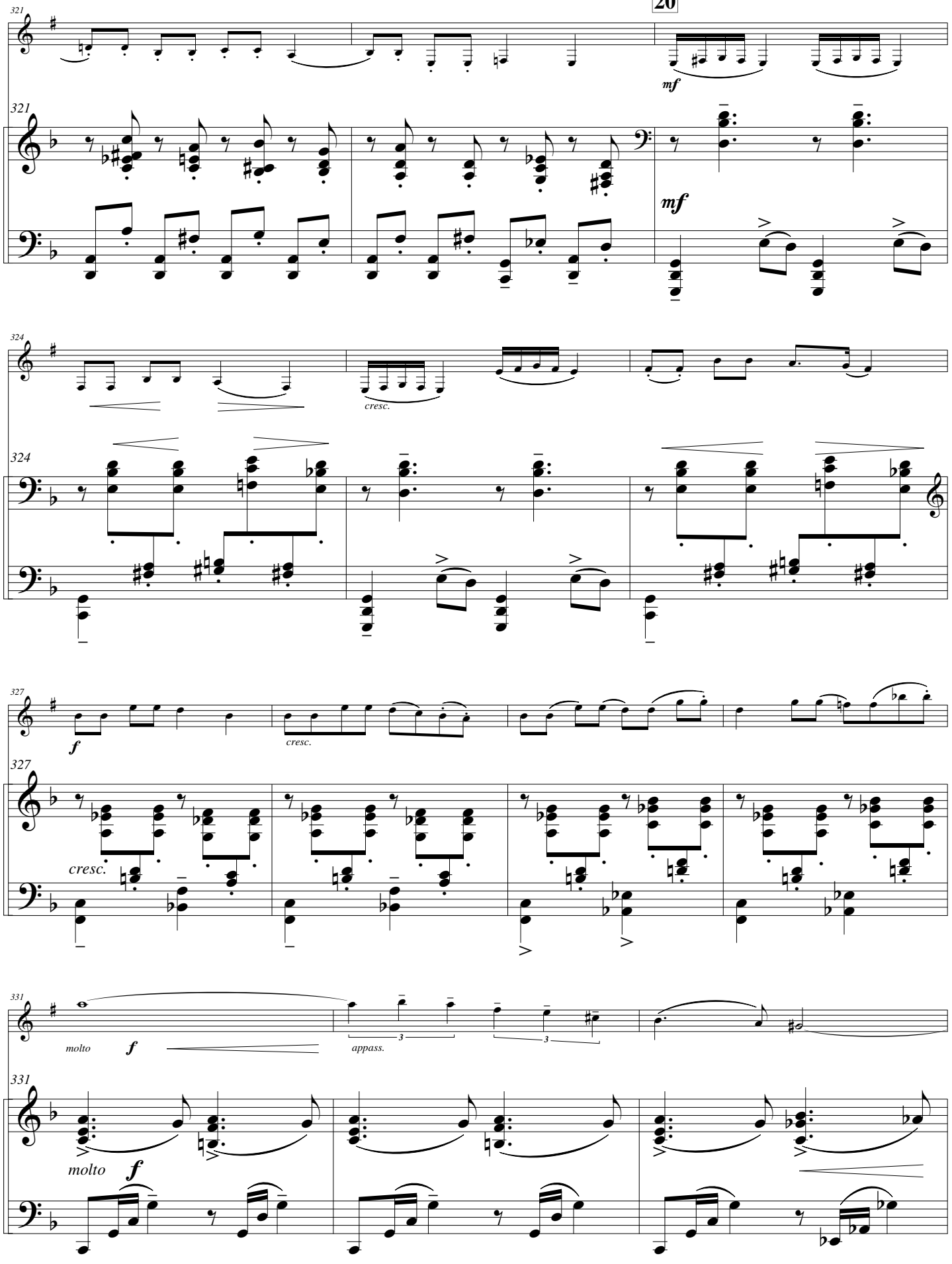

Poco adagio ♩. = 46
230
ppp dolciss.
poco
230
ppp (quasi staccato)
col ped.
poco
236
p
pp sempre
236
poco espress.
15
242
poco espress.
poco cresc.
242
pp murmurando
248
p molto espress.
248

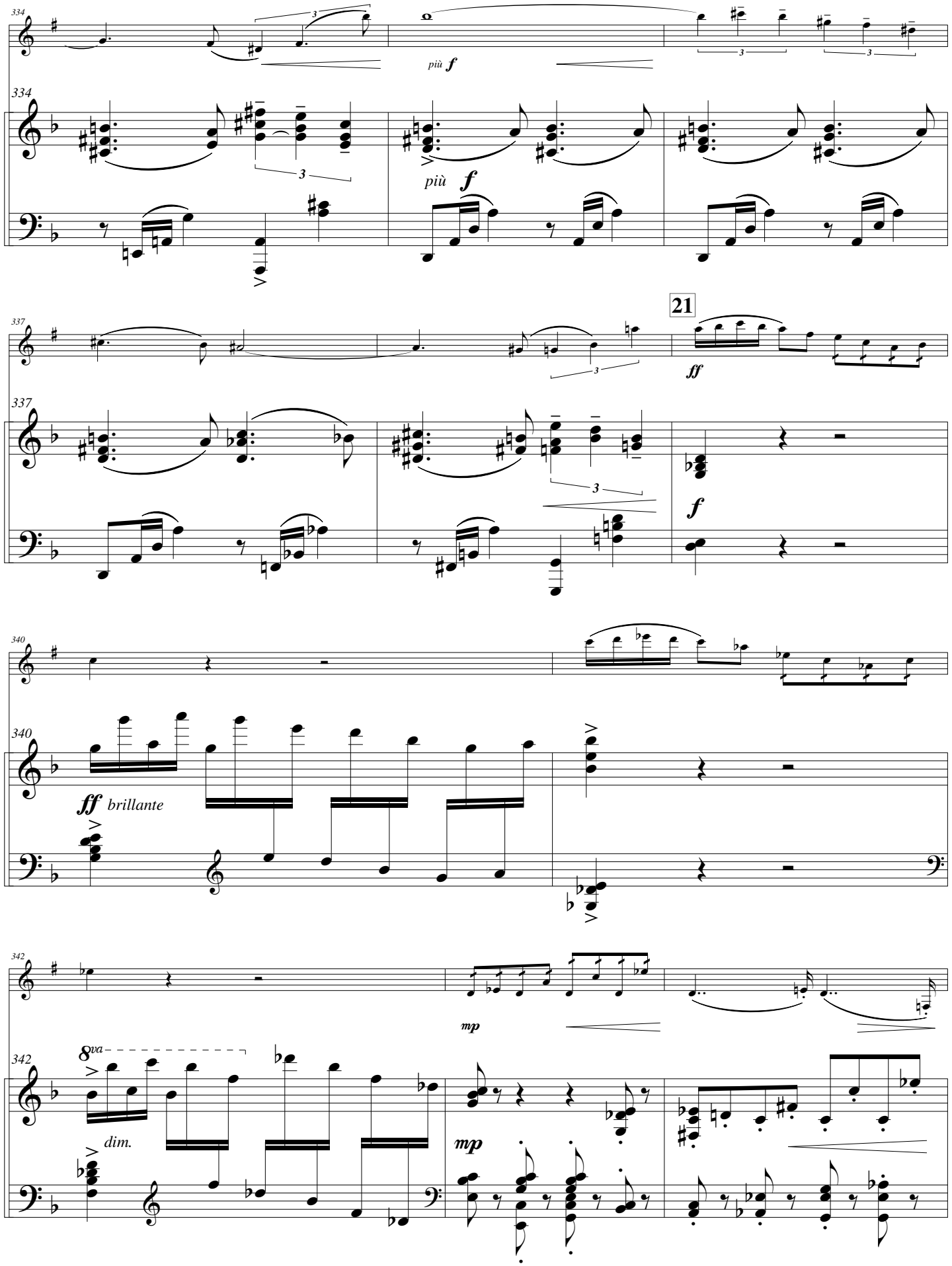

16
254
cresc.
254
poco cresc.
espress.
(poco rubato)
259
f
appass.
mf
(tempo)
molto espress.
259
p
cresc.
dolce
mf
dim.
mp
Ped.
Ped.
265
molto
p
265
espress.
p
molto
espress. e dolce
17
272
p
dim.
pp
272
dim.
p
pp
dolciss.

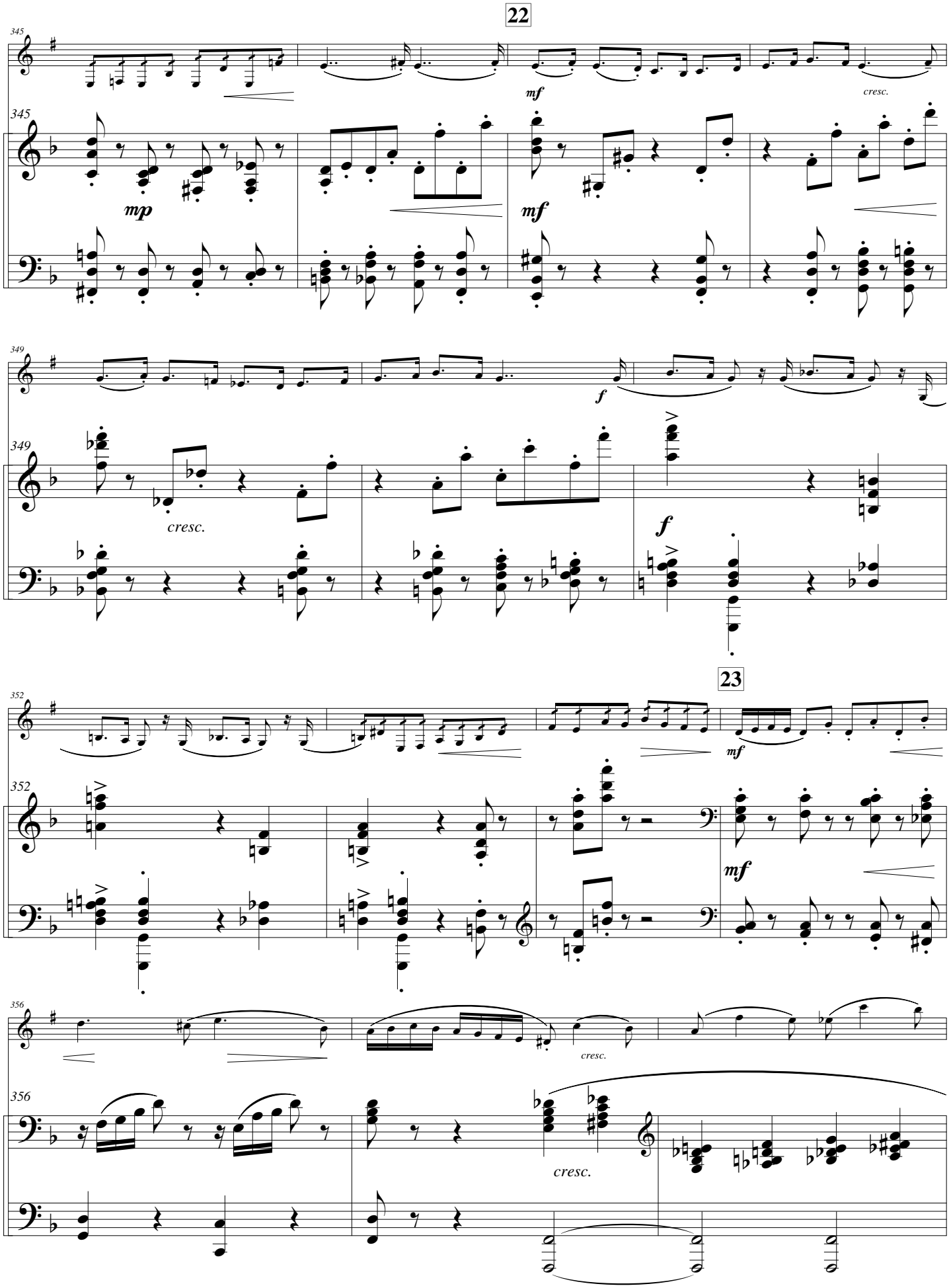

Allegro vivo ♩= 152
281
ritard.
mp
281
mp
leggiero
285
mf
(pizz.)
285
mf
con spirito
8va
289
cresc.
18
(arco)
mf
289
(8va)
cresc.
f
293
cresc.
293
cresc.

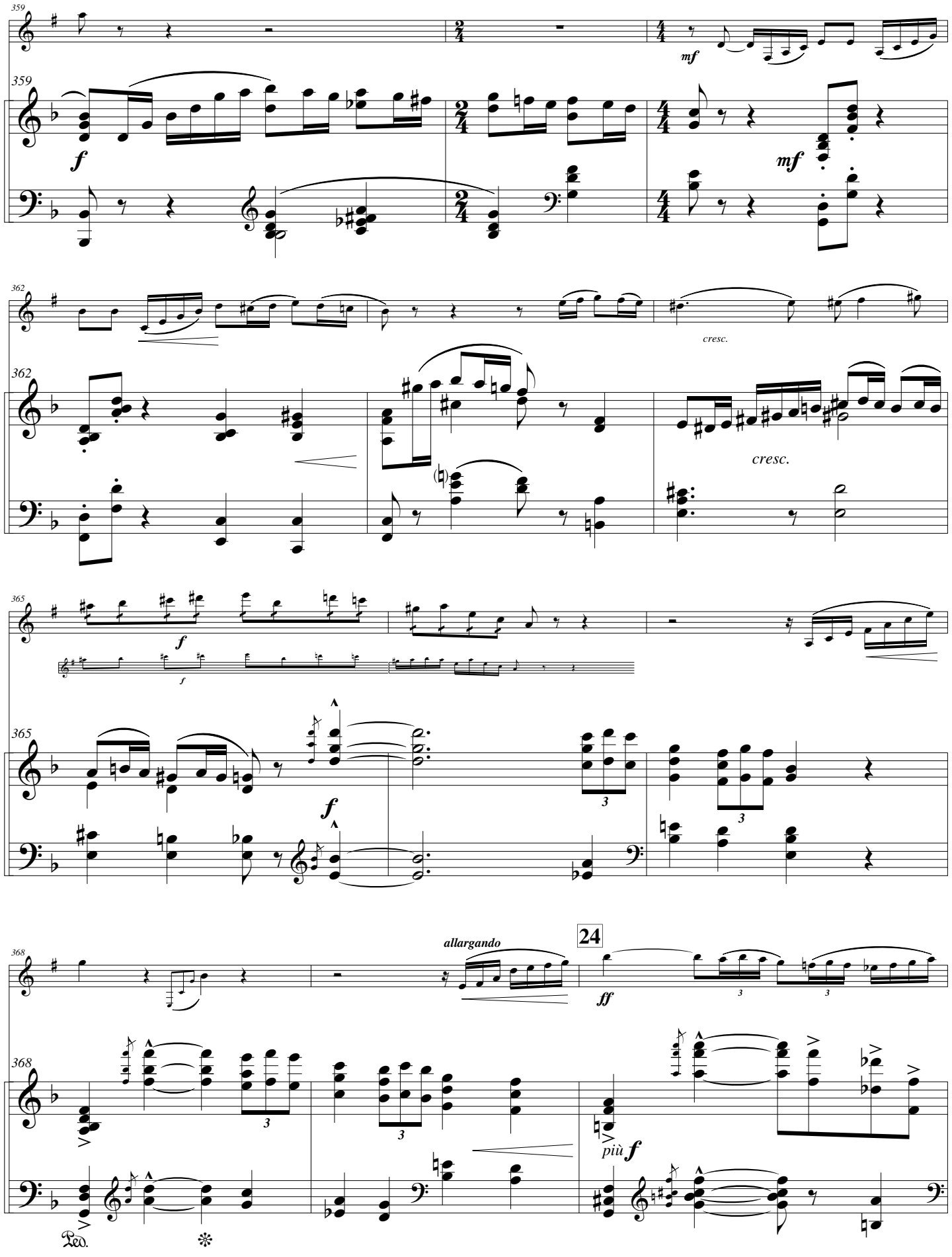

295
f
295
f
298
mf
298
mf
301
cresc.
f
301
cresc.
f
304
poco largamente
19
f
ff
304
3
3
3
più
f
Ped.
Ped.
Ped.

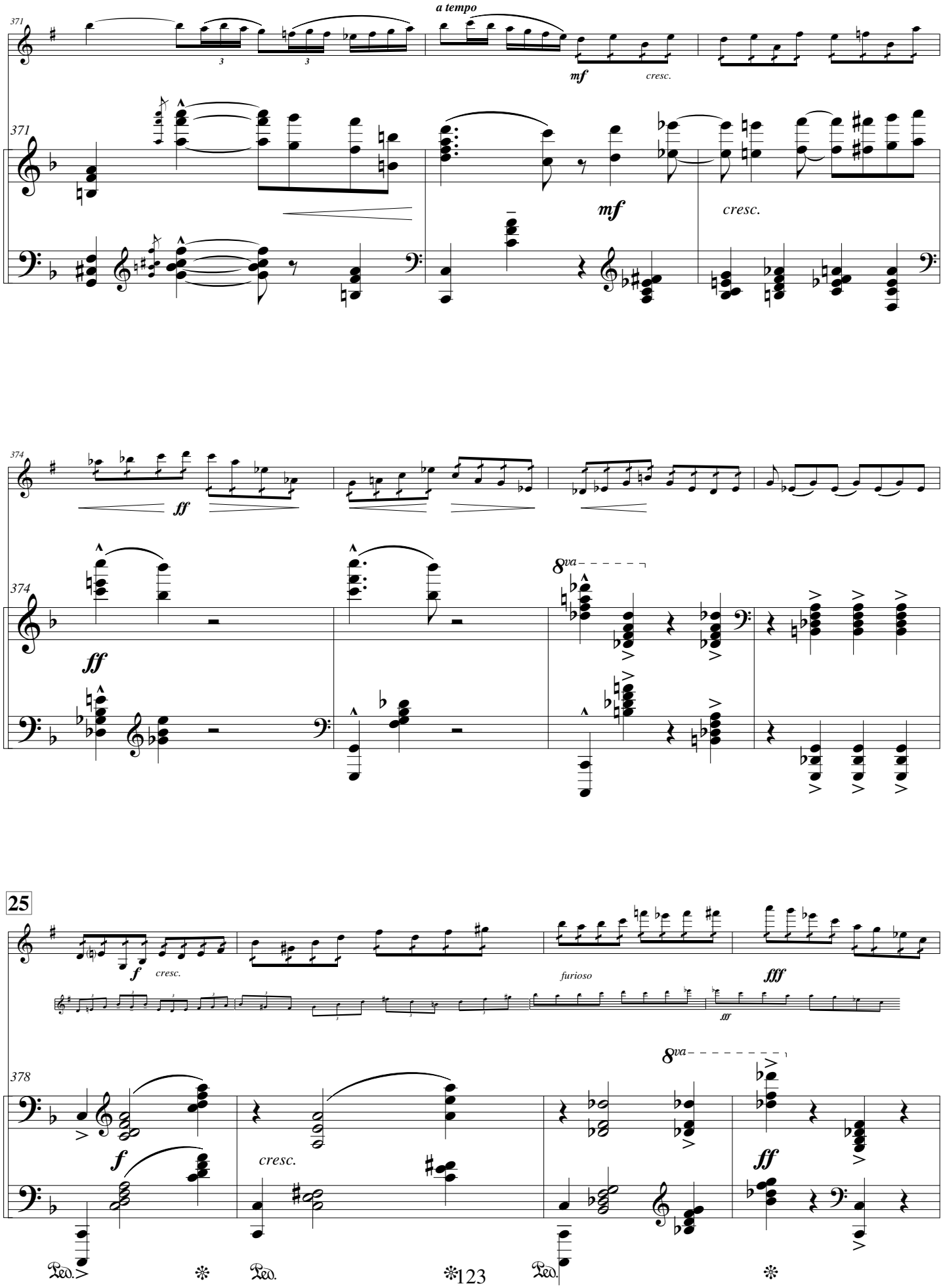

a tempo
mf
cresc.
mf
cresc.
ff
ff
f
f
marcato
mf
pesante
sf
sf
f
marcato

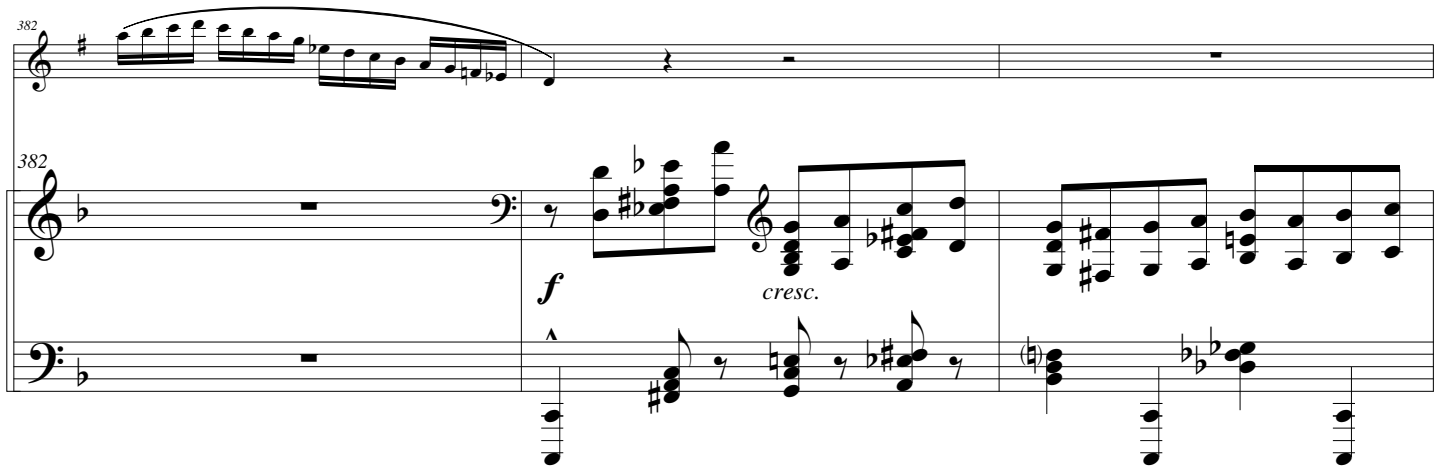

321
mf
321
mf
324
cresc.
324
327
f
cresc.
327
cresc.
331
molto
f
appass.
331
molto
f


334
più f
334
più f
337
21
ff
337
f
340
ff brillante
340
342
mp
8va
dim.
342
mp

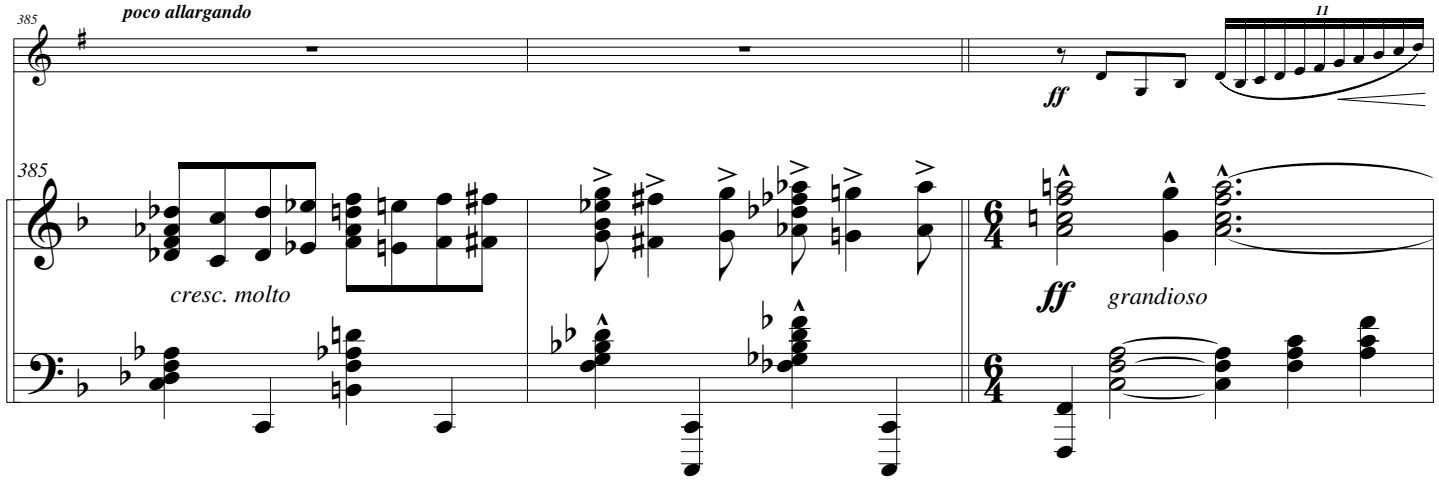

22
345
mf
cresc.
345
mp
mf
349
f
349
cresc.
f
23
352
mf
352
mf
356
cresc.
356
cresc.

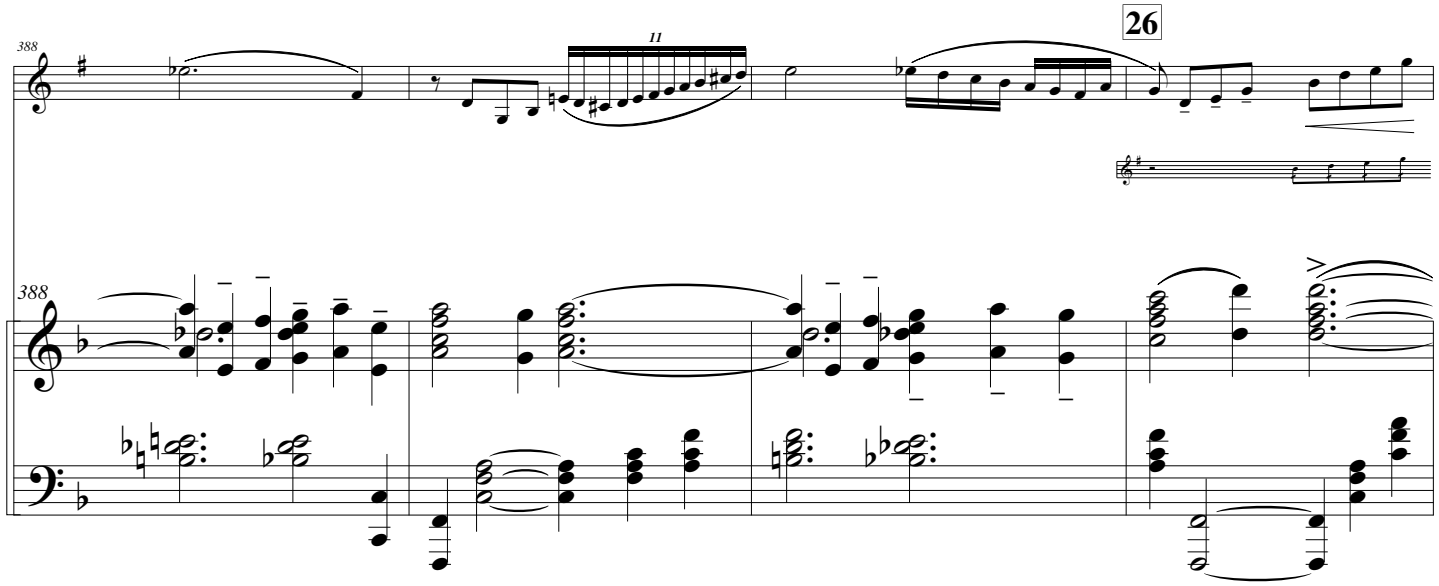

359
359
mf
f
mf
362
362
cresc.
cresc.
365
365
f
f
f
368
368
allargando
24
ff
più f
Ped.

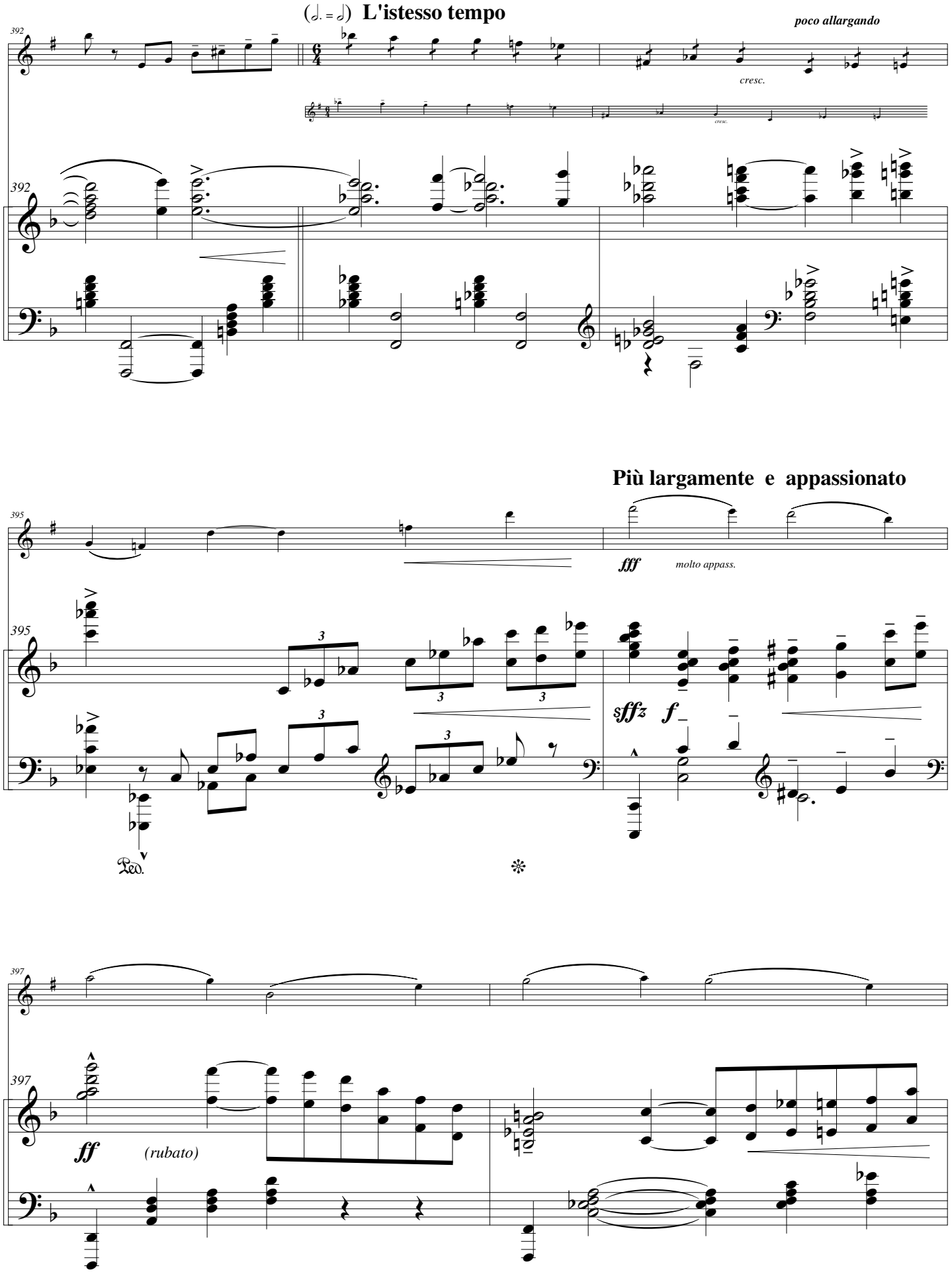

371
a tempo
mf
cresc.
371
mf
cresc.
374
ff
374
ff
8va
25
f
cresc.
furioso
fff
fff
378
8va
f
cresc.
ff
Ped.
Ped.
Ped.



(♩. = ♩ **ma poco più largamente** ♩ = 72)






(𝅗𝅥. = 𝅗𝅥) L'istesso tempo
poco allargando
cresc.
392
Più largamente e appassionato
395
fff
molto appass.
sffz
f
Ped.
397
ff
(rubato)

399

f *cresc.*

cresc. appass. *molto pesante*

8vb

Molto allegro ♩ = 92

rit.

403

ff

408

Maestoso

f *ff* *marcatiss.*

411

sf *furioso*

sffz

8va

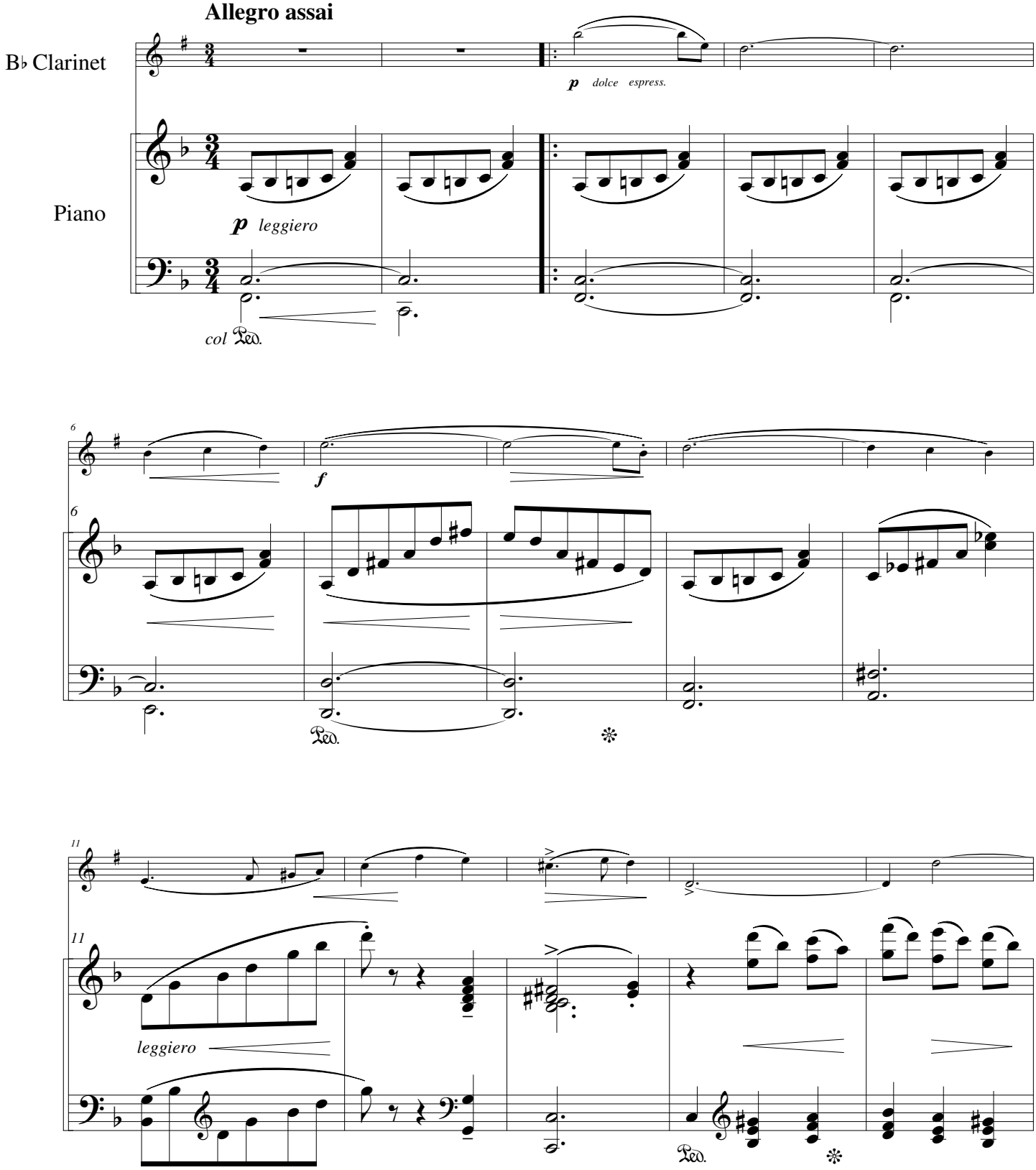
Sonata No. 2

for viola and piano

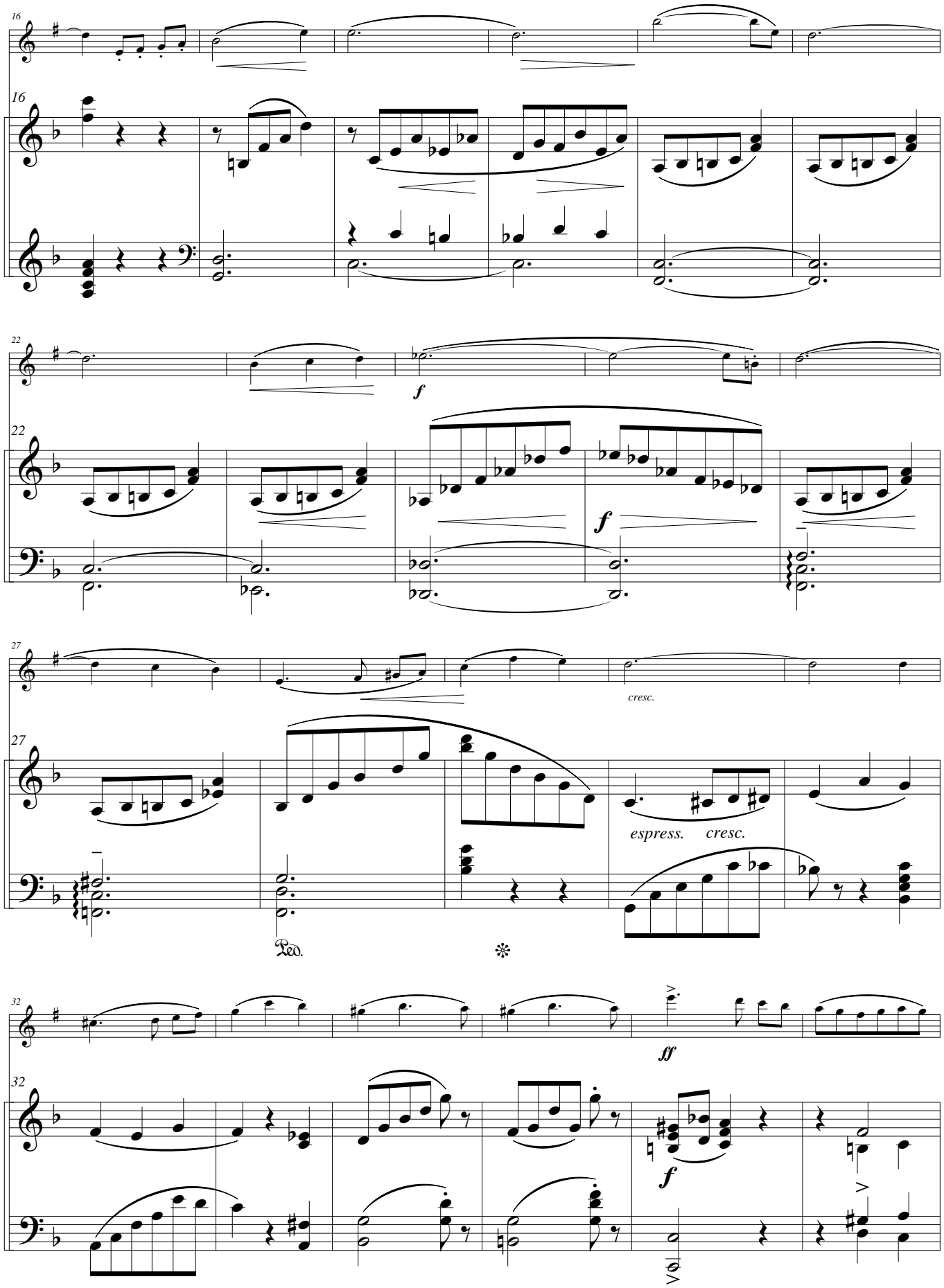
transcribed for clarinet

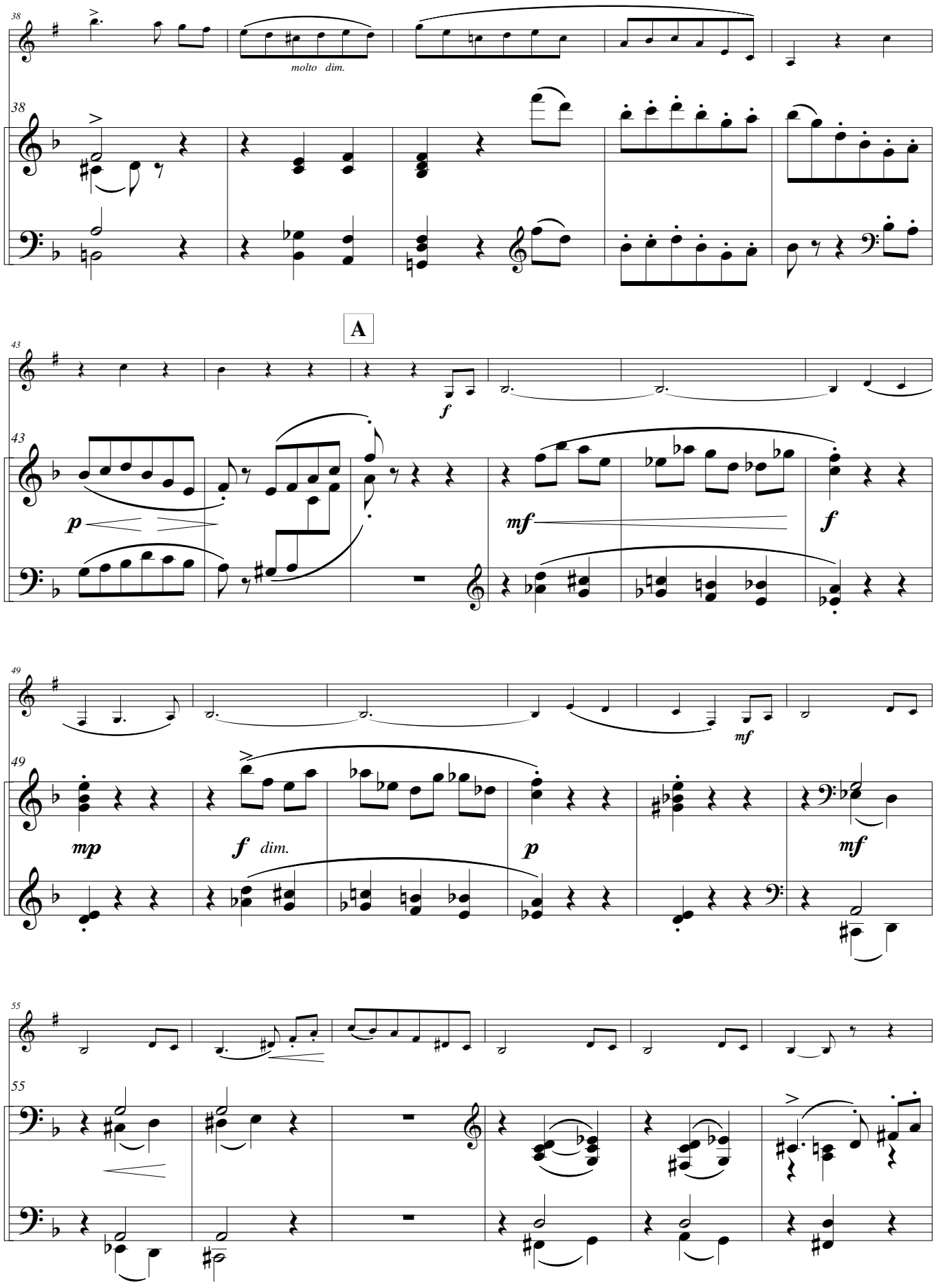
York Bowen

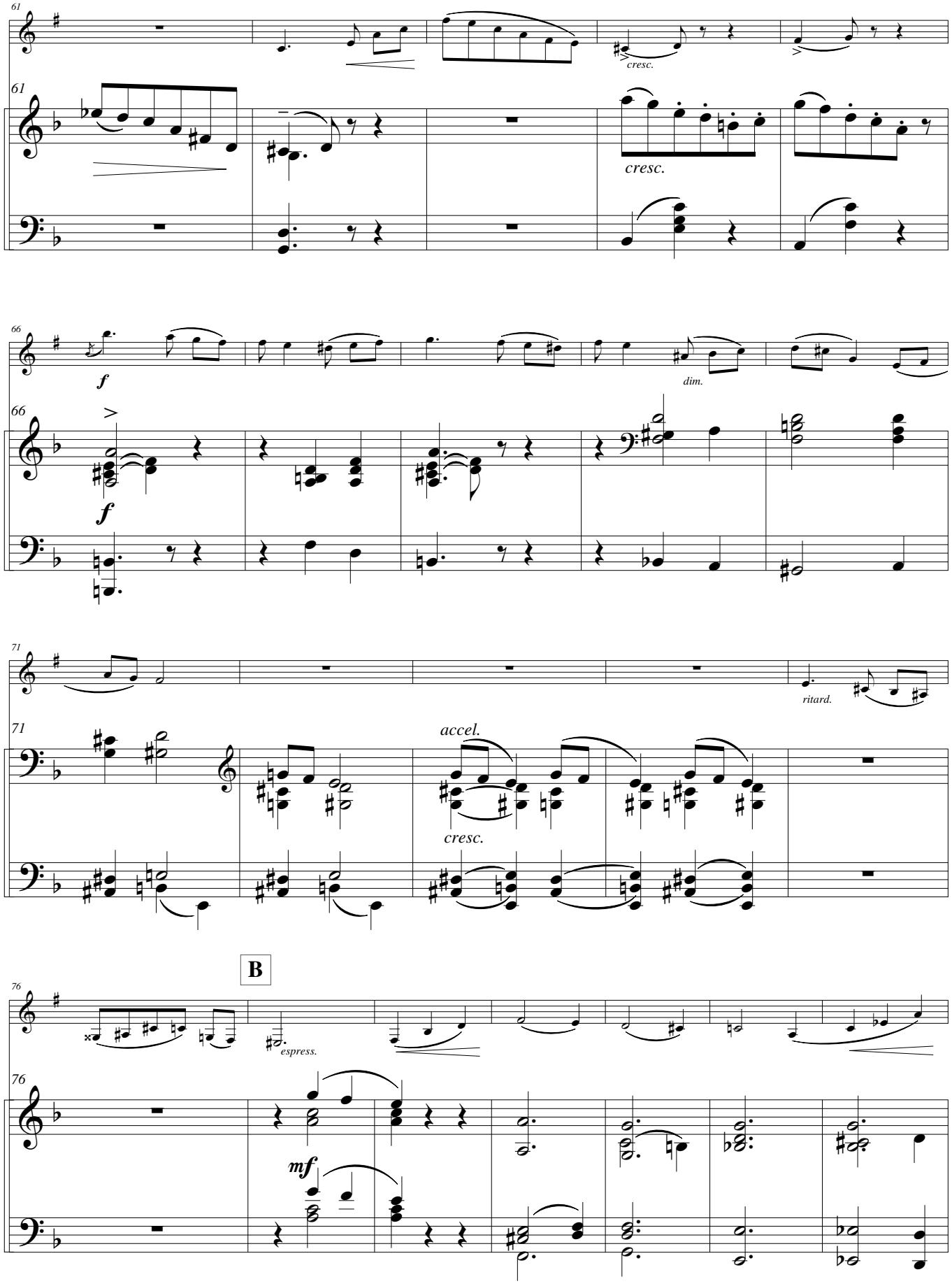
arr. Andrew DeBoer

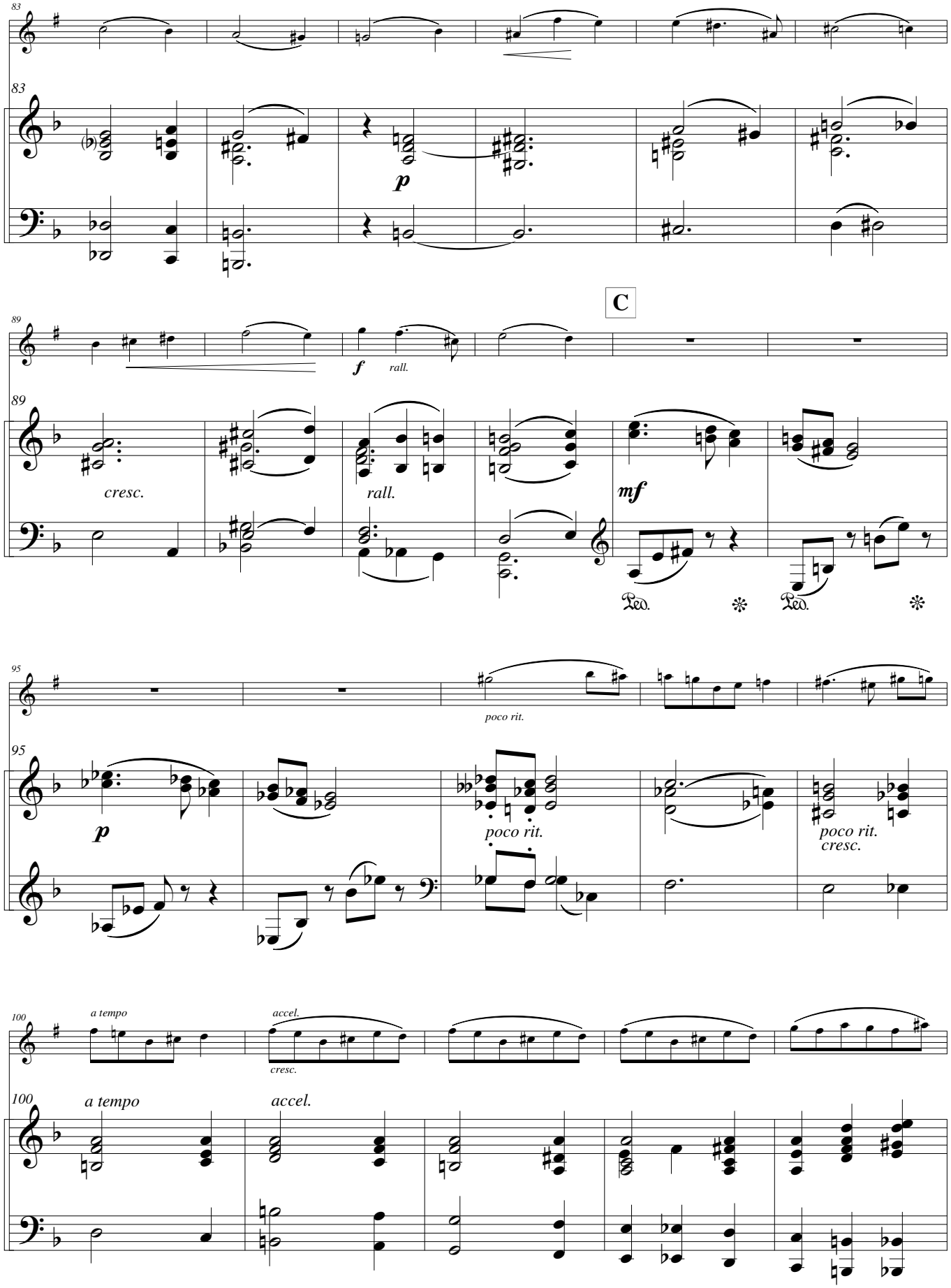


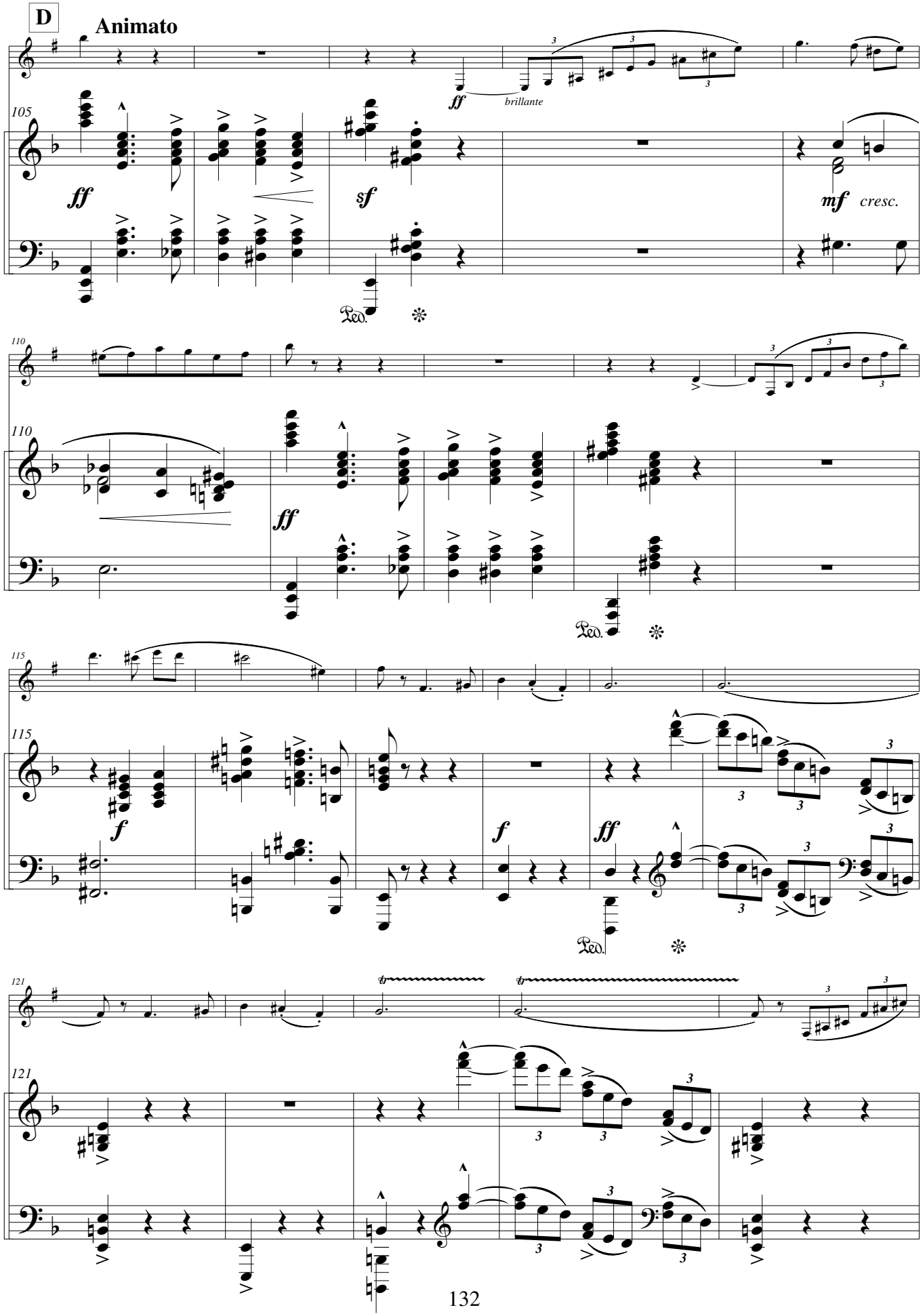
©2011

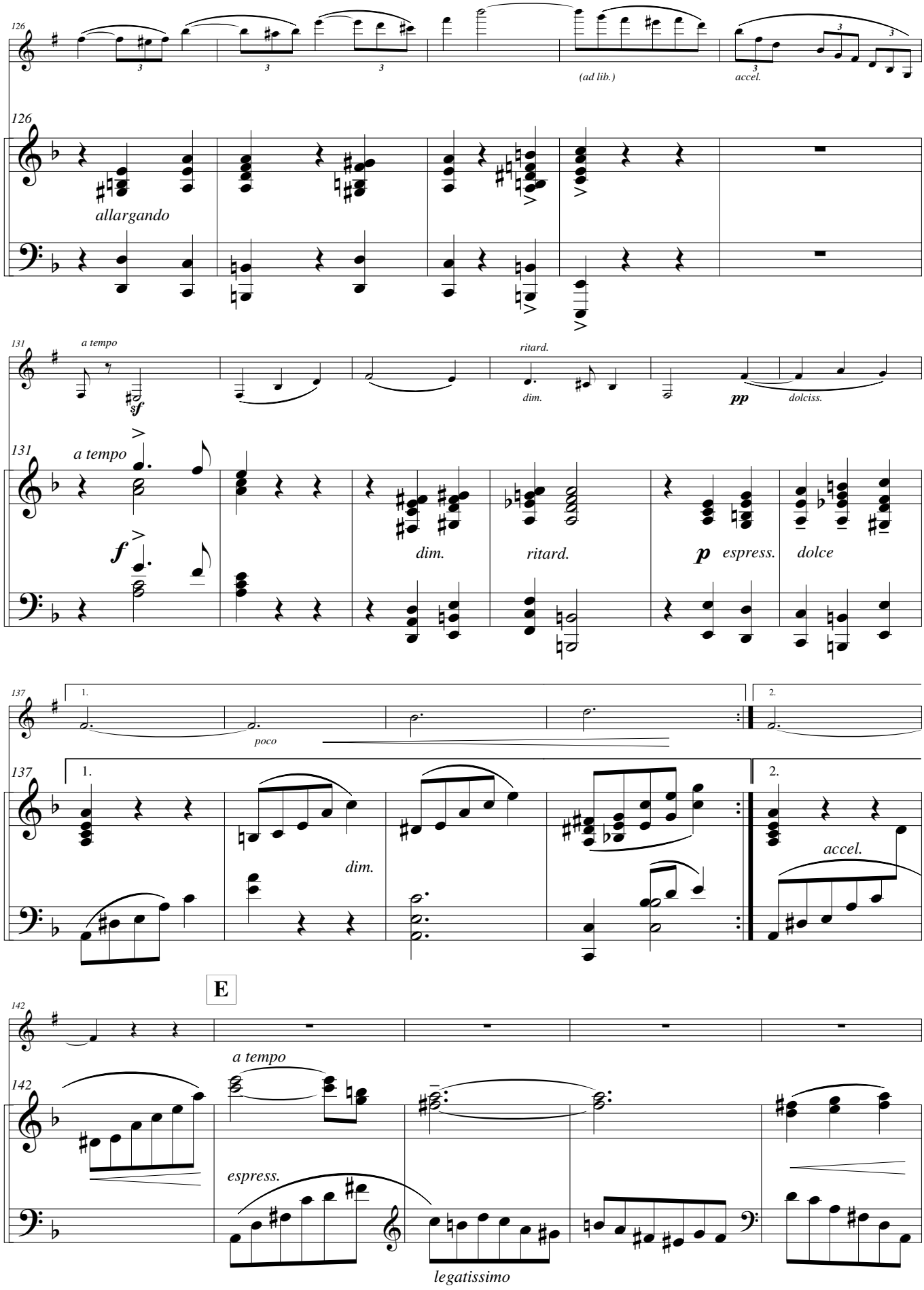

16
16
22
22
f
f
27
27
cresc.
espress.
cresc.
Ped.
32
32
ff
f

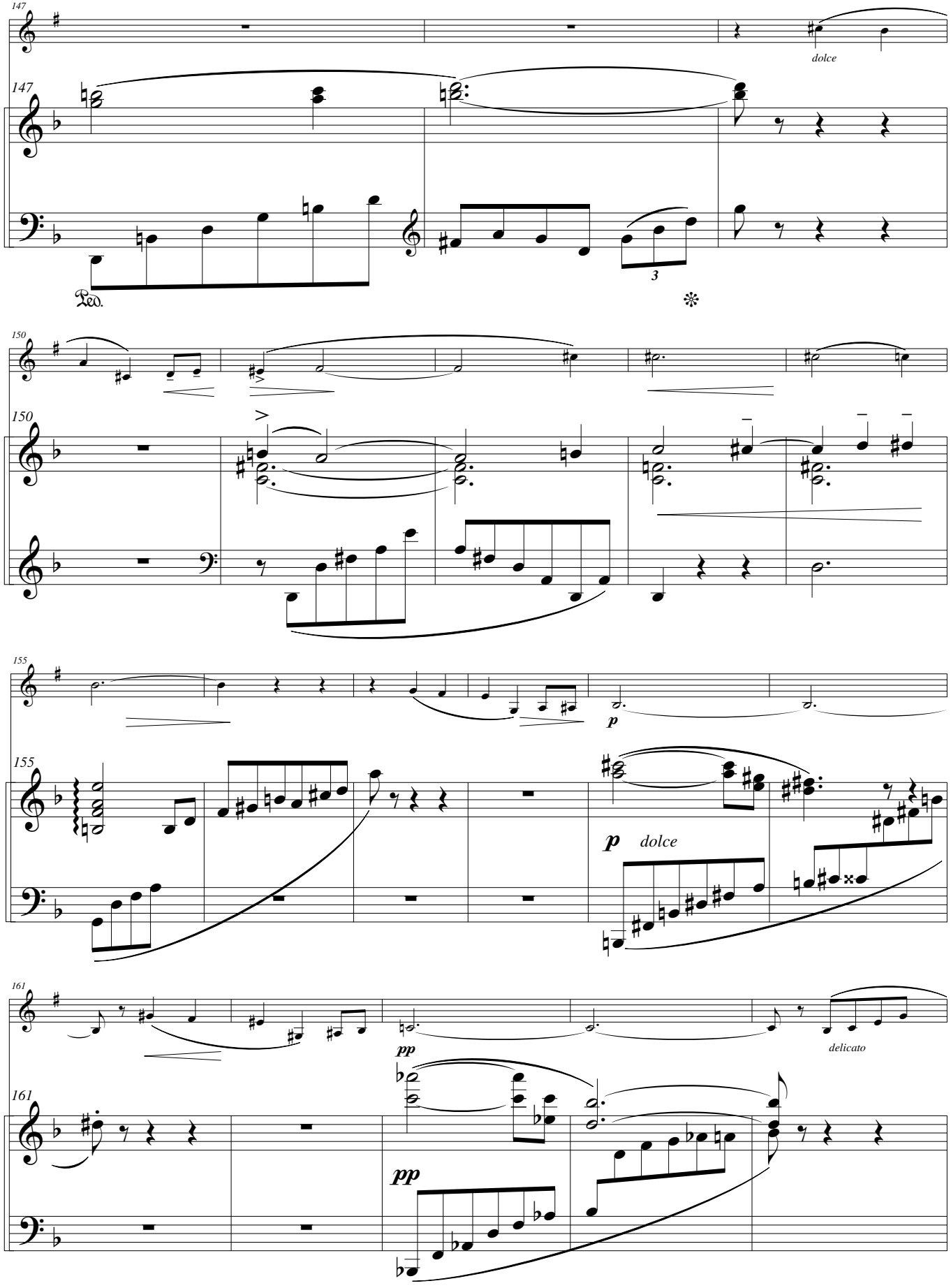

38
molto dim.
38
A
43
f
43
p
mf
f
49
mf
49
mp
f dim.
p
mf
55
55

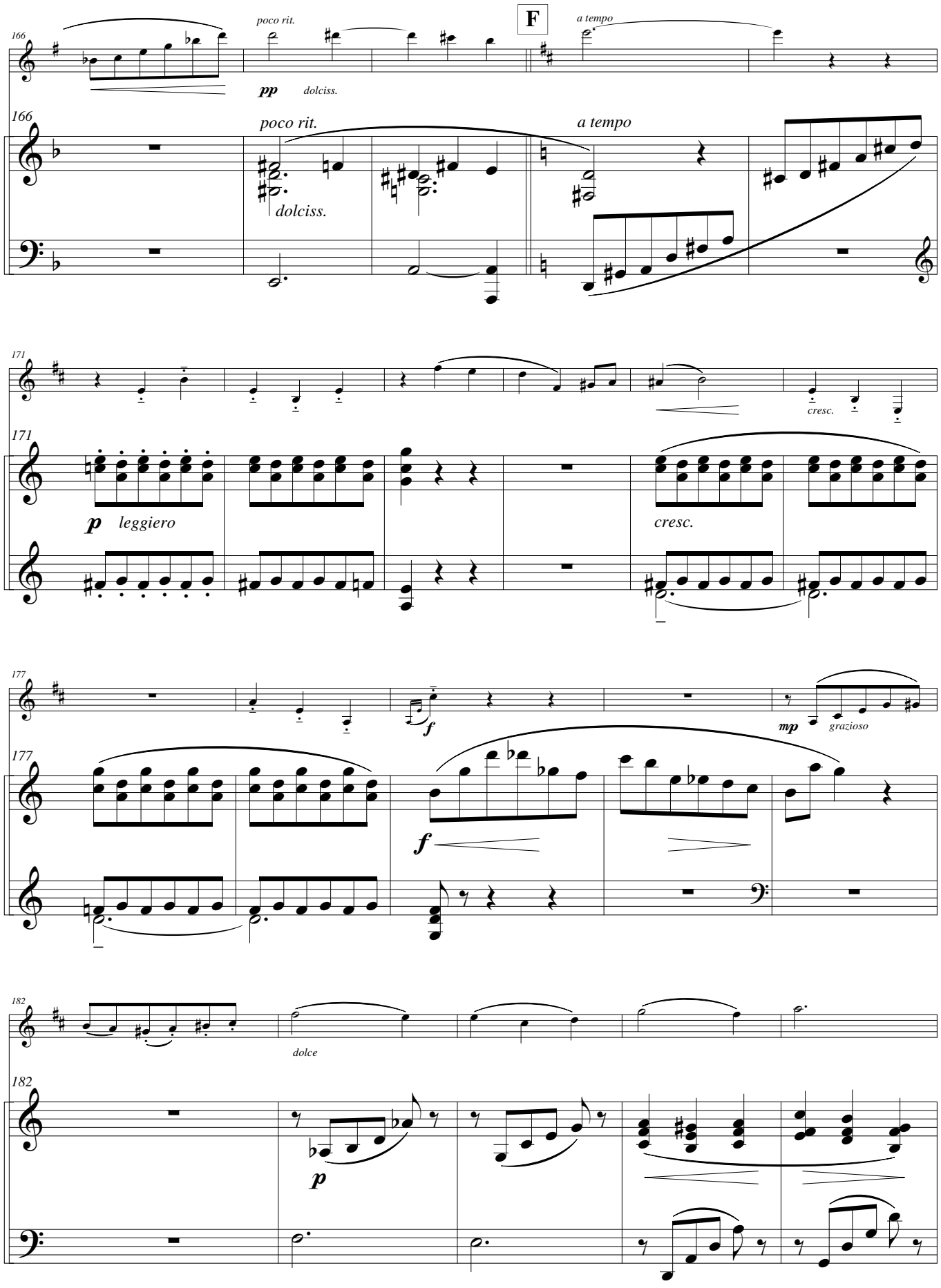

61
cresc.
61
cresc.
66
f
dim.
66
f
71
ritard.
71
accel.
cresc.
B
76
espress.
76
mf

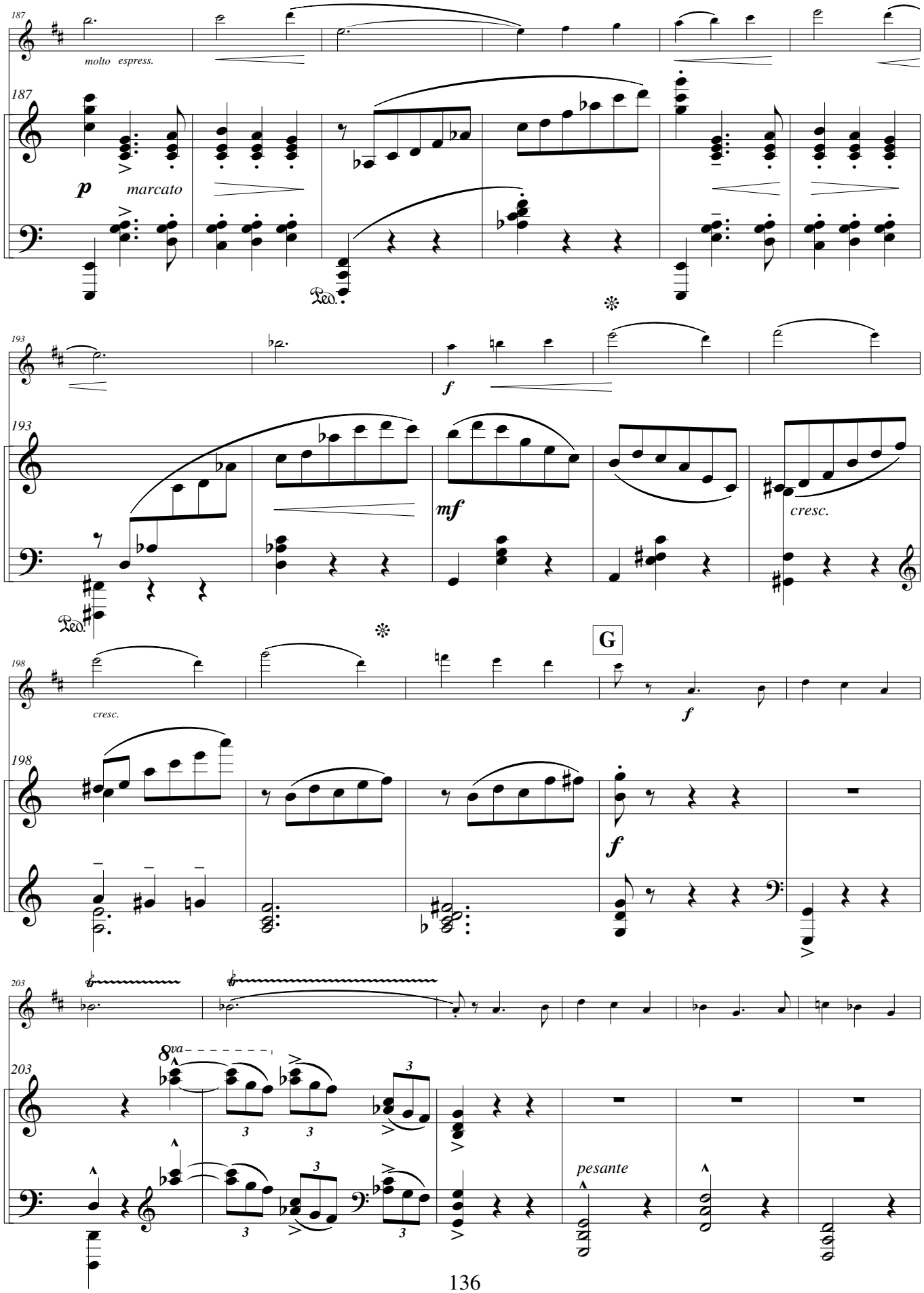

83
83
p
C
89
89
f
rall.
cresc.
rall.
mf
Ped.
Ped.
95
95
poco rit.
p
poco rit.
poco rit.
cresc.
100
100
a tempo
accel.
cresc.
a tempo
accel.

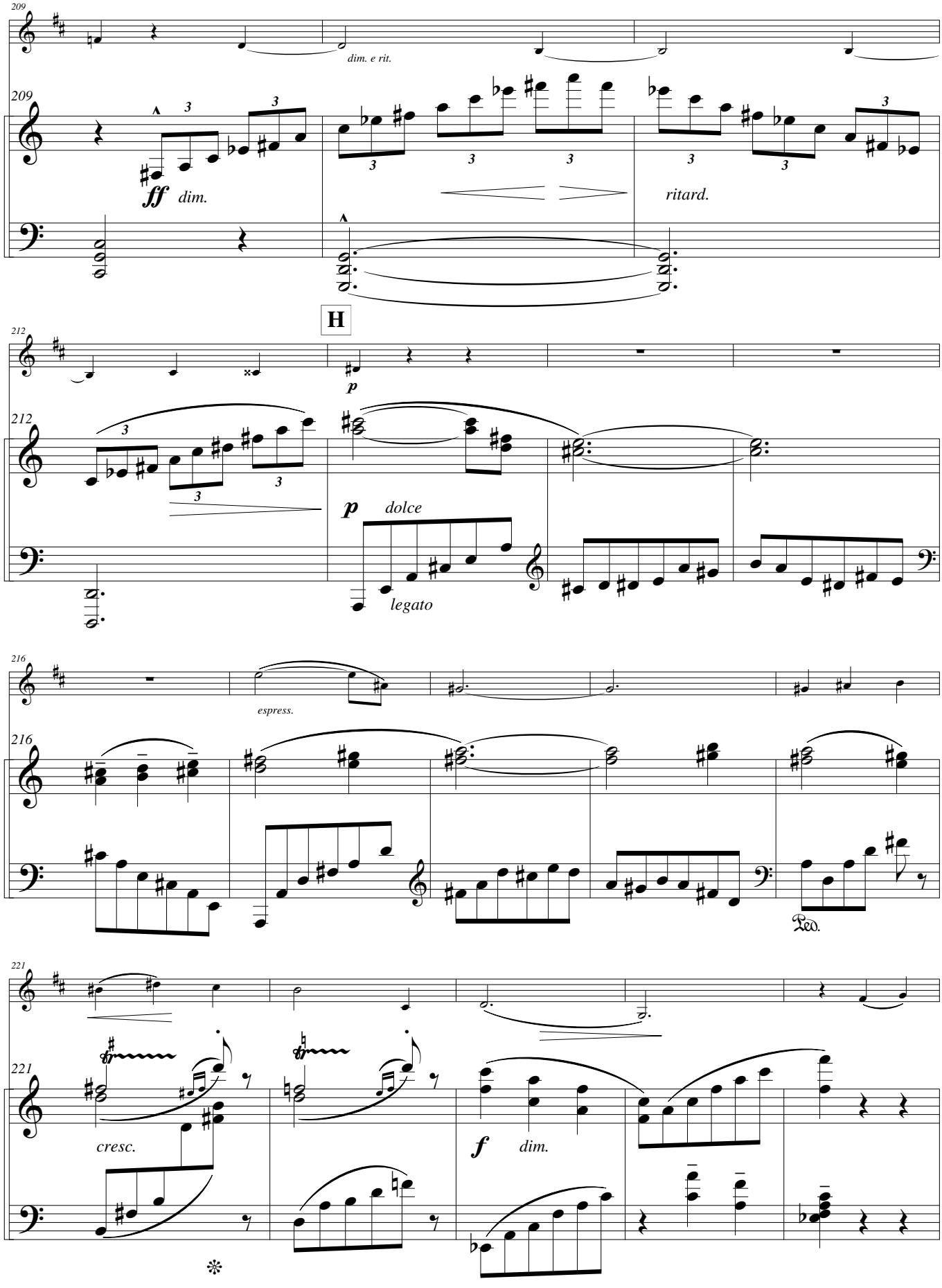

D
Animato
ff
brillante
105
ff
sf
mf
cresc.
110
110
ff
115
115
f
f
ff
121
121

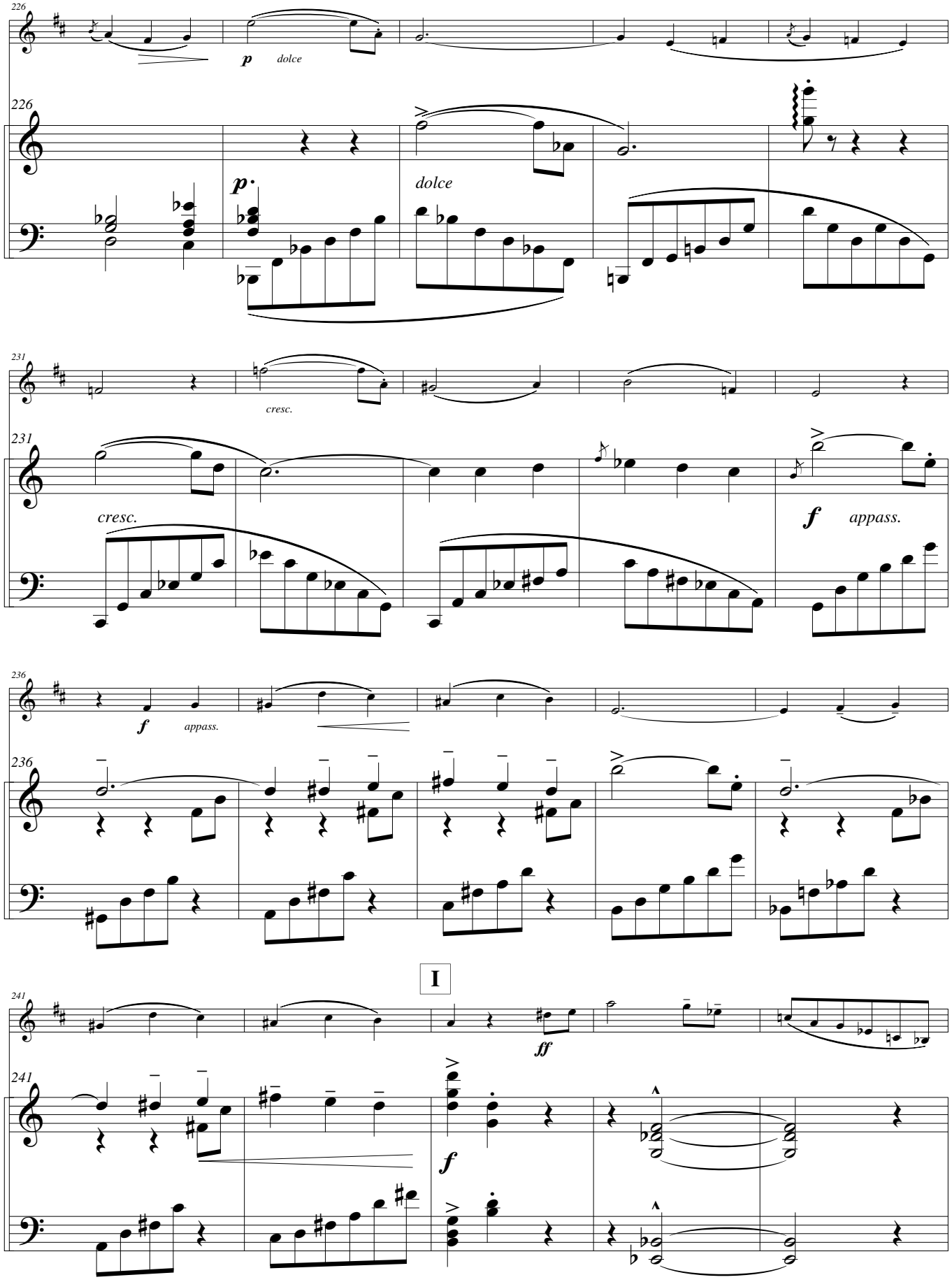

126
(ad lib.)
accel.
126
allargando
131
a tempo
ritard.
dim.
sf
pp
dolciss.
131
a tempo
f
dim.
ritard.
p
espress.
dolce
137
1.
2.
poco
137
1.
2.
dim.
accel.
E
142
a tempo
142
espress.
legatissimo

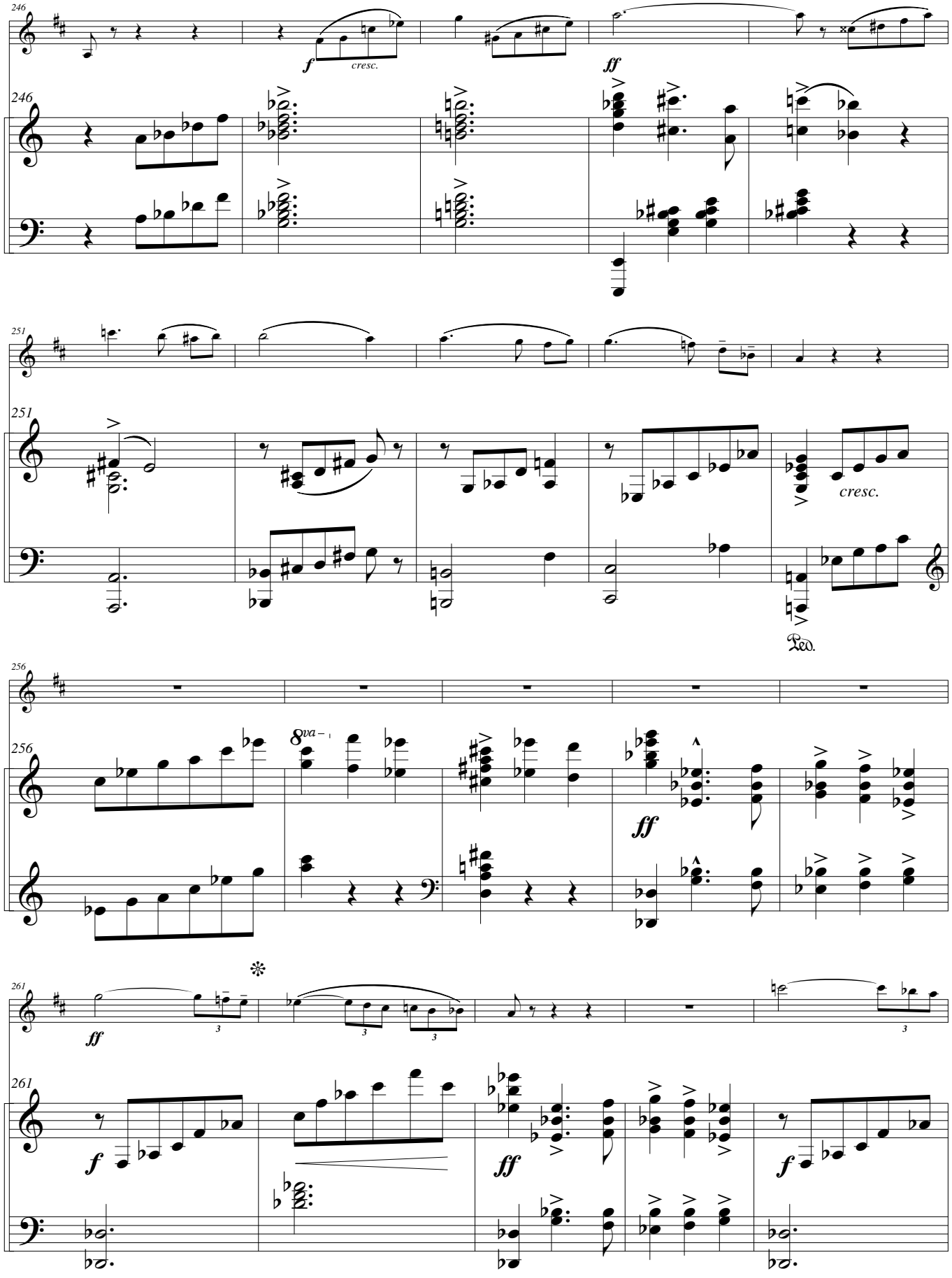

147
dolce
147
3
Ped.
150
150
155
155
p
p dolce
161
pp
delicato
161
pp

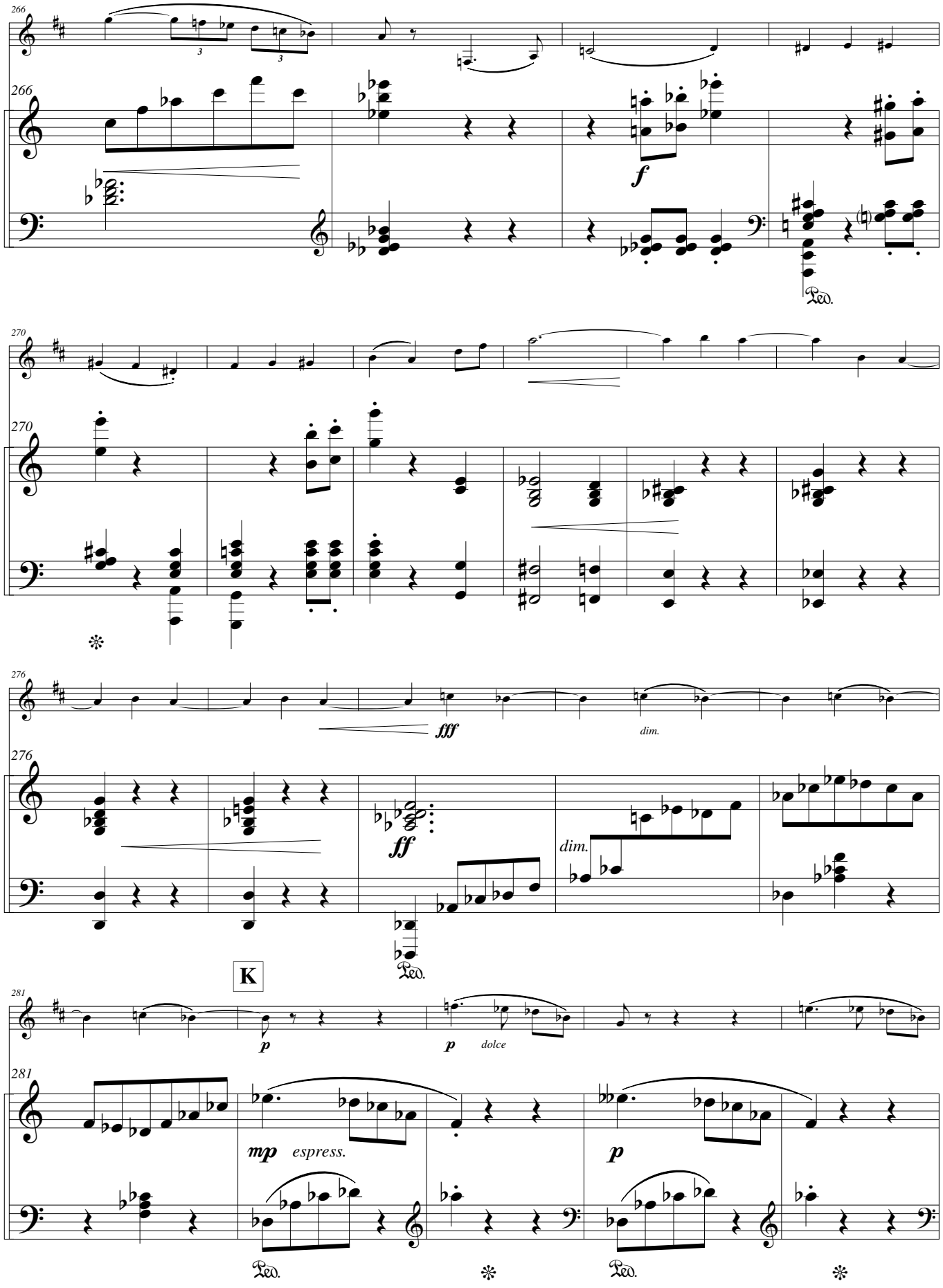

166
poco rit.
F
a tempo
pp
dolciss.
166
poco rit.
a tempo
dolciss.
171
cresc.
171
p
leggiero
cresc.
177
f
mp
grazioso
177
f
182
dolce
182
p

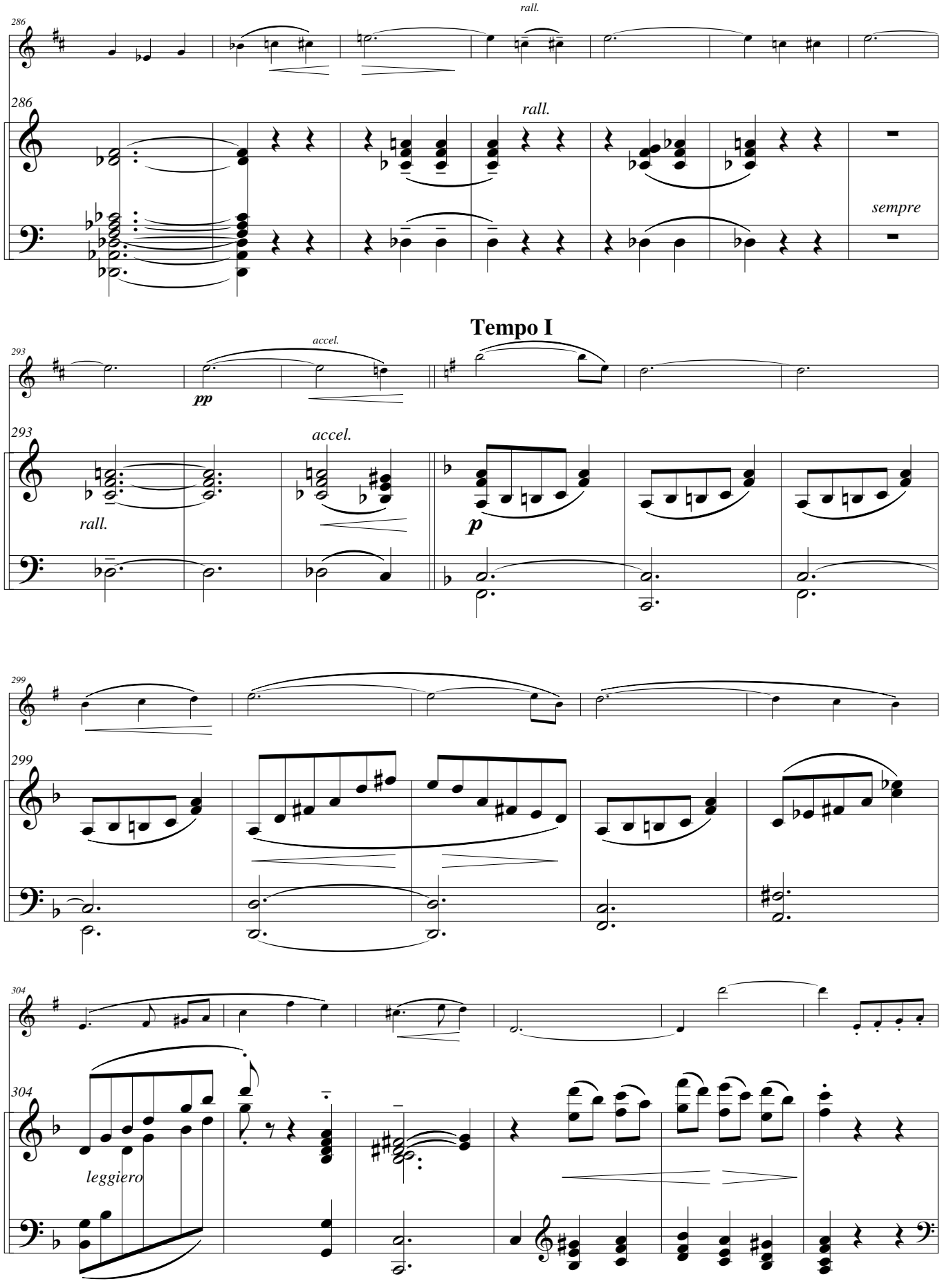

187
molto espress.
187
p
marcato
Ped.
193
f
193
mf
cresc.
Ped.
G
198
cresc.
f
198
f
203
8va
203
pesante

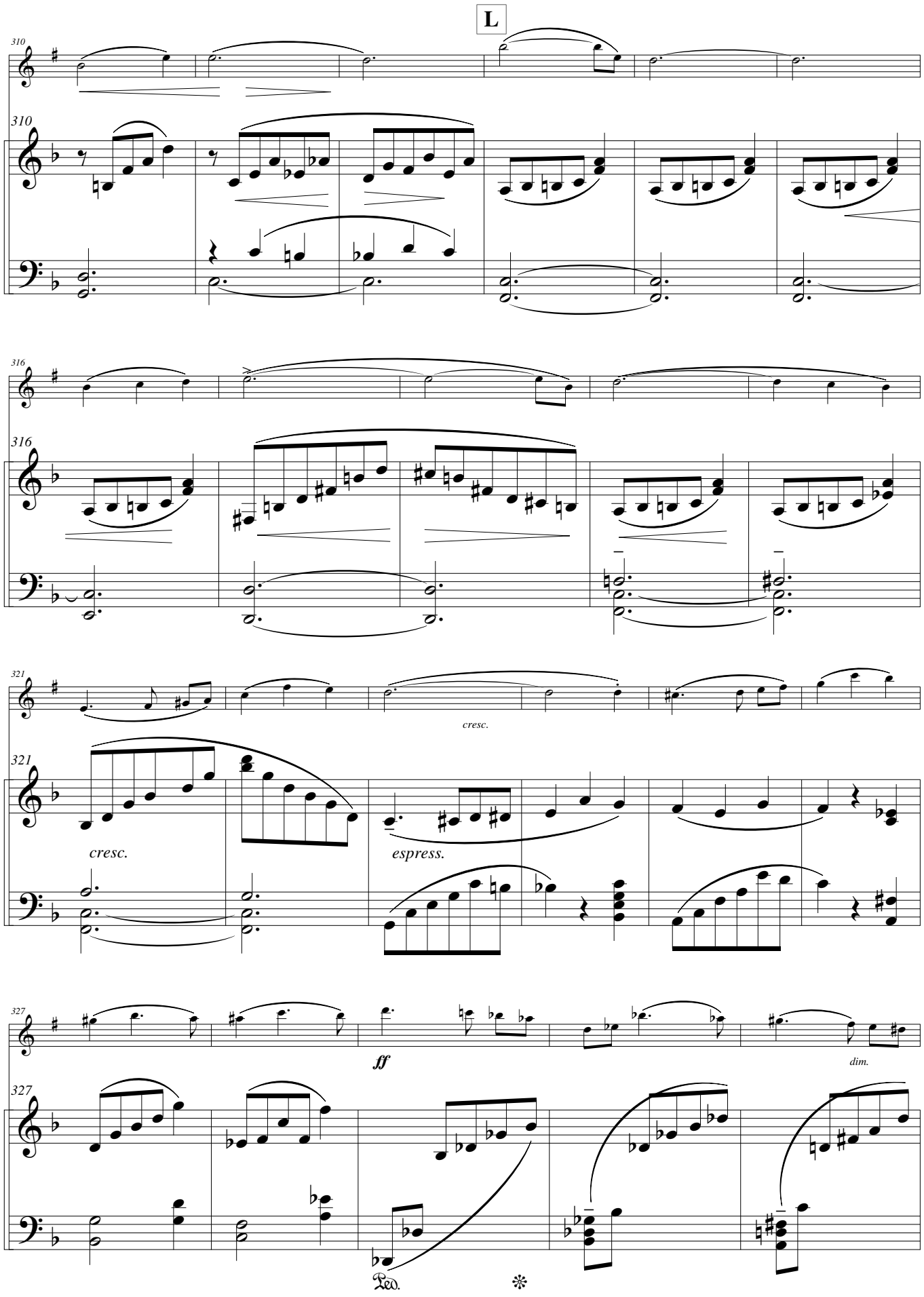

209
dim. e rit.
209
ff dim.
ritard.
H
212
p
212
p dolce
legato
216
espress.
216
Ped.
221
cresc.
f dim.
221

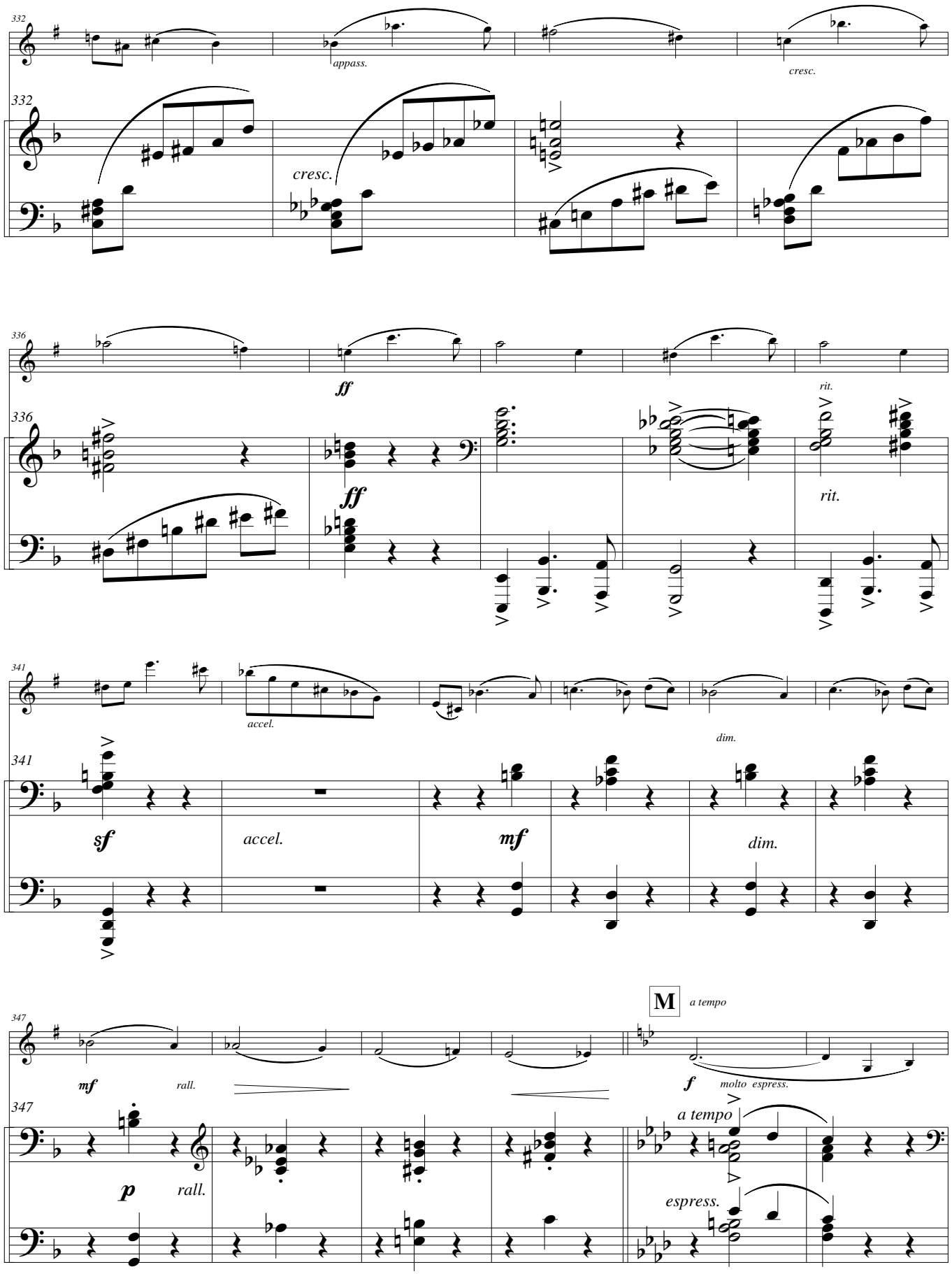

226
p dolce
226
p.
dolce
231
cresc.
231
cresc.
f appass.
236
f appass.
236
I
241
ff
241
f

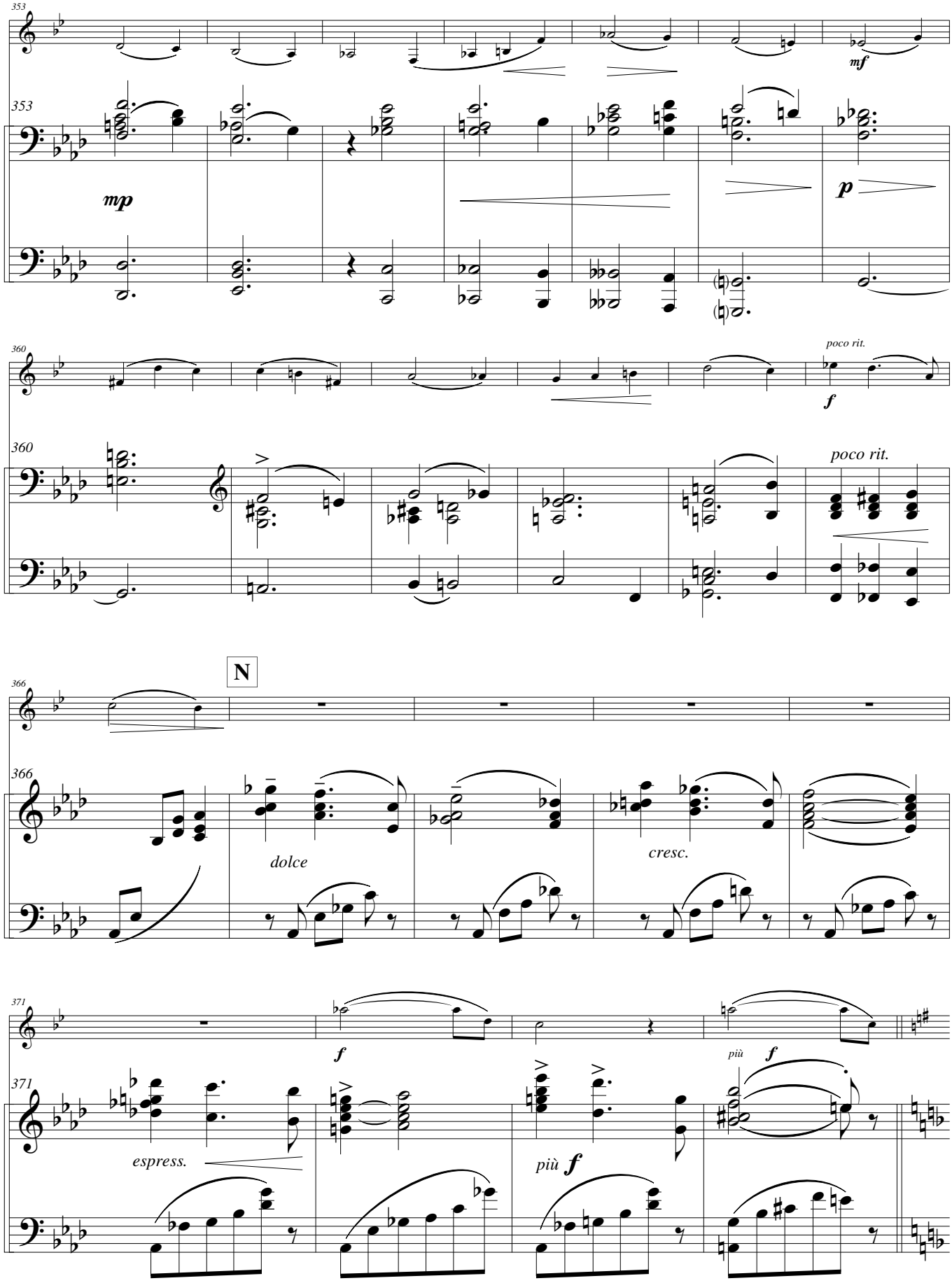

246
f
cresc.
ff
251
cresc.
Ped.
256
8va
ff
261
ff
f
ff
f


266
f
Ped.
270
276
fff
dim.
ff
dim.
Ped.
K
281
p
p
dolce
mp
espress.
p
Ped.
Ped.

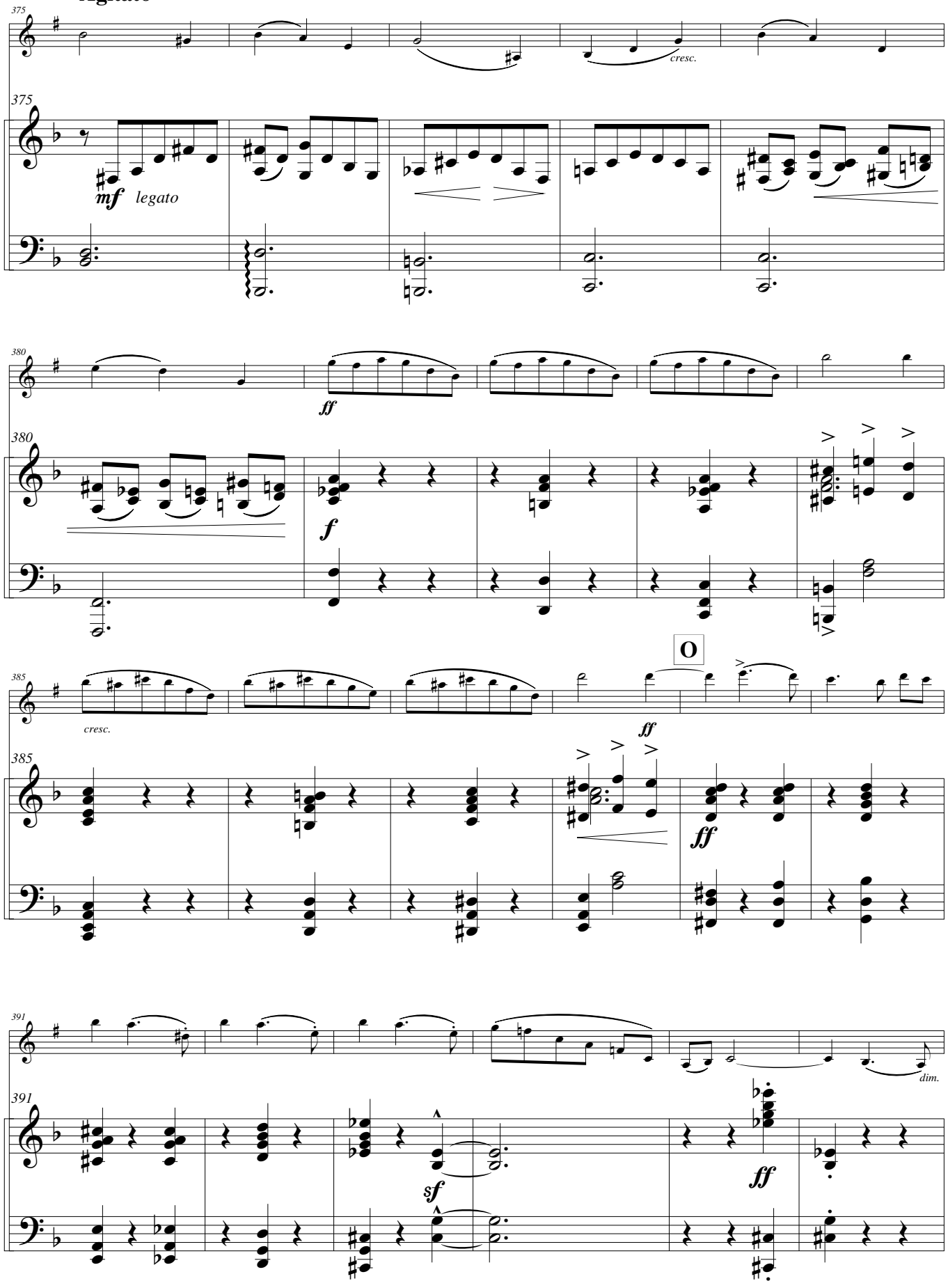

286
rall.
286
rall.
sempre
Tempo I
293
accel.
pp
293
accel.
rall.
p
299
299
304
304
leggiero

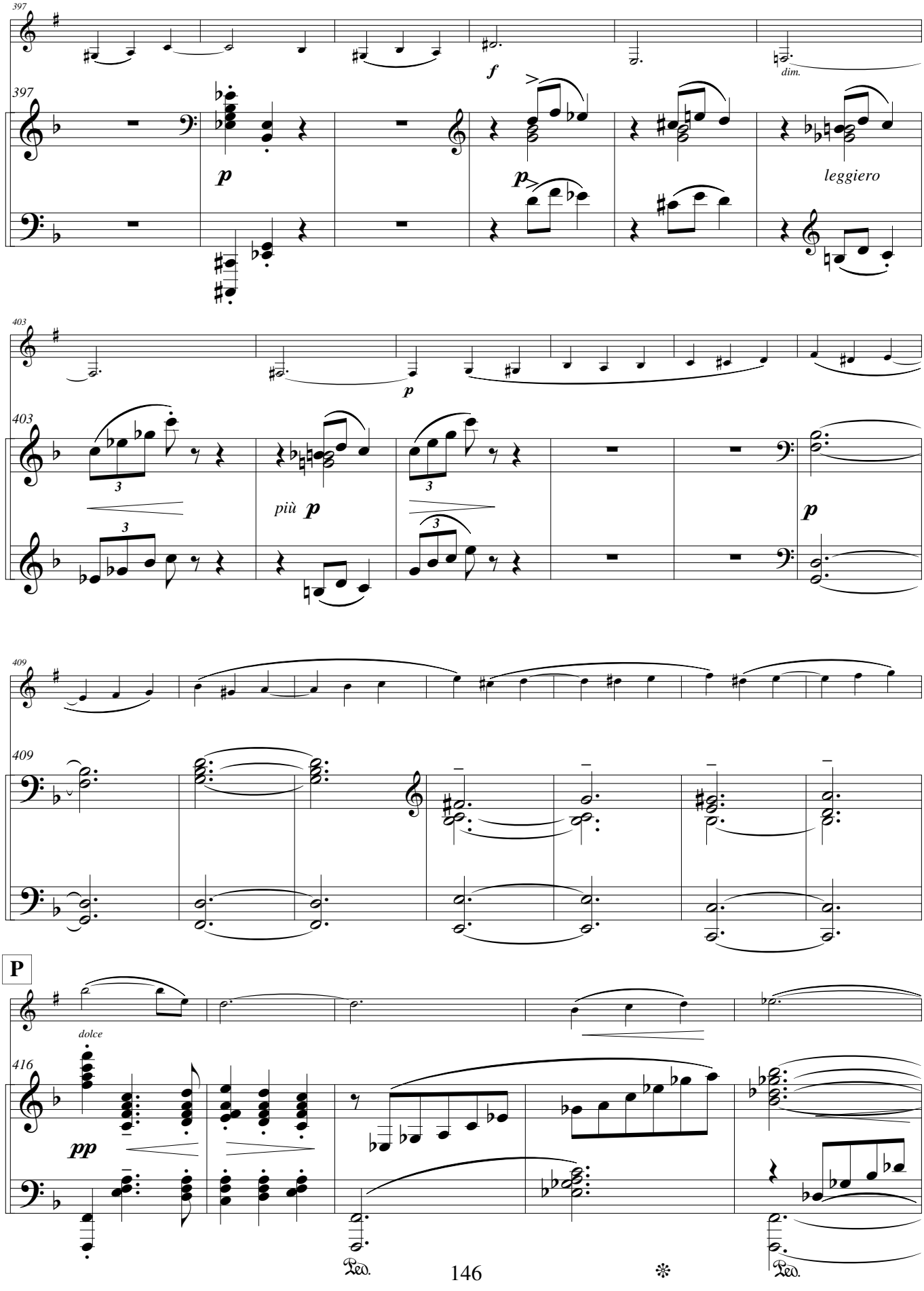

L
310
310
316
316
321
cresc.
321
cresc.
espress.
327
ff
dim.
327
Ped.

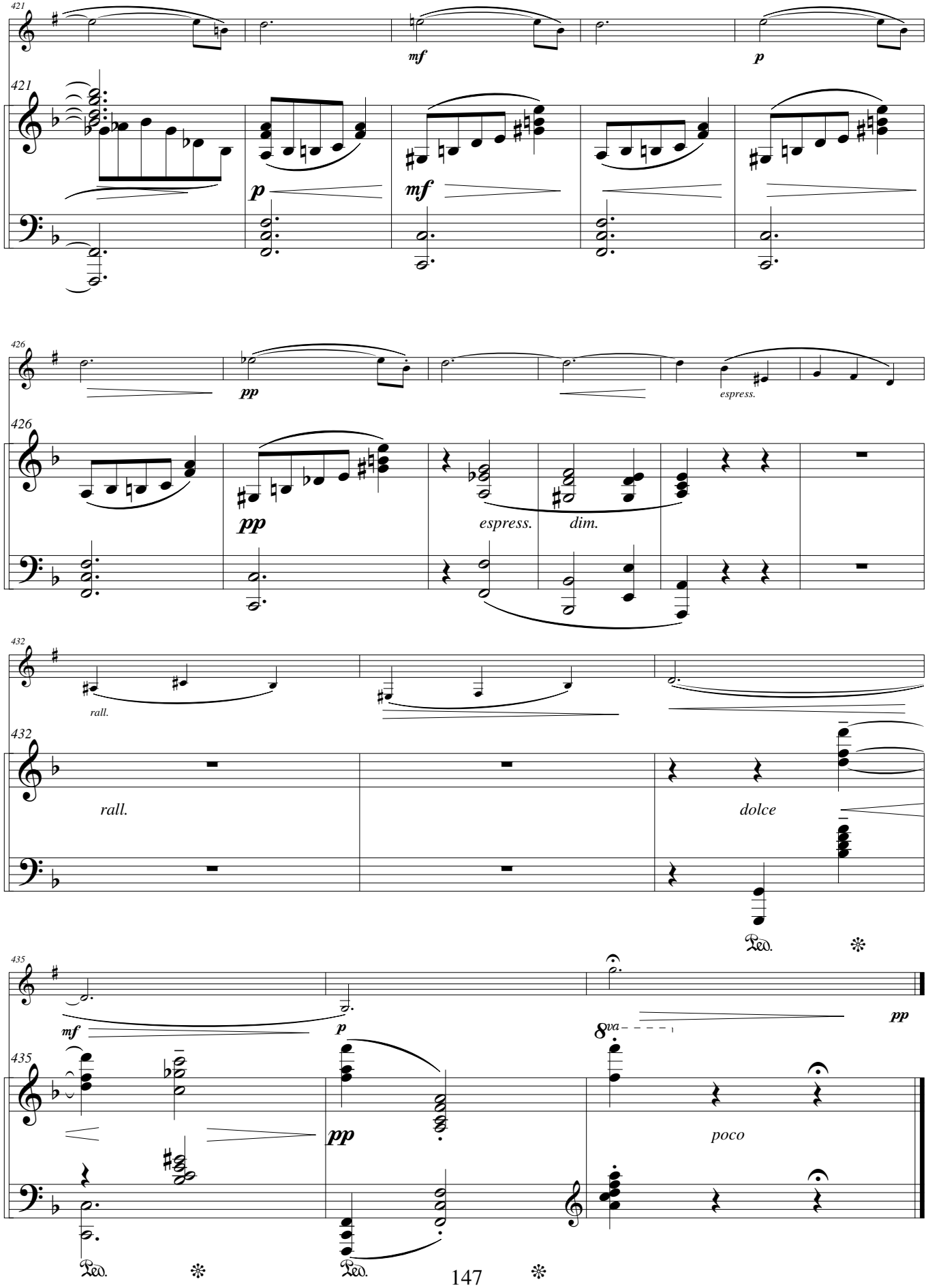

332
appass.
cresc.
332
cresc.
336
ff
rit.
336
ff
rit.
341
accel.
dim.
341
sf
accel.
mf
dim.
347
M
a tempo
mf
rall.
f
molto espress.
347
a tempo
p
rall.
espress.


353
mf
353
mp
p
360
poco rit.
f
360
poco rit.
366
N
366
dolce
cresc.
371
f
più
f
371
espress.
più
f

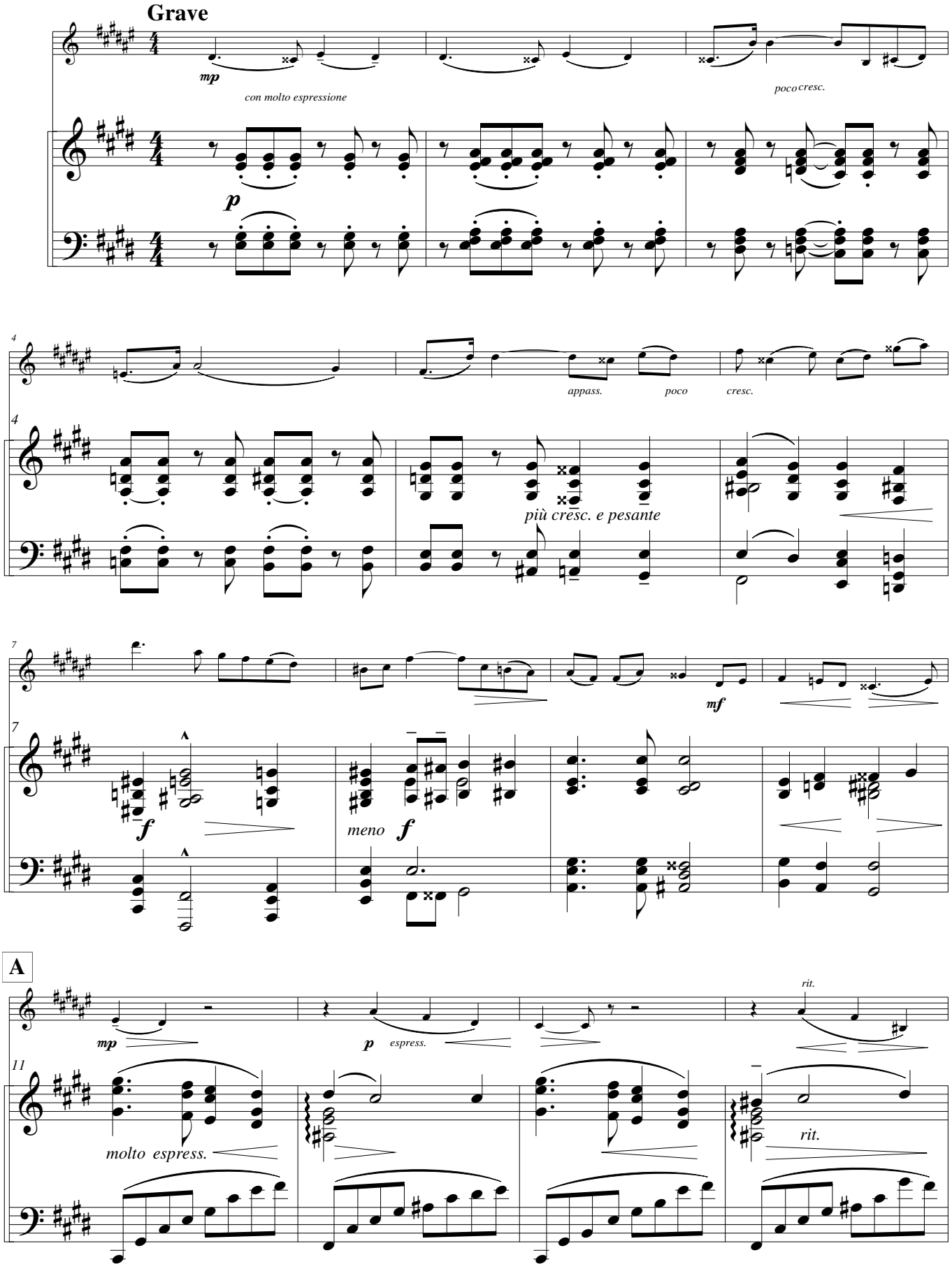
Agitato

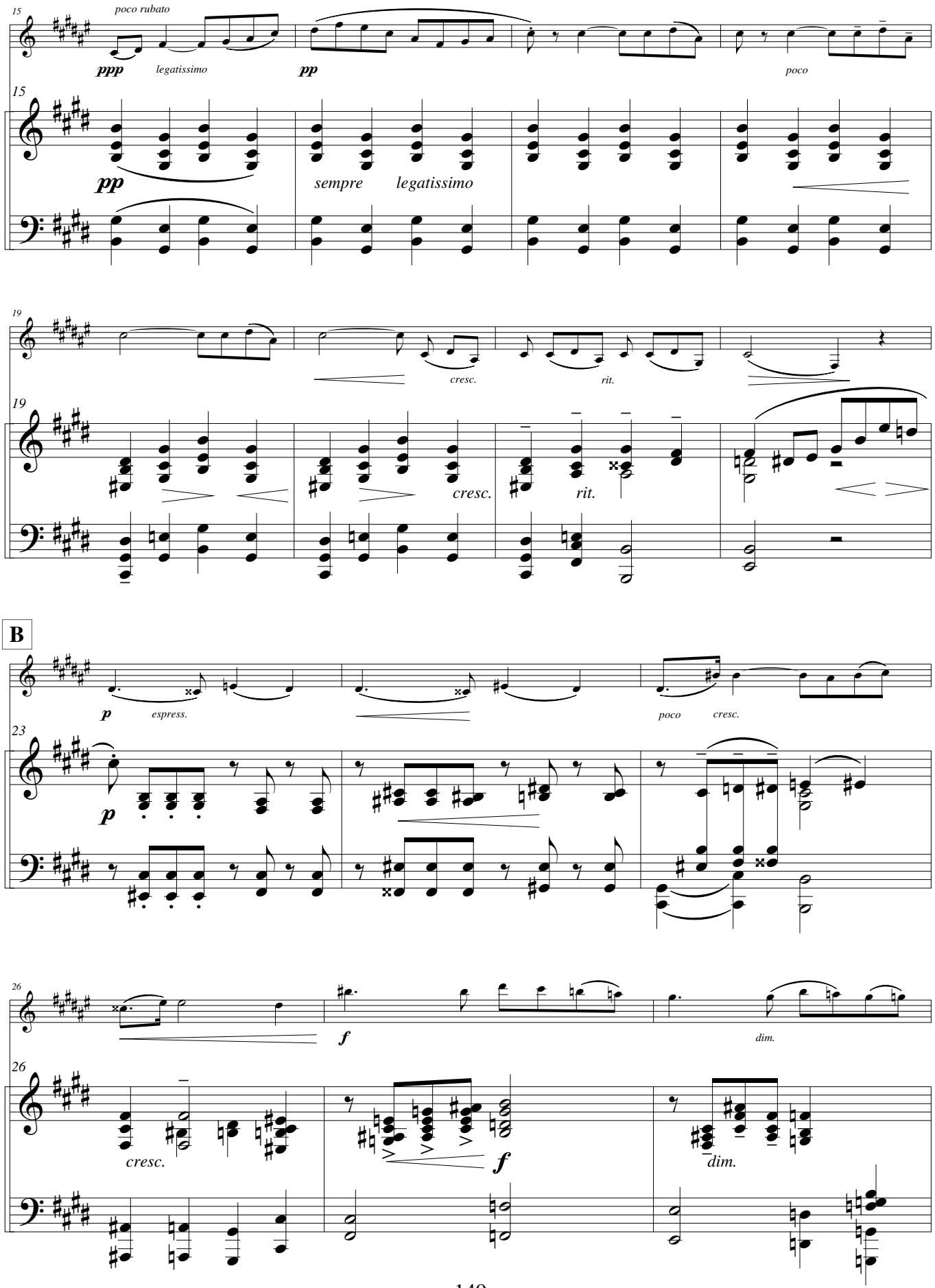

375
cresc.
375
mf legato
380
ff
380
f
385
cresc.
O
ff
385
ff
391
dim.
391
sf
ff

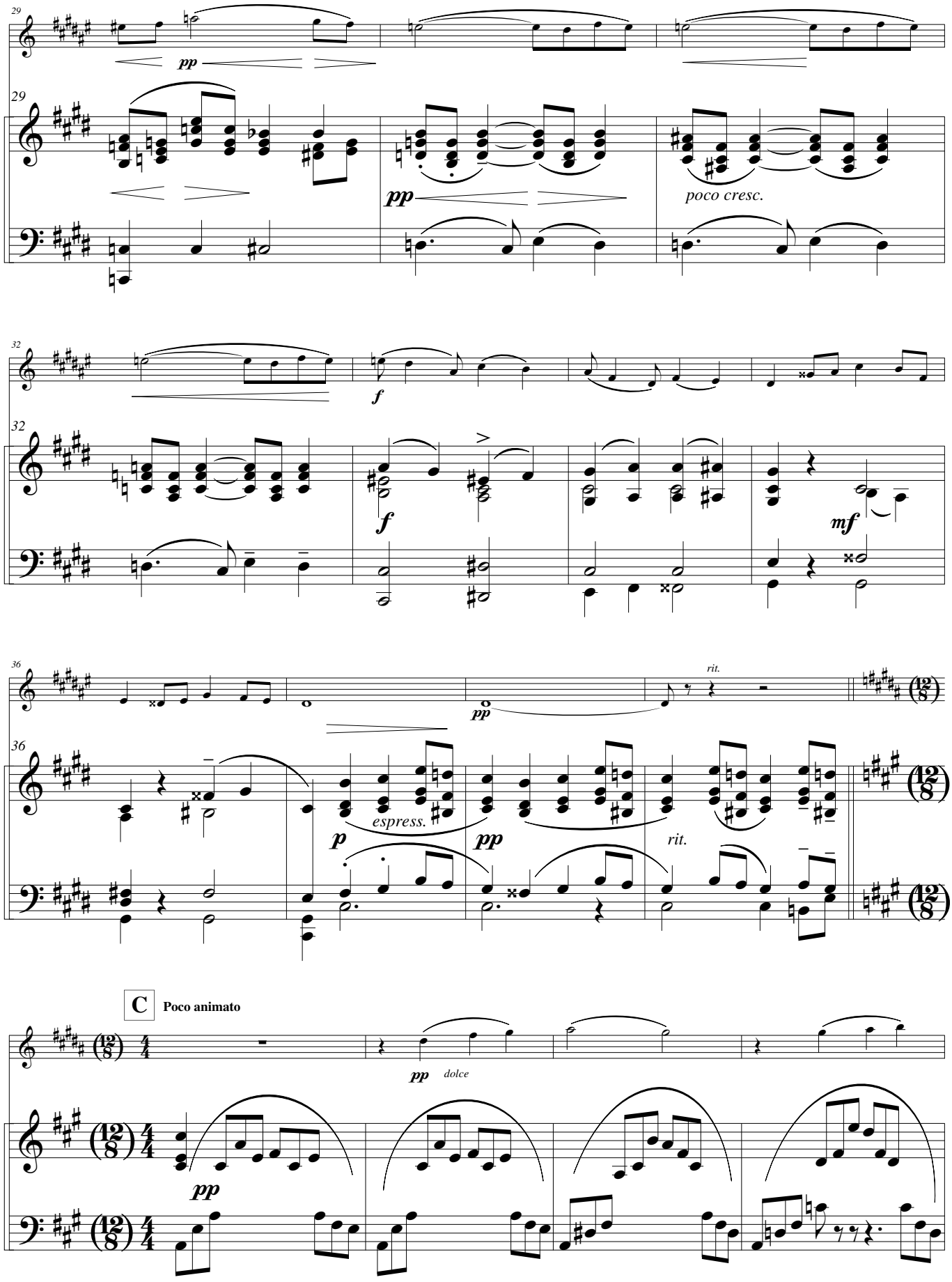

397
f
dim.
p
leggiero
403
più p
409
P
dolce
416
pp
Ped.
Ped.

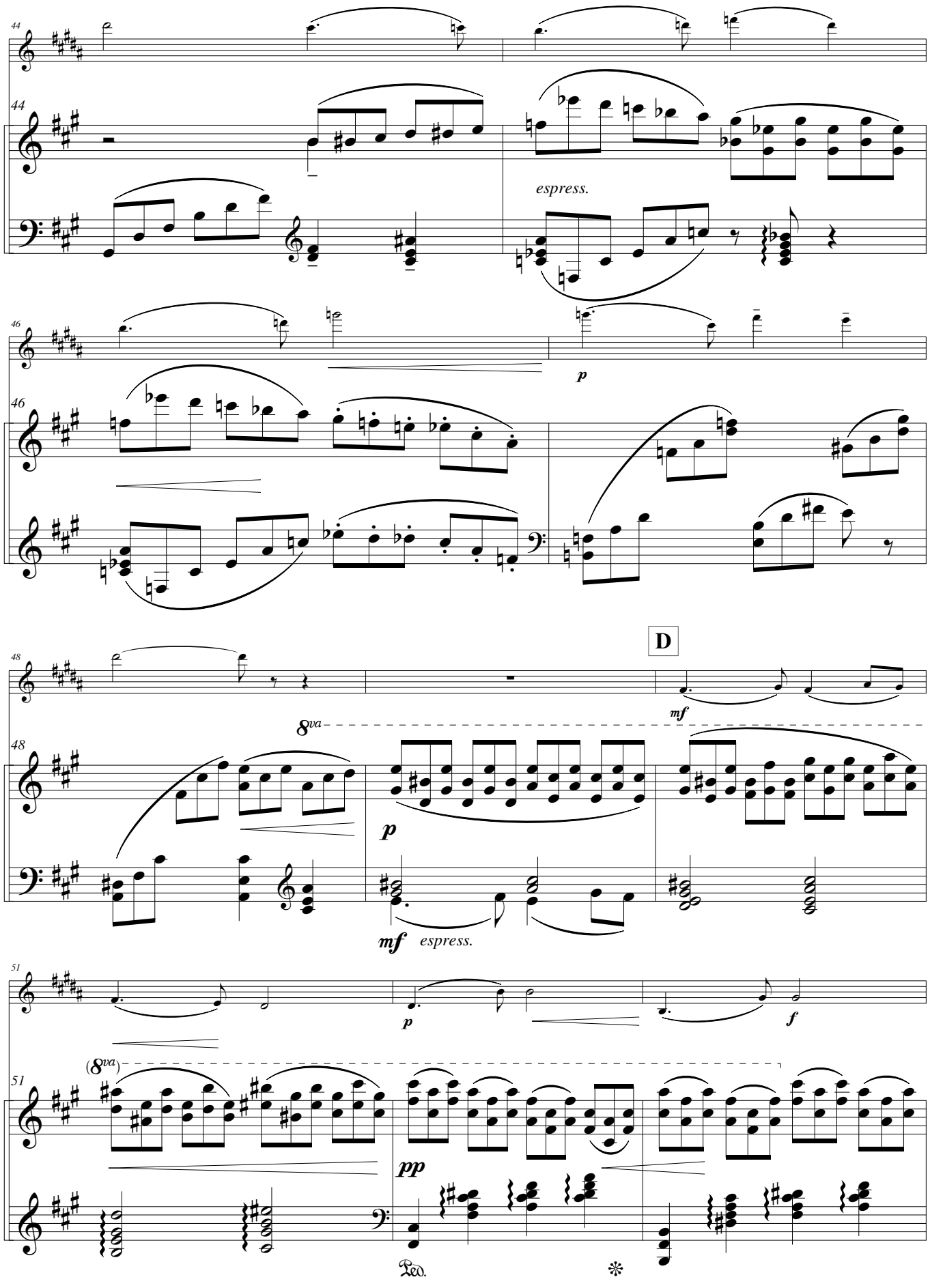

421
mf
p
421
p
mf
426
pp
espress.
426
pp
espress.
dim.
432
rall.
432
rall.
dolce
Ped.
435
mf
p
pp
435
pp
8va
poco
Ped.
Ped.

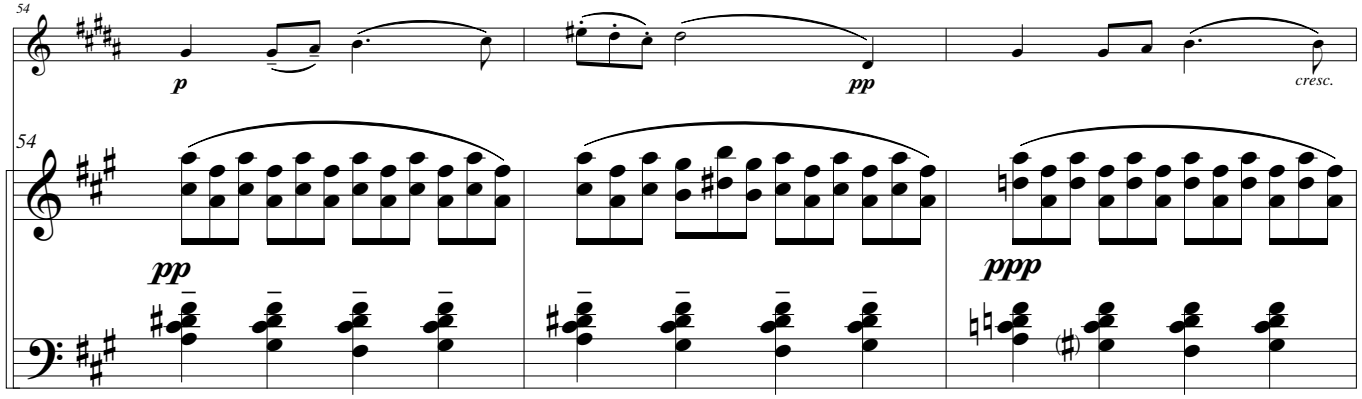
II

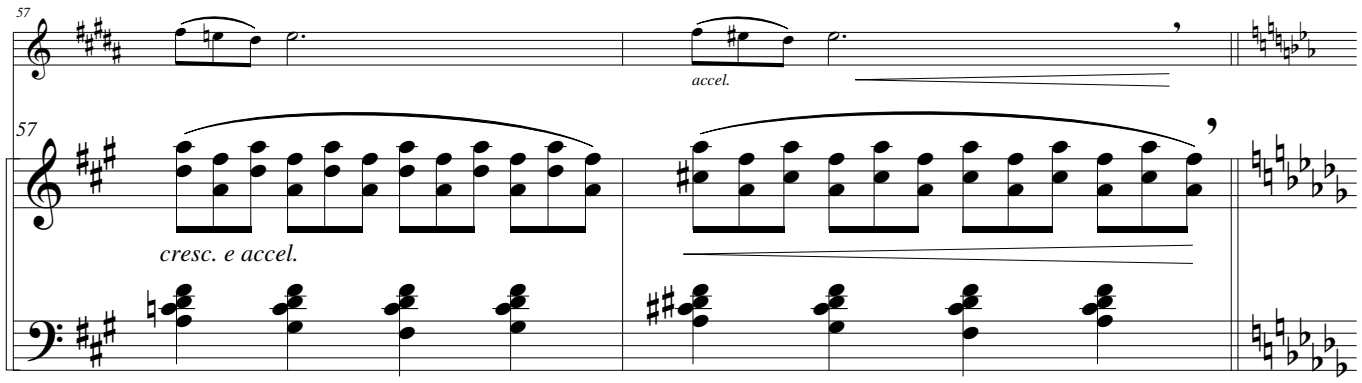

Grave
mp
con molto espressione
poco cresc.
p
4
appass.
poco
cresc.
più cresc. e pesante
7
mf
f
meno f
A
mp
p
espress.
rit.
11
molto espress.
rit.

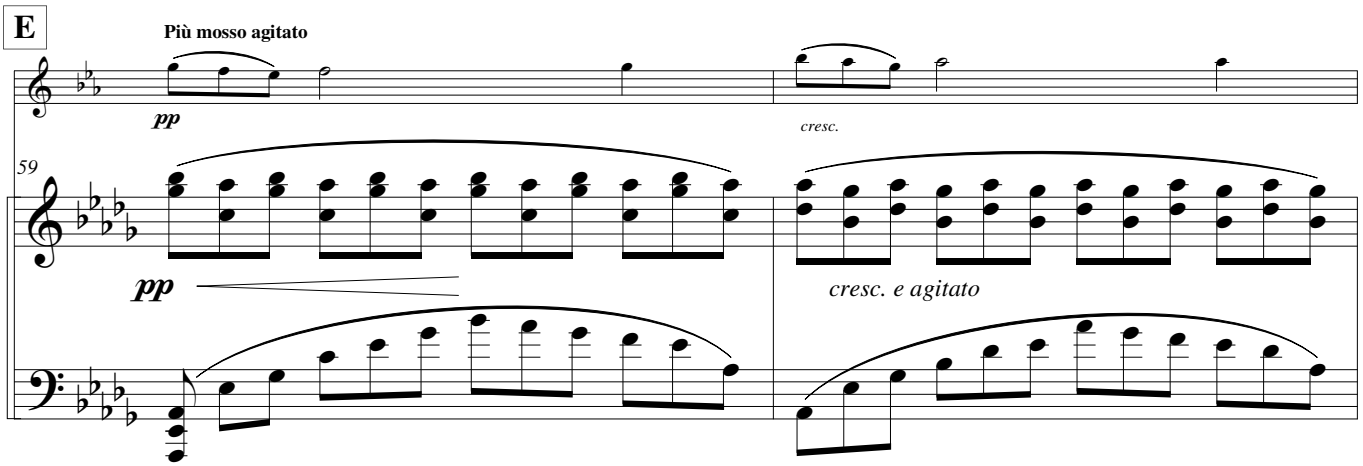

15
poco rubato
ppp
legatissimo
pp
poco
15
pp
sempre
legatissimo
19
cresc.
rit.
19
cresc.
rit.
B
p
espress.
poco
cresc.
23
p
26
f
dim.
26
cresc.
f
dim.

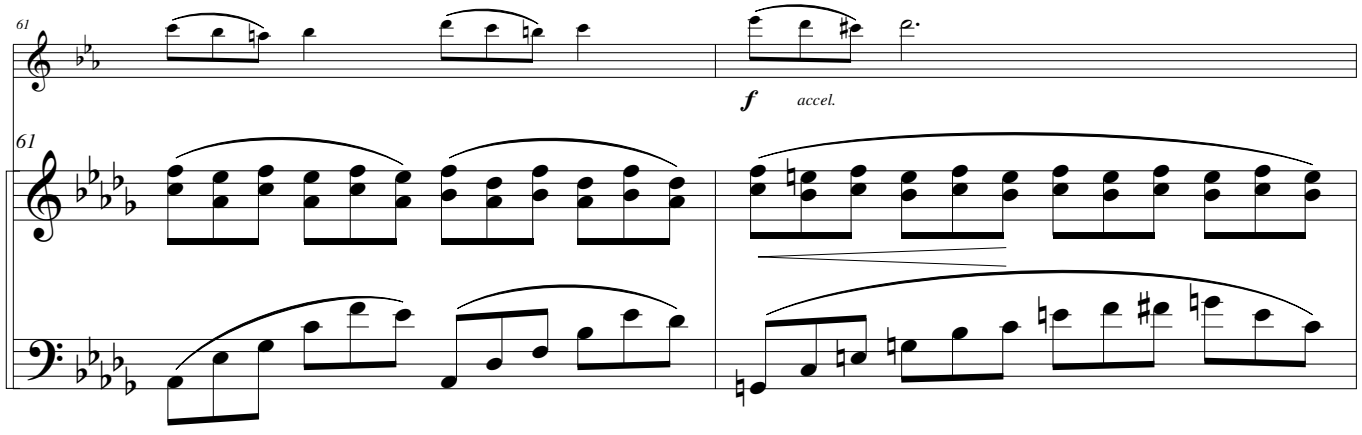

29
pp
poco cresc.
32
f
mf
36
rit.
espress.
C
Poco animato
dolce

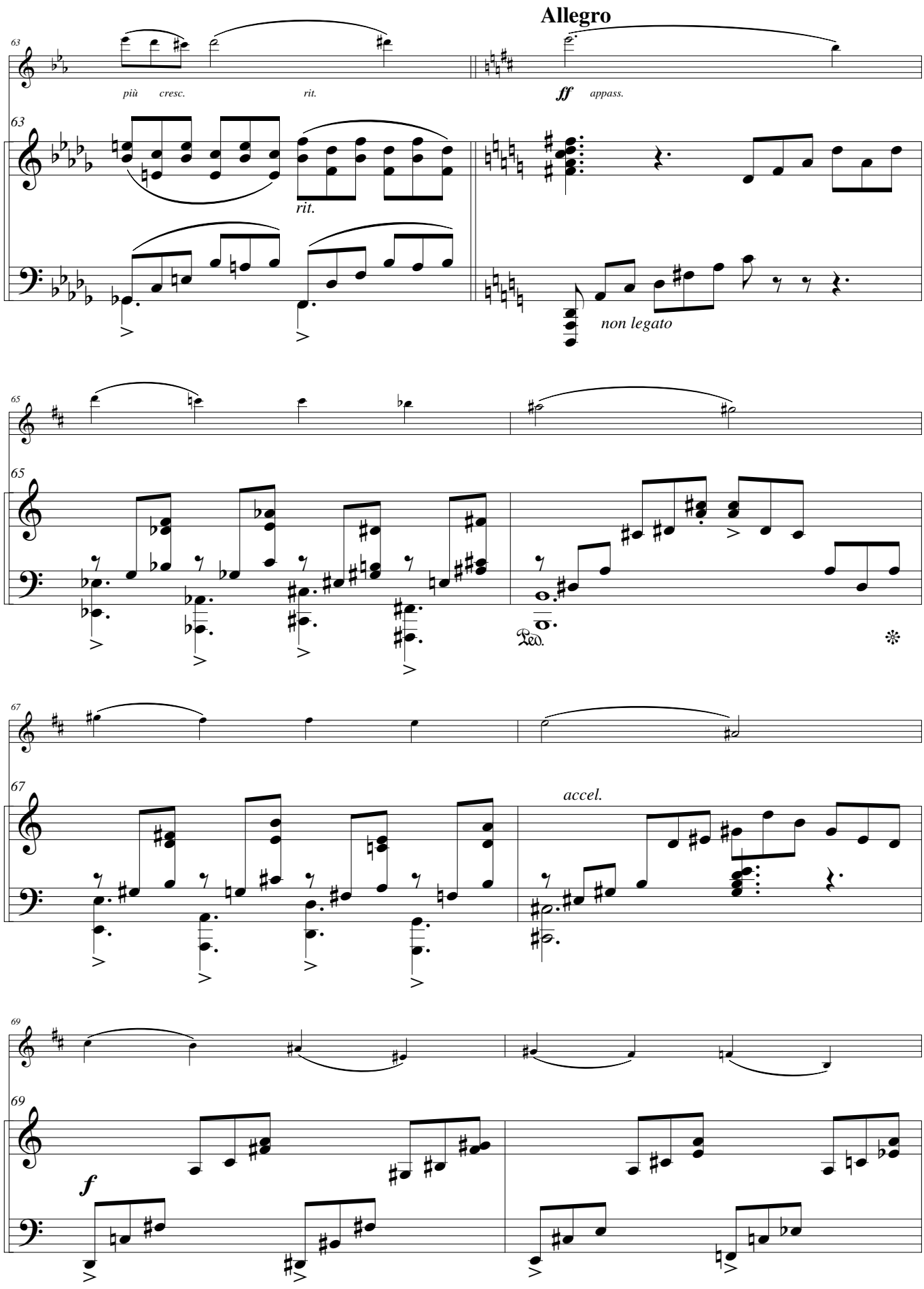

44
espress.
46
p
D
48
mf
8va
p
mf espress.
51
p
f
(8va)
pp
Ped.

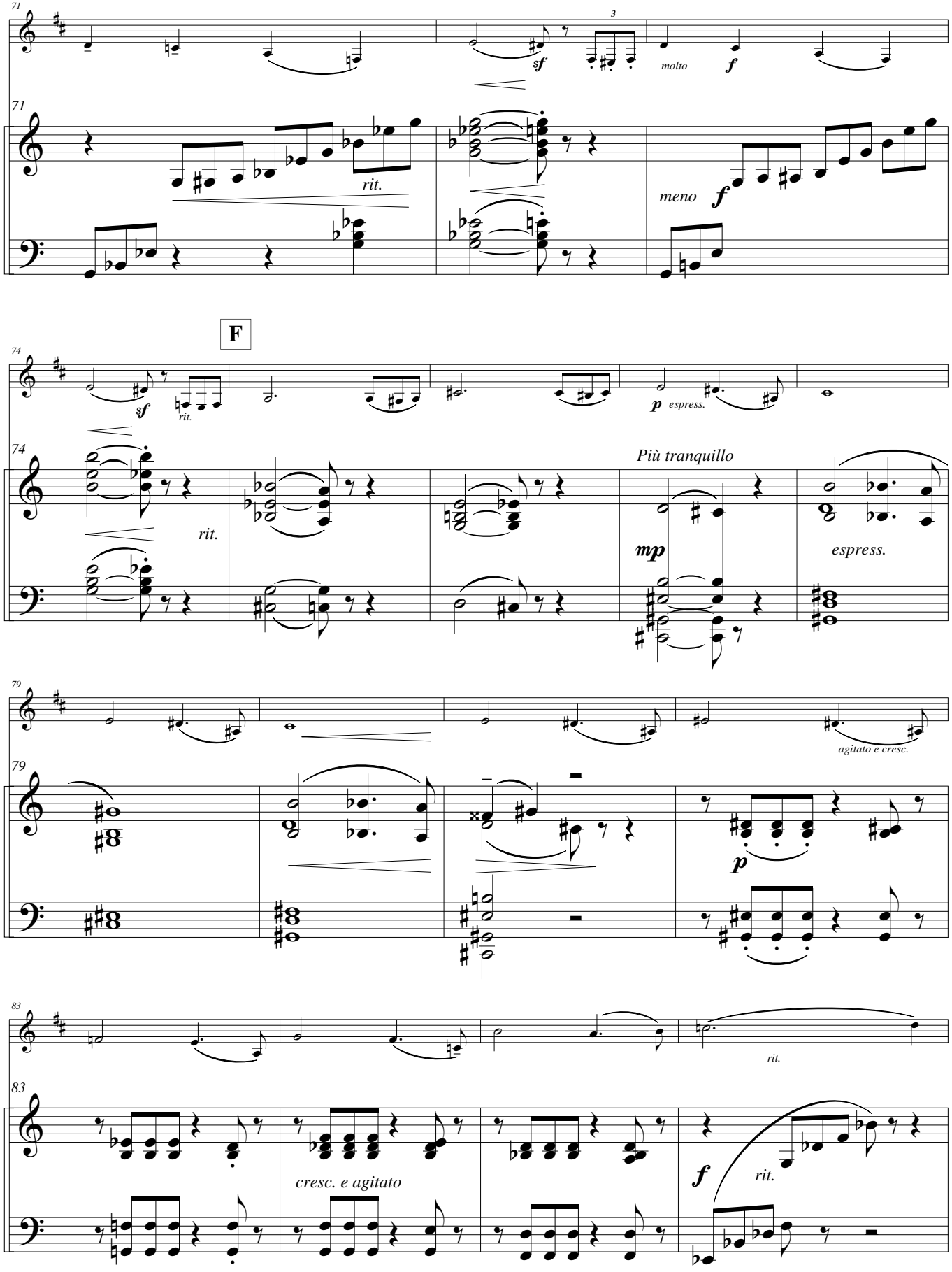

54
p
pp
cresc.
54
pp
ppp

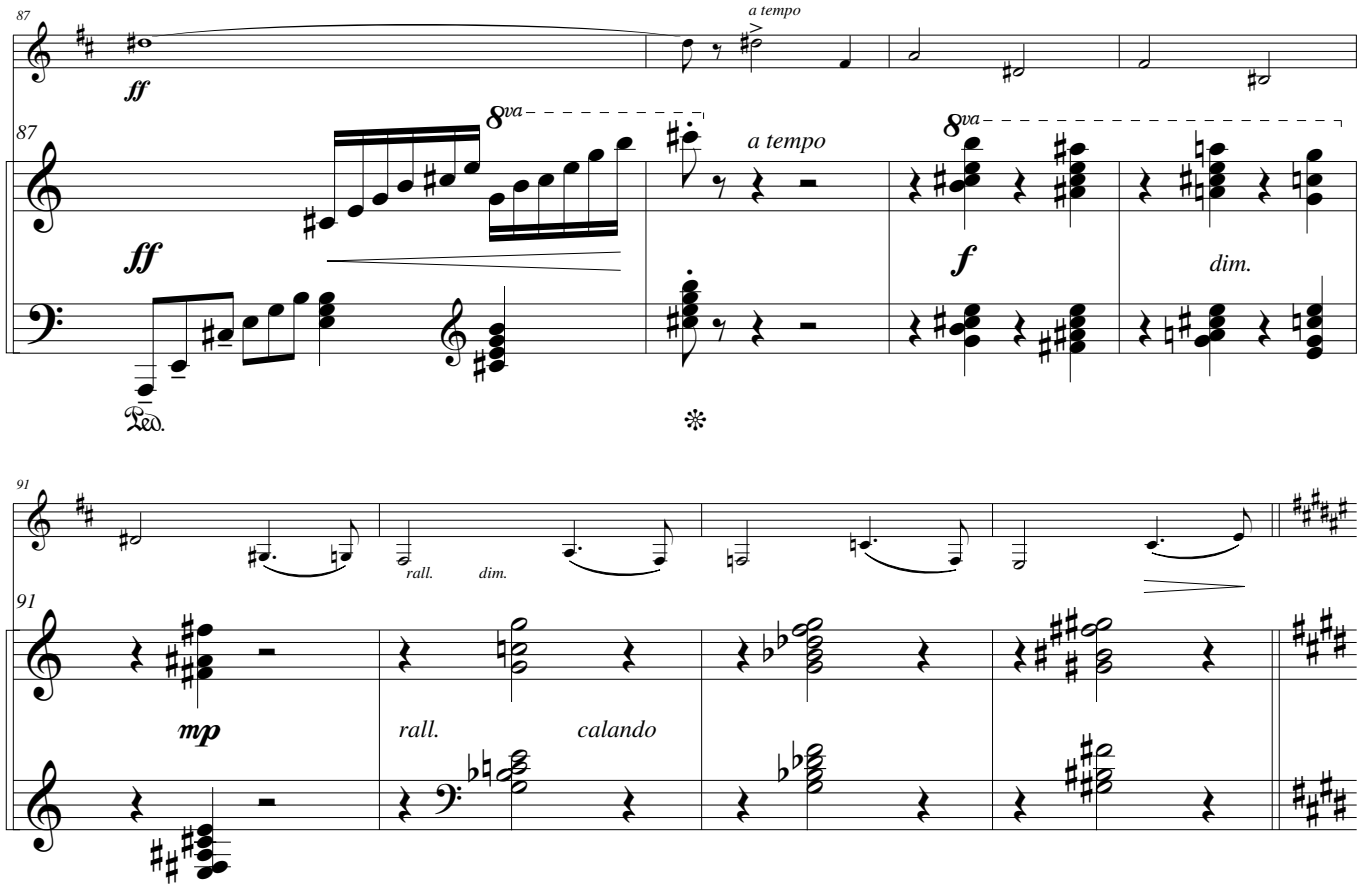

57
accel.
57
cresc. e accel.


E
Più mosso agitato
pp
cresc.
59
pp
cresc. e agitato

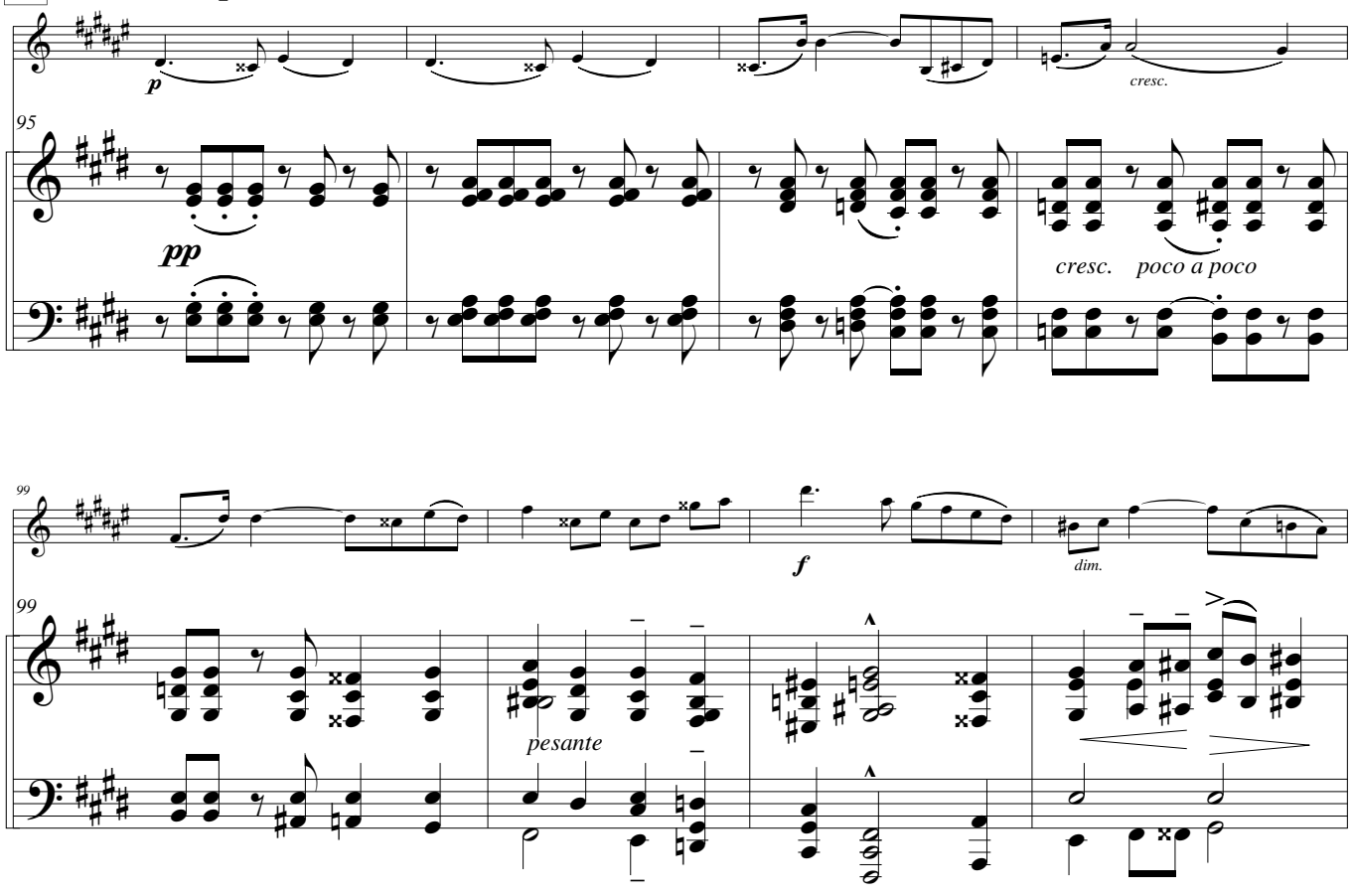

61
f
accel.
61


Allegro
più cresc.
rit.
ff appass.
rit.
non legato
Ped.
accel.
f

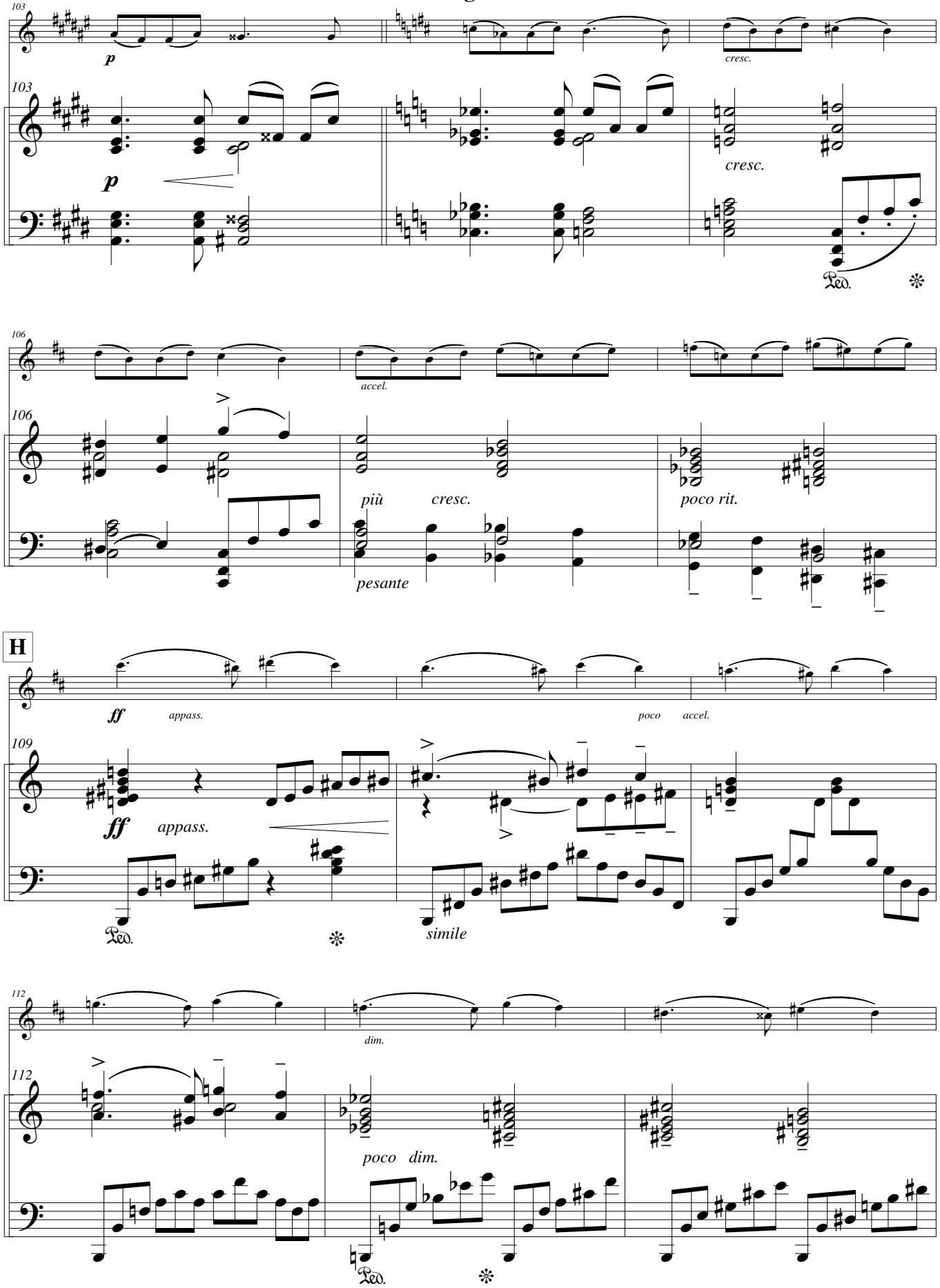

71
3
sf
molto
f
71
rit.
meno
f
F
74
sf
rit.
p espress.
74
rit.
Più tranquillo
mp
espress.
79
agitato e cresc.
79
p
83
rit.
83
cresc. e agitato
f
rit.

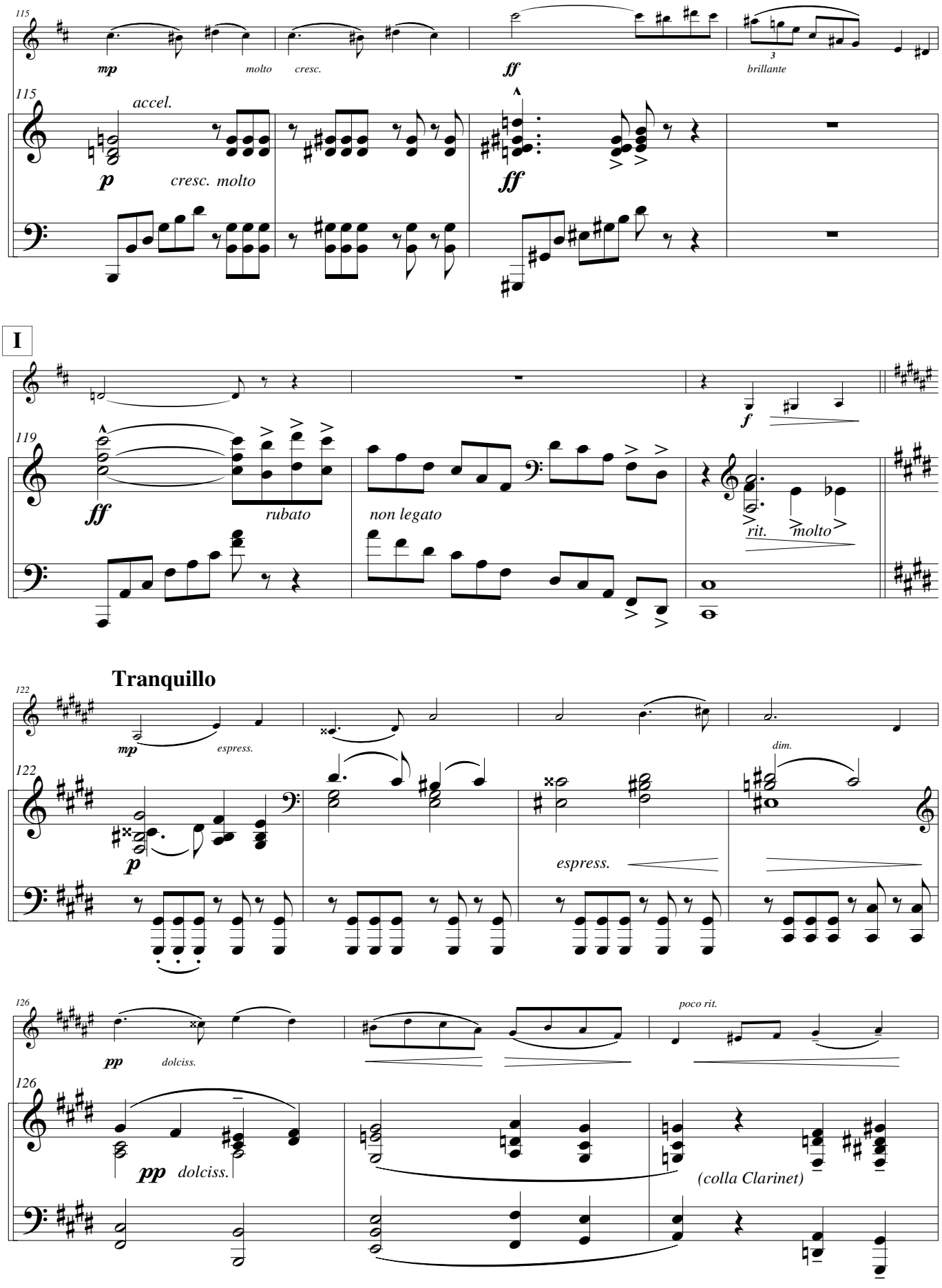

87
a tempo
ff
8va
a tempo
f
dim.
Ped.
91
rall.
dim.
mp
rall.
calando

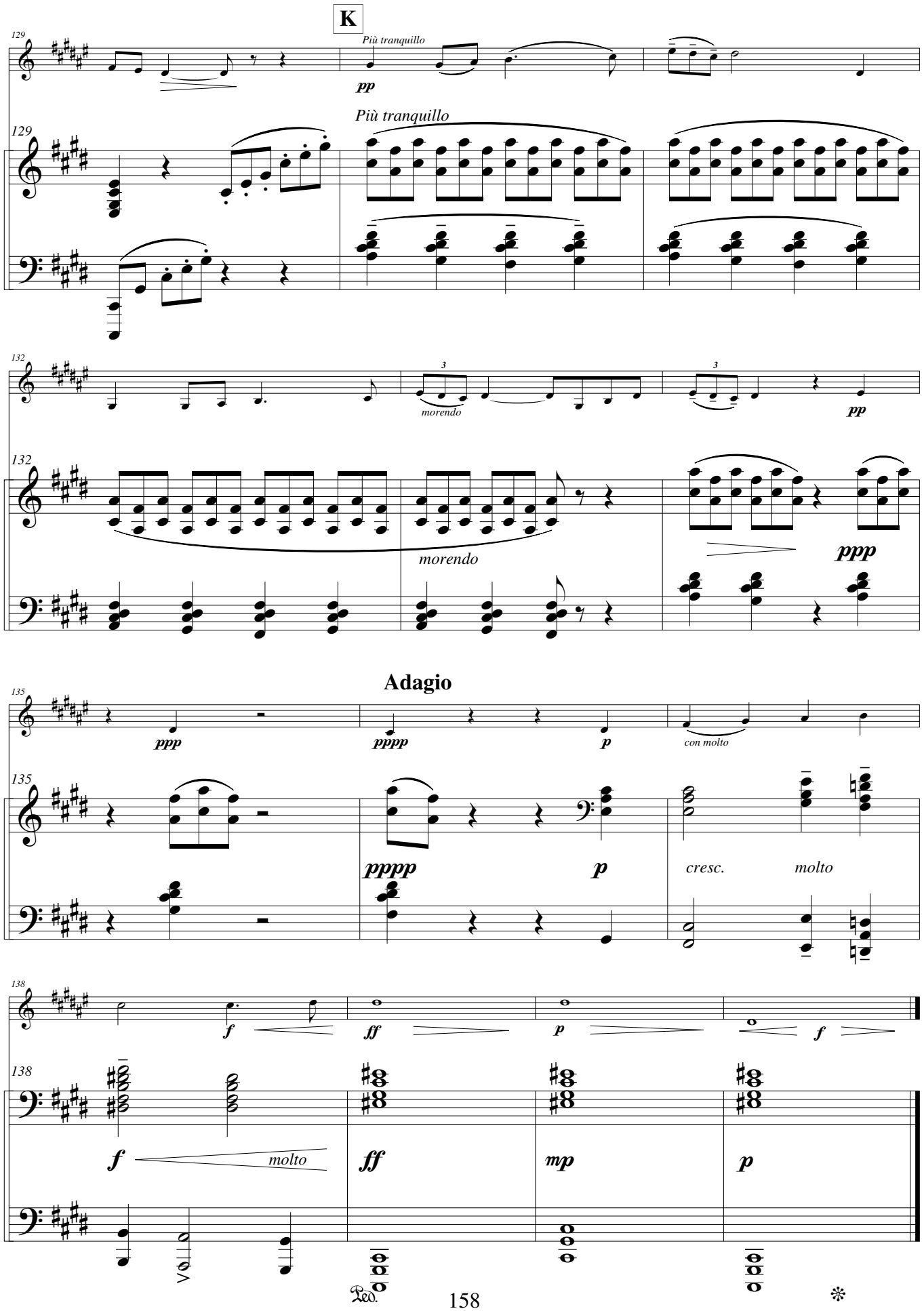
G **Tempo I**


p
cresc.
95
pp
cresc.
poco a poco
99
f
dim.
pesante

Agitato

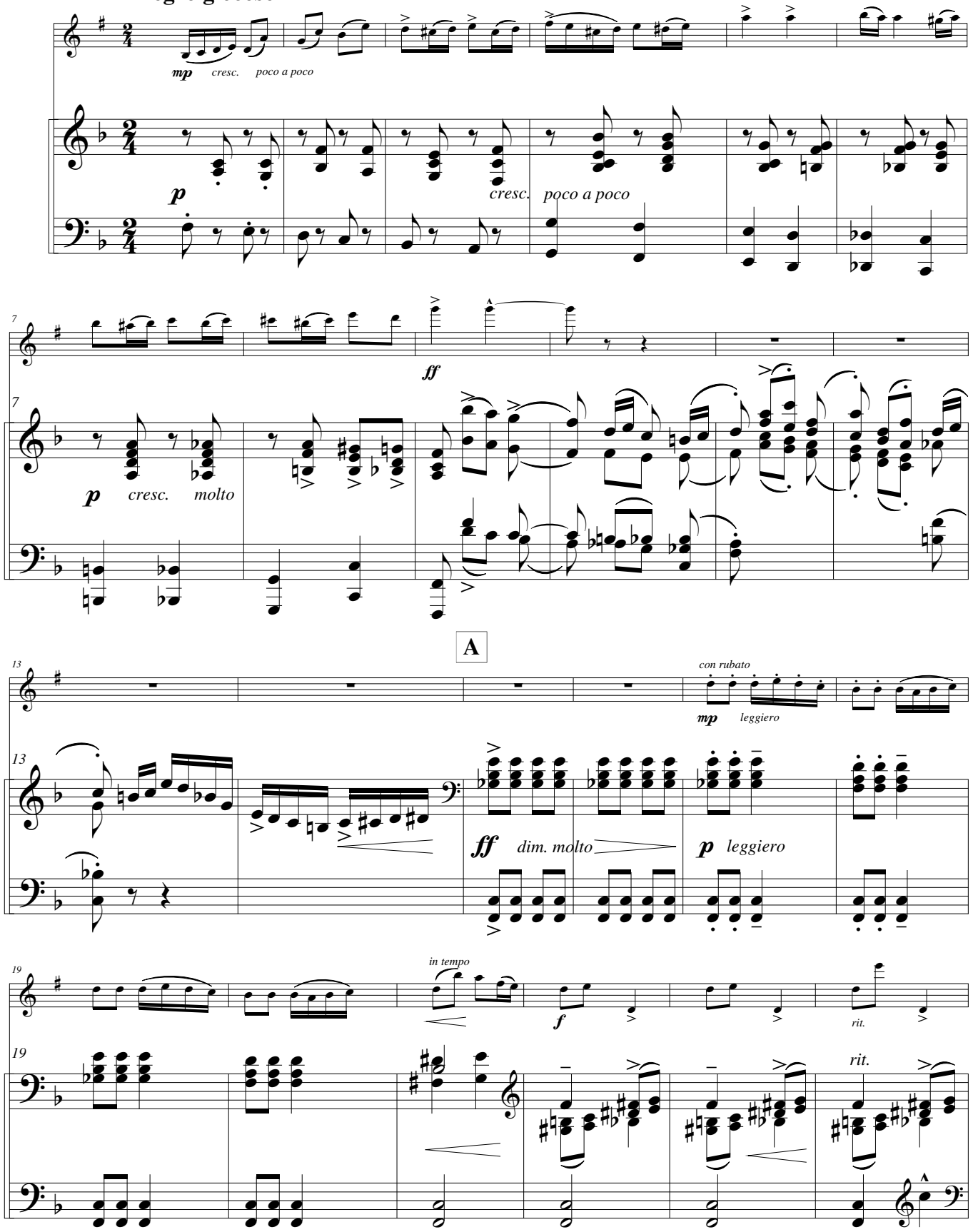

103
p
cresc.
Ped.
106
accel.
più cresc.
poco rit.
pesante
H
ff appass.
poco accel.
109
ff appass.
Ped.
simile
112
dim.
poco dim.
Ped.

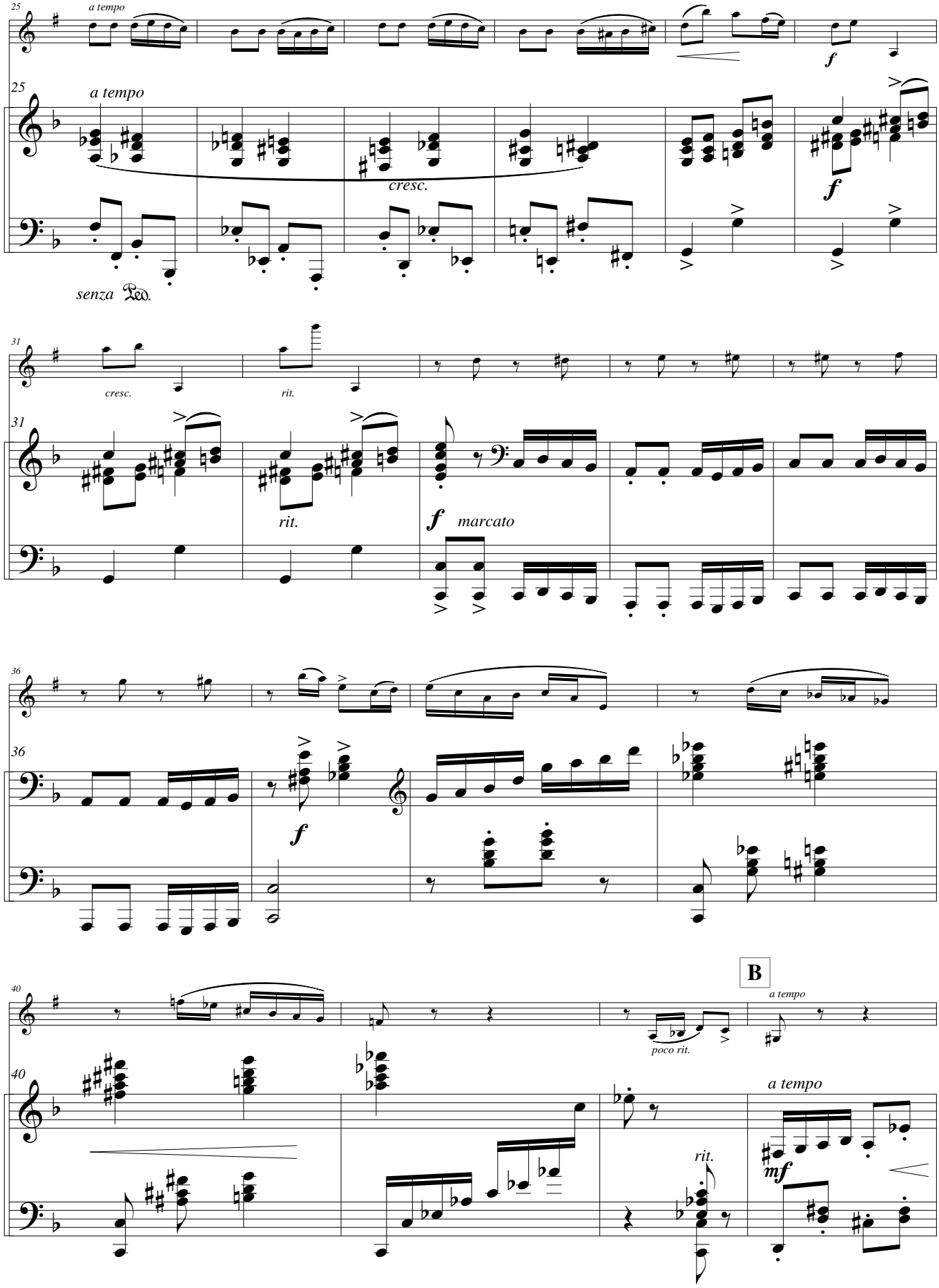

115
mp
molto
cresc.
ff
3
brillante
115
accel.
p
cresc. molto
ff
I
119
ff
rubato
non legato
f
rit.
molto
Tranquillo
122
mp
espress.
dim.
122
p
espress.
126
pp
dolciss.
poco rit.
126
pp
dolciss.
(colla Clarinet)

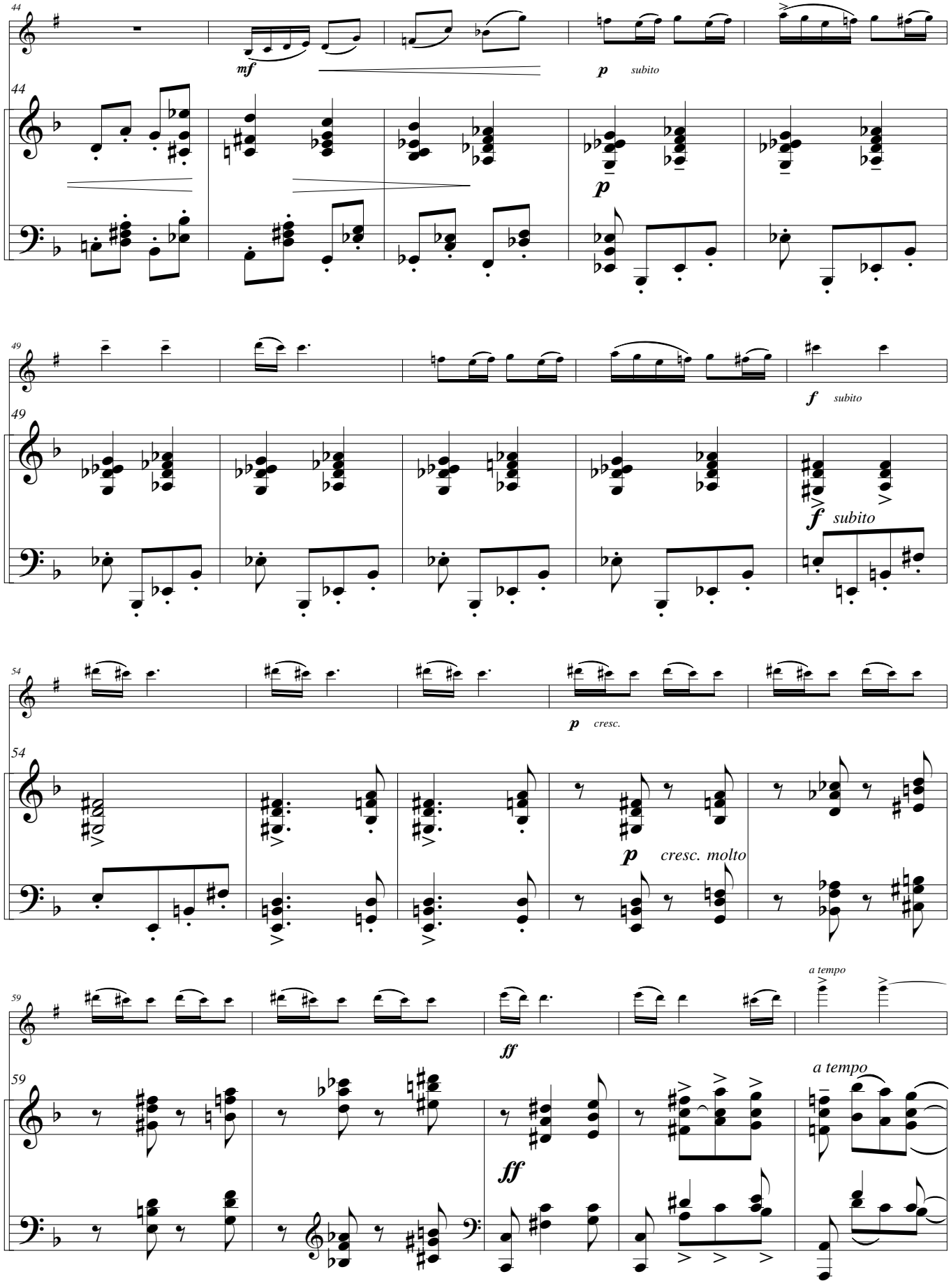

K
129
Più tranquillo
pp
Più tranquillo
129
132
3
morendo
3
pp
132
morendo
ppp
Adagio
135
ppp
pppp
p
con molto
135
pppp
p
cresc.
molto
138
f
ff
p
f
138
f
molto
ff
mp
p
Ped.
158

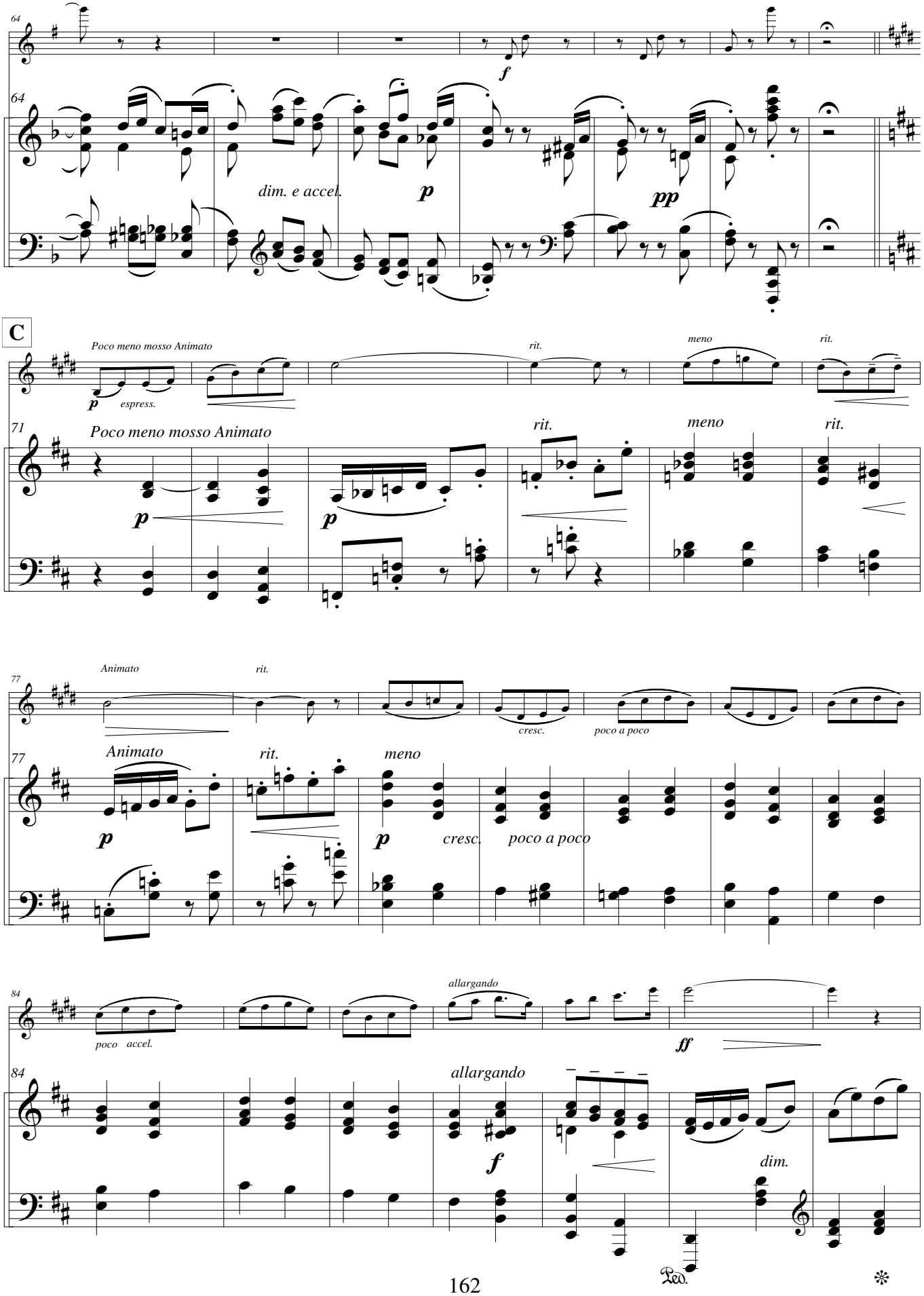
III
Finale

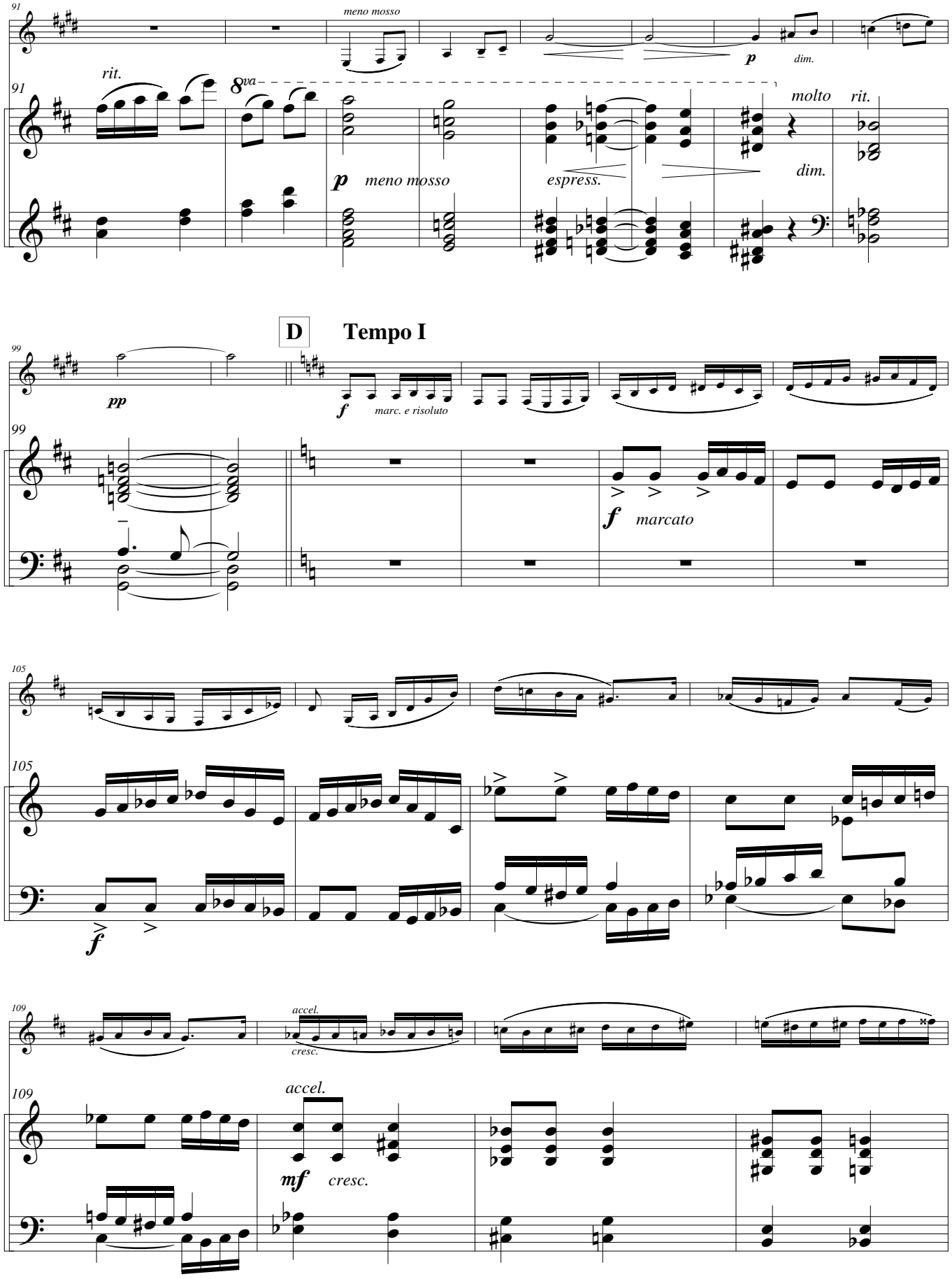
Allegro giocoso

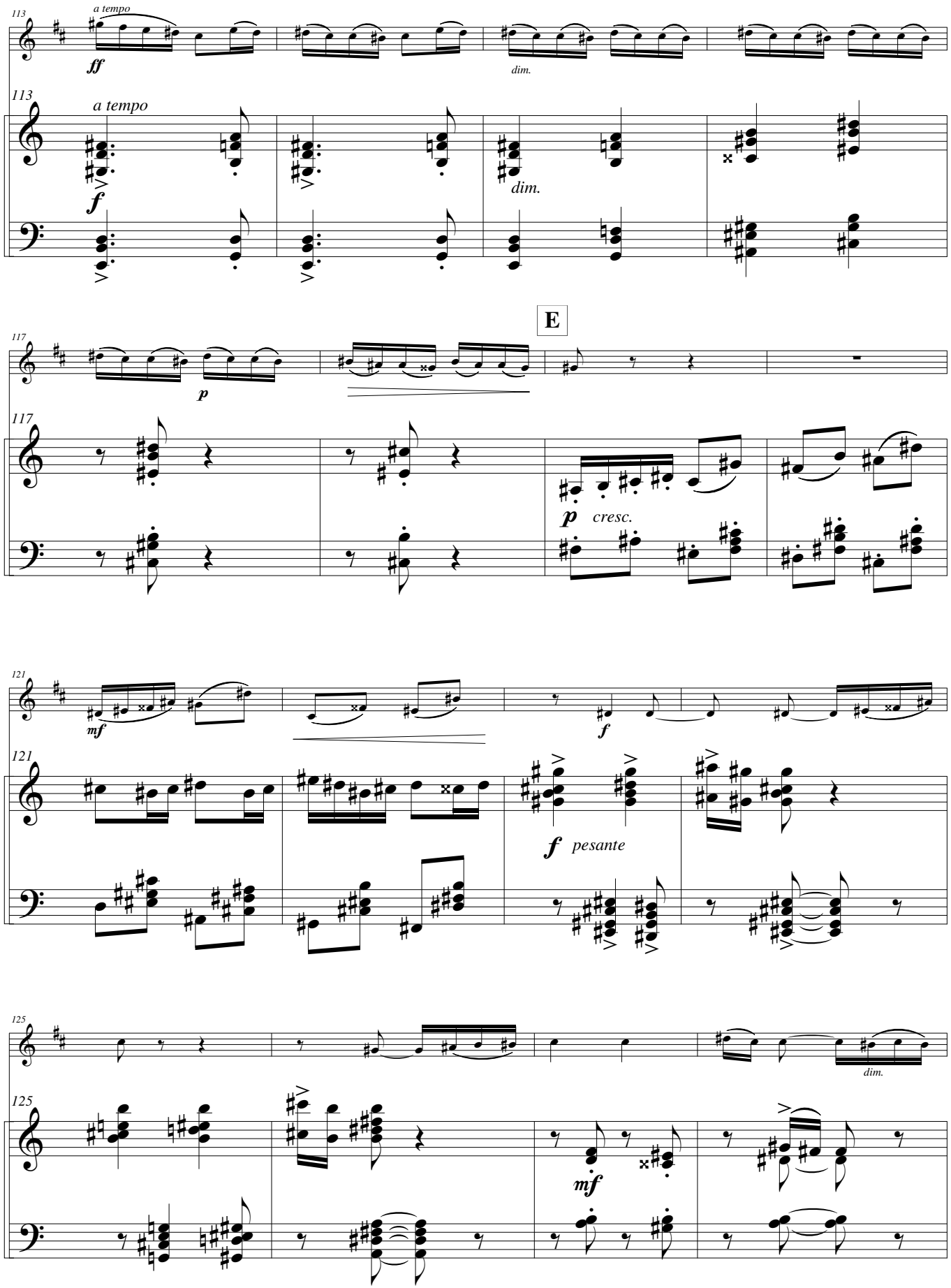


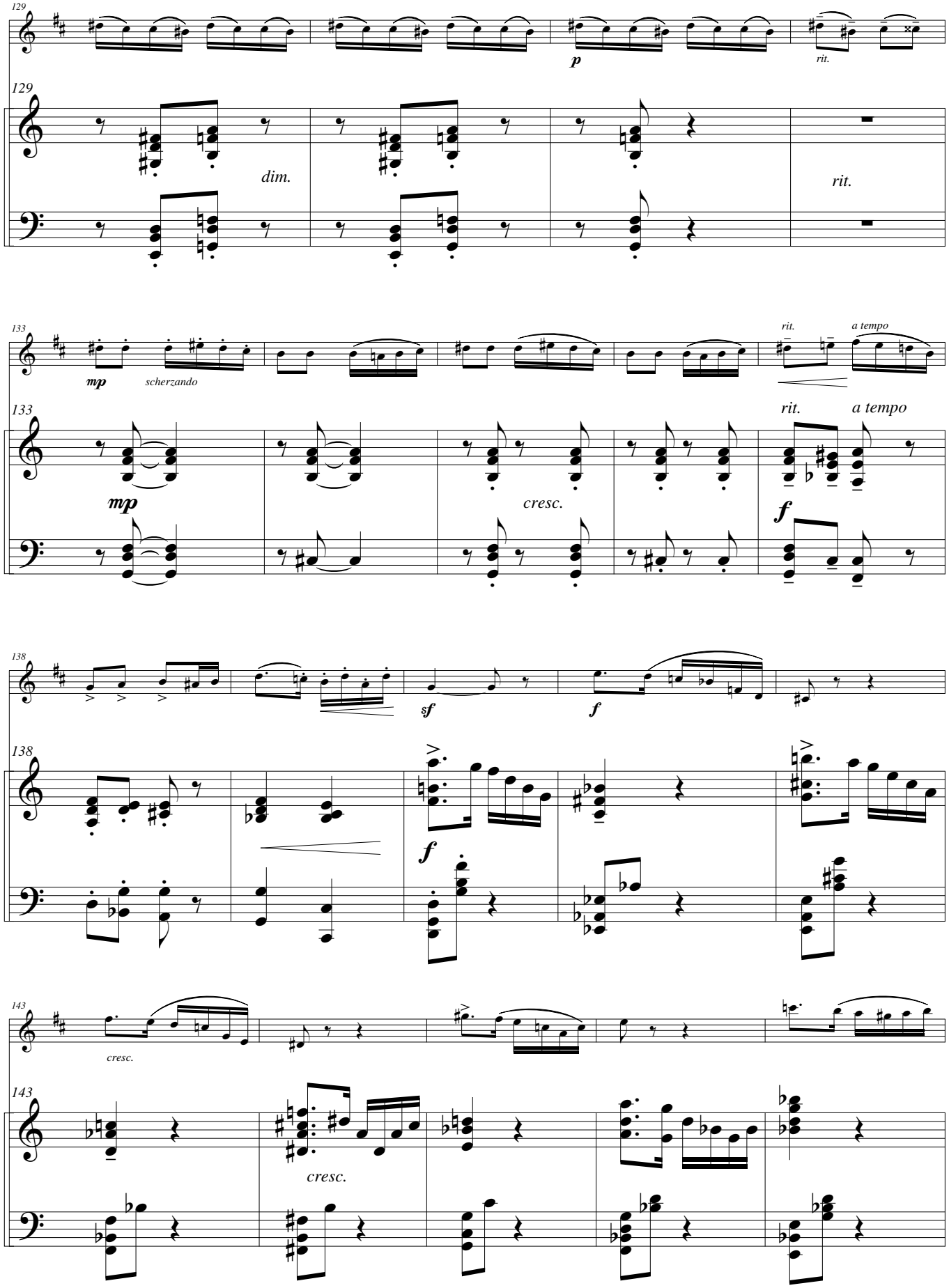

25
a tempo
f
25
a tempo
cresc.
f
senza Ped.
31
cresc.
rit.
31
rit.
f marcato
36
36
f
40
B
a tempo
poco rit.
40
a tempo
rit.
mf

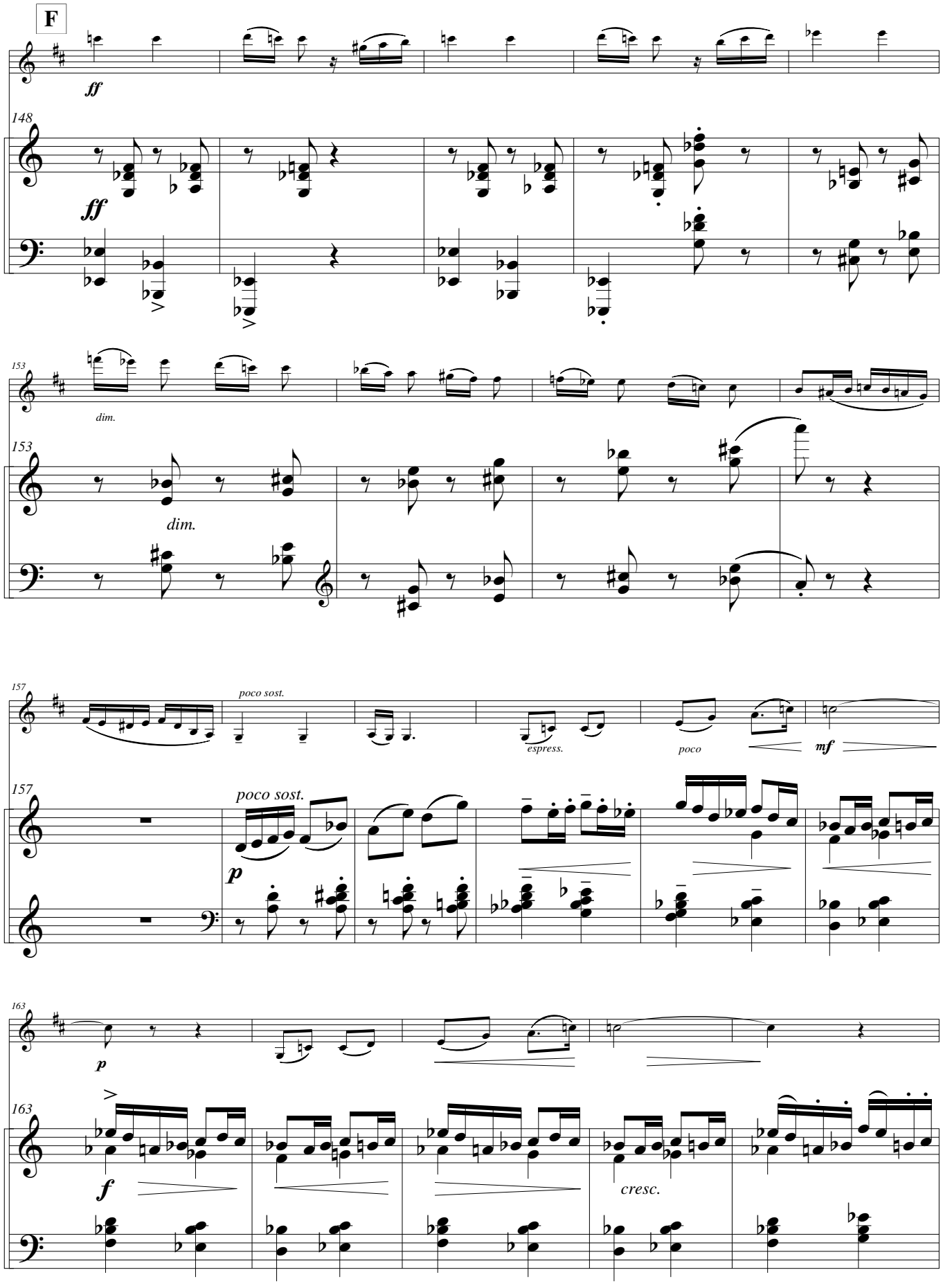

44
mf
p subito
44
p
49
f subito
49
f subito
54
p cresc.
54
p cresc. molto
59
ff
a tempo
59
ff
a tempo

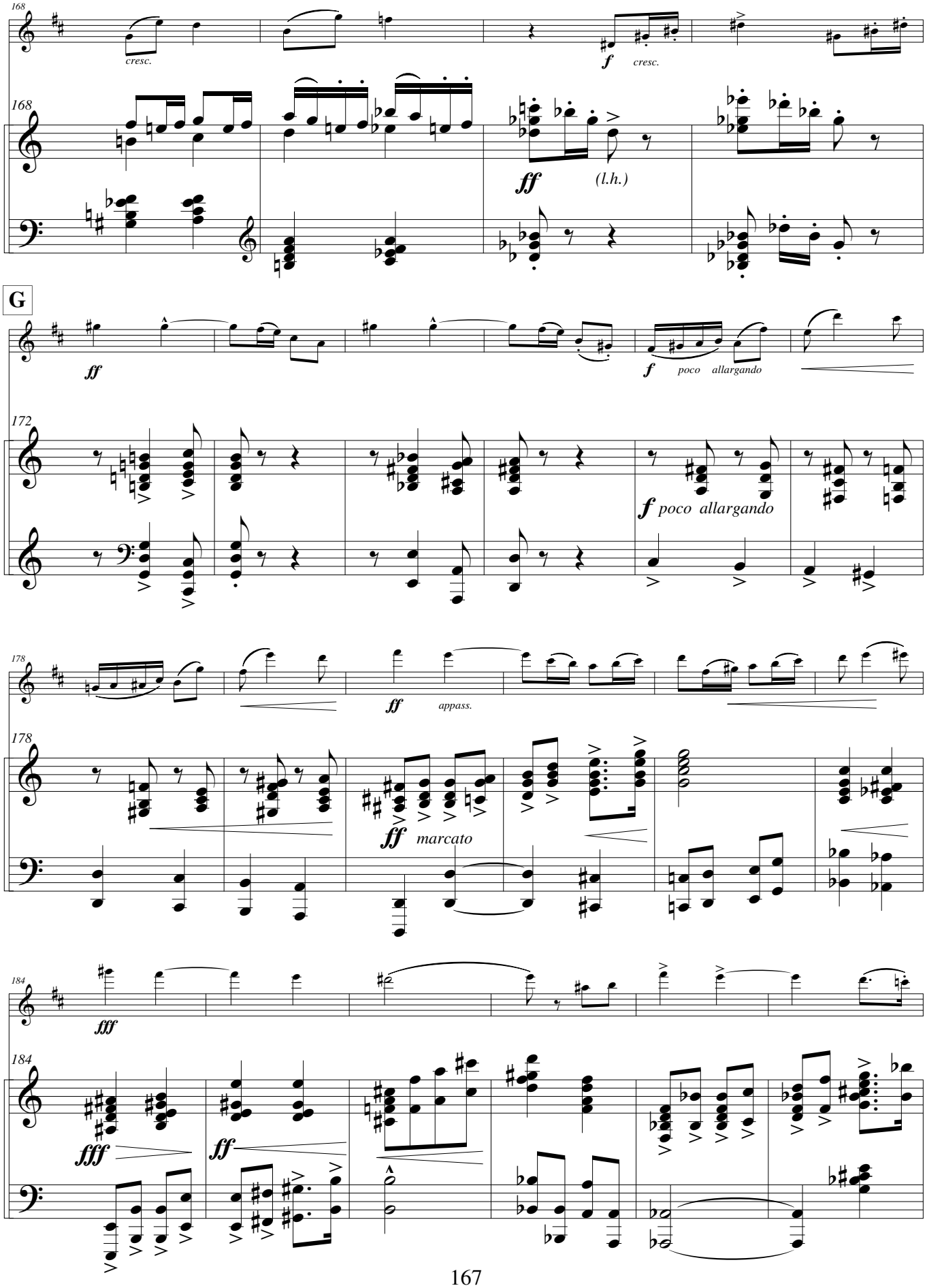

64
f
dim. e accel.
p
pp
C
Poco meno mosso Animato
rit.
meno
rit.
espress.
71
Animato
cresc.
poco a poco
77
allargando
poco accel.
ff
84
dim.
Ped.

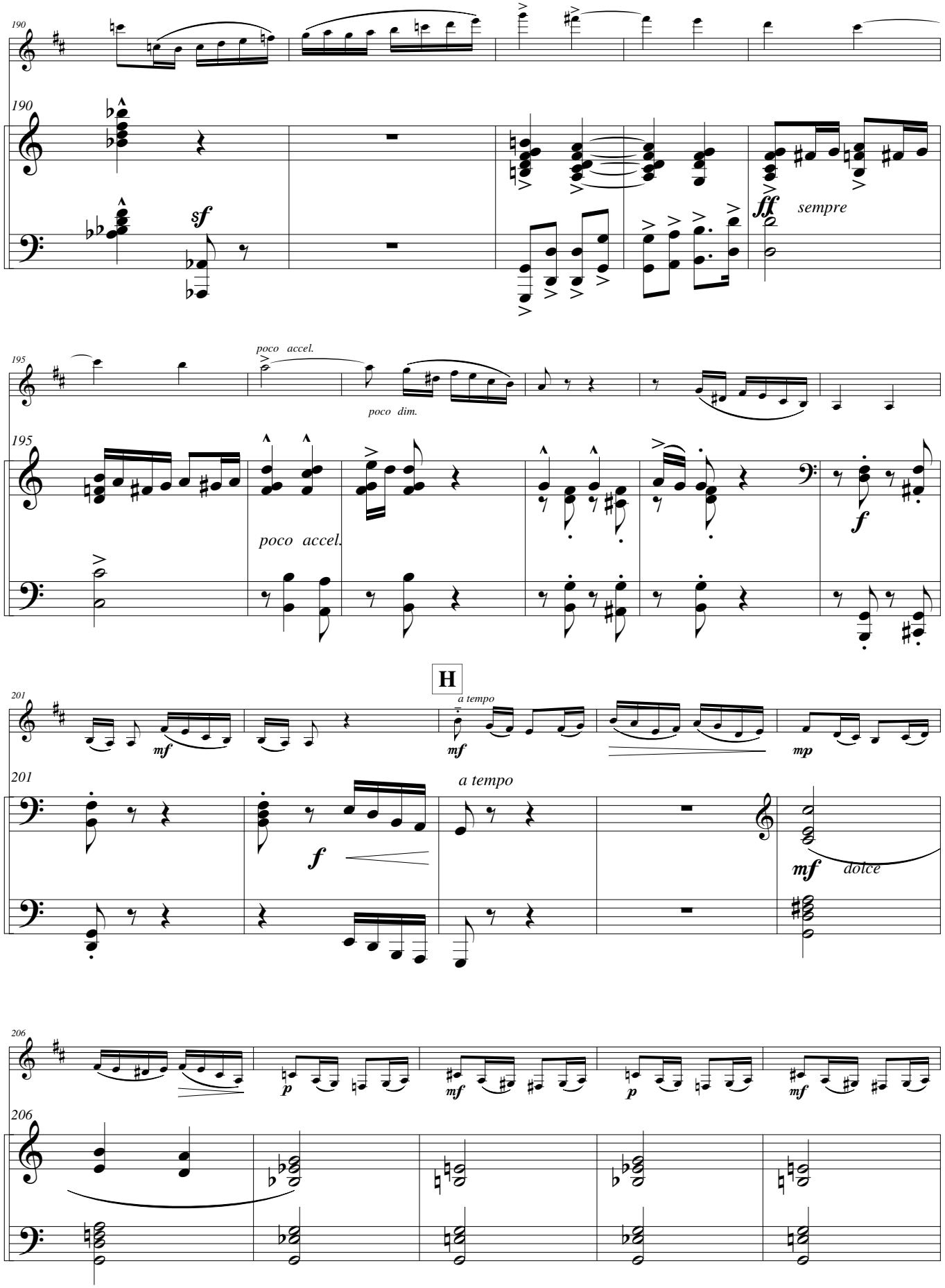

91
meno mosso
p
dim.
rit.
8va
molto
rit.
p
meno mosso
espress.
dim.
D
Tempo I
99
pp
f
marc. e risoluto
f
marcato
105
f
109
accel.
cresc.
accel.
mf
cresc.

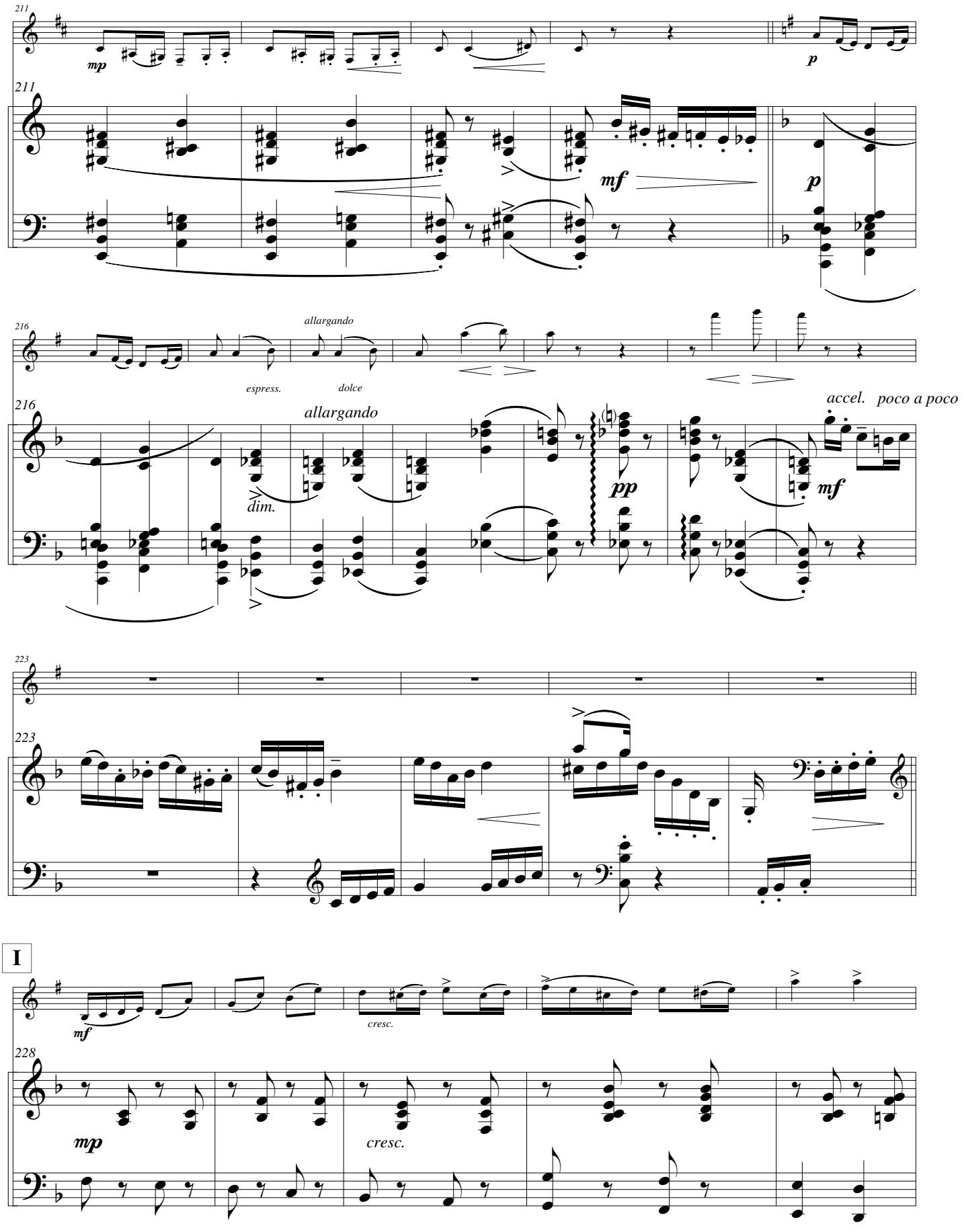

113
a tempo
ff
dim.
113
a tempo
f
dim.
E
117
p
117
p
cresc.
121
mf
f
121
f
pesante
125
dim.
125
mf

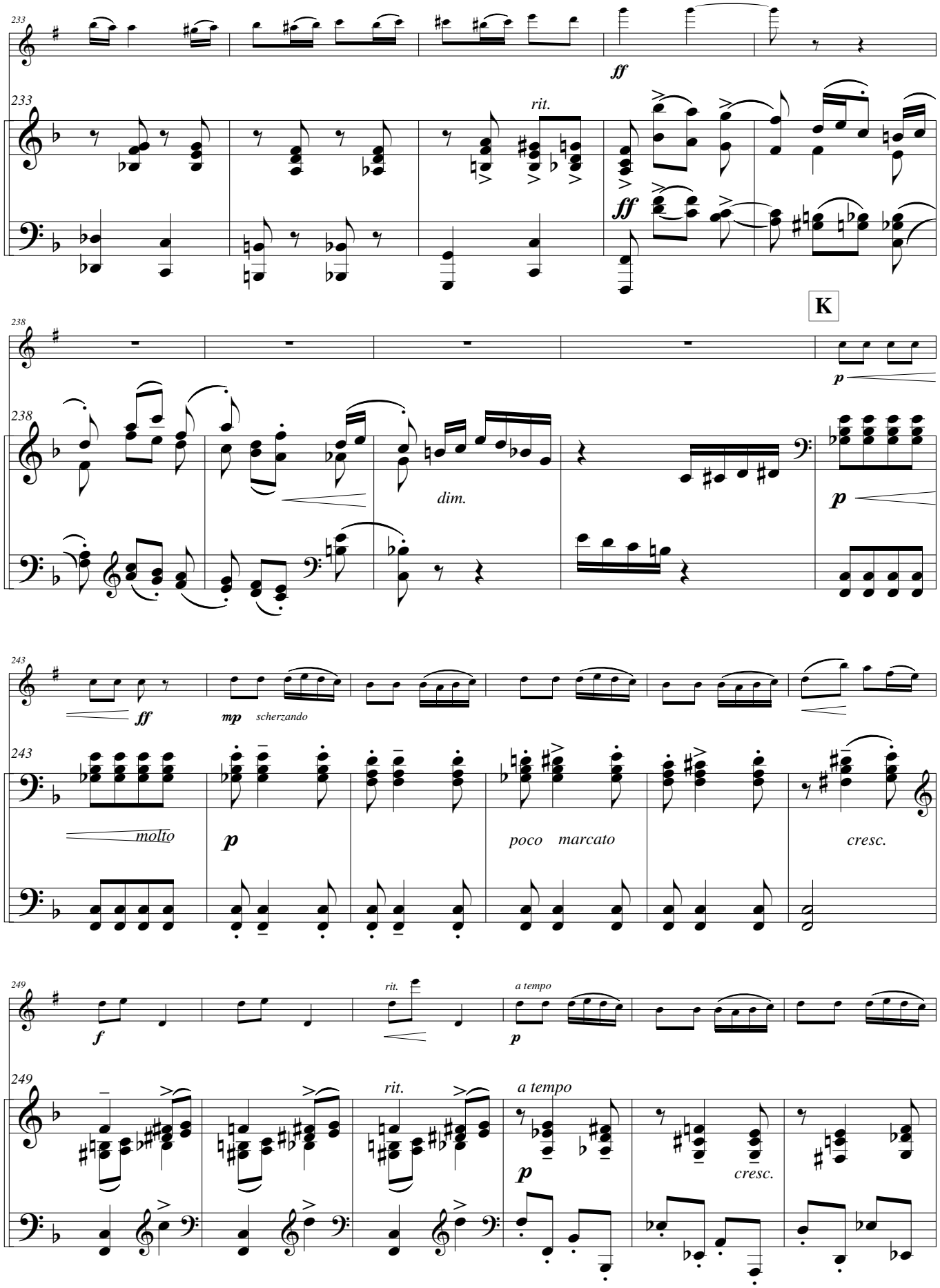

129
p
rit.
dim.
rit.
133
mp
scherzando
rit.
a tempo
cresc.
138
sf
f
143
cresc.
cresc.

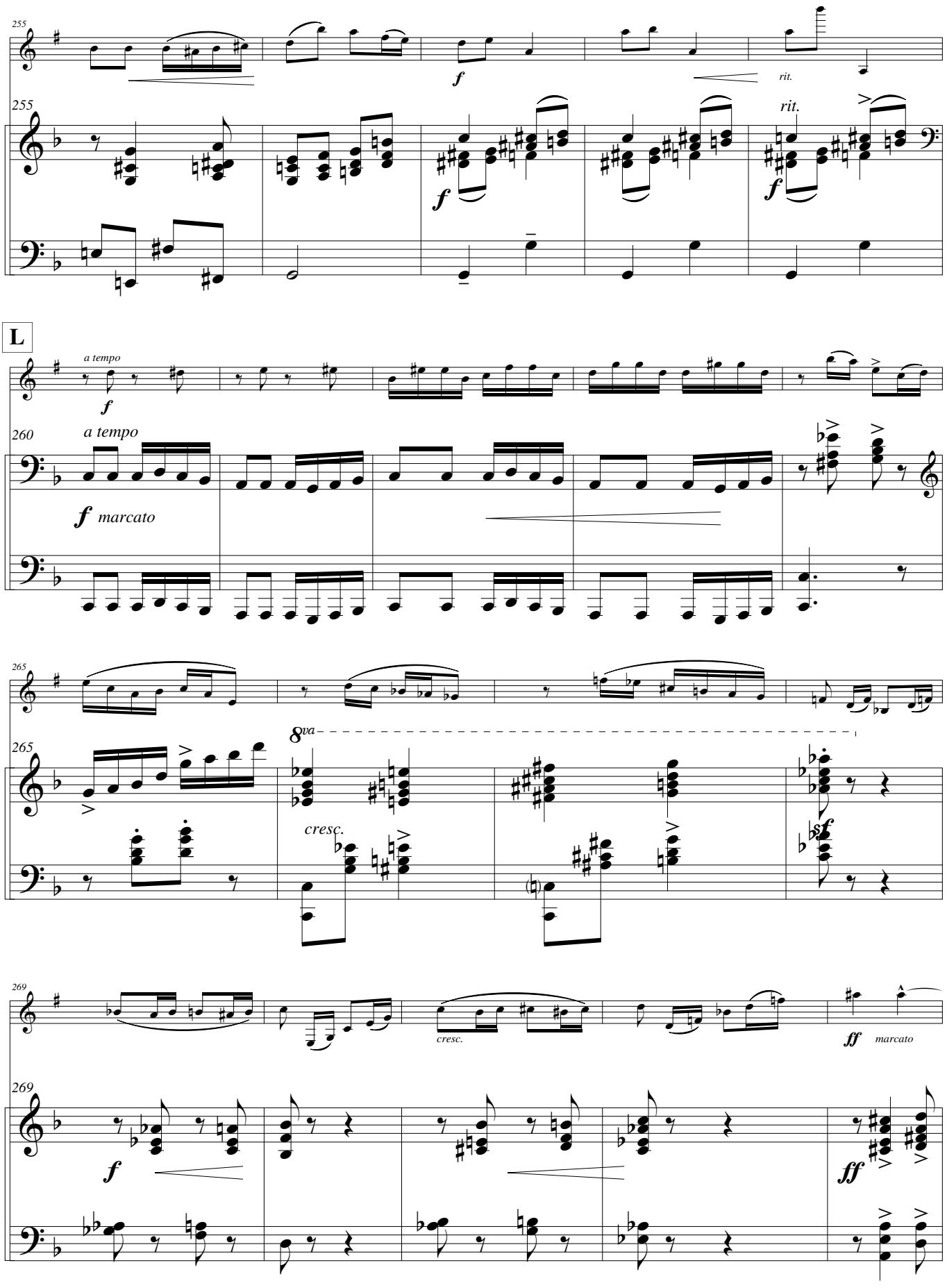

F
ff
148
ff
153
dim.
153
dim.
157
poco sost.
espress.
poco
mf
157
poco sost.
p
163
p
163
f
cresc.

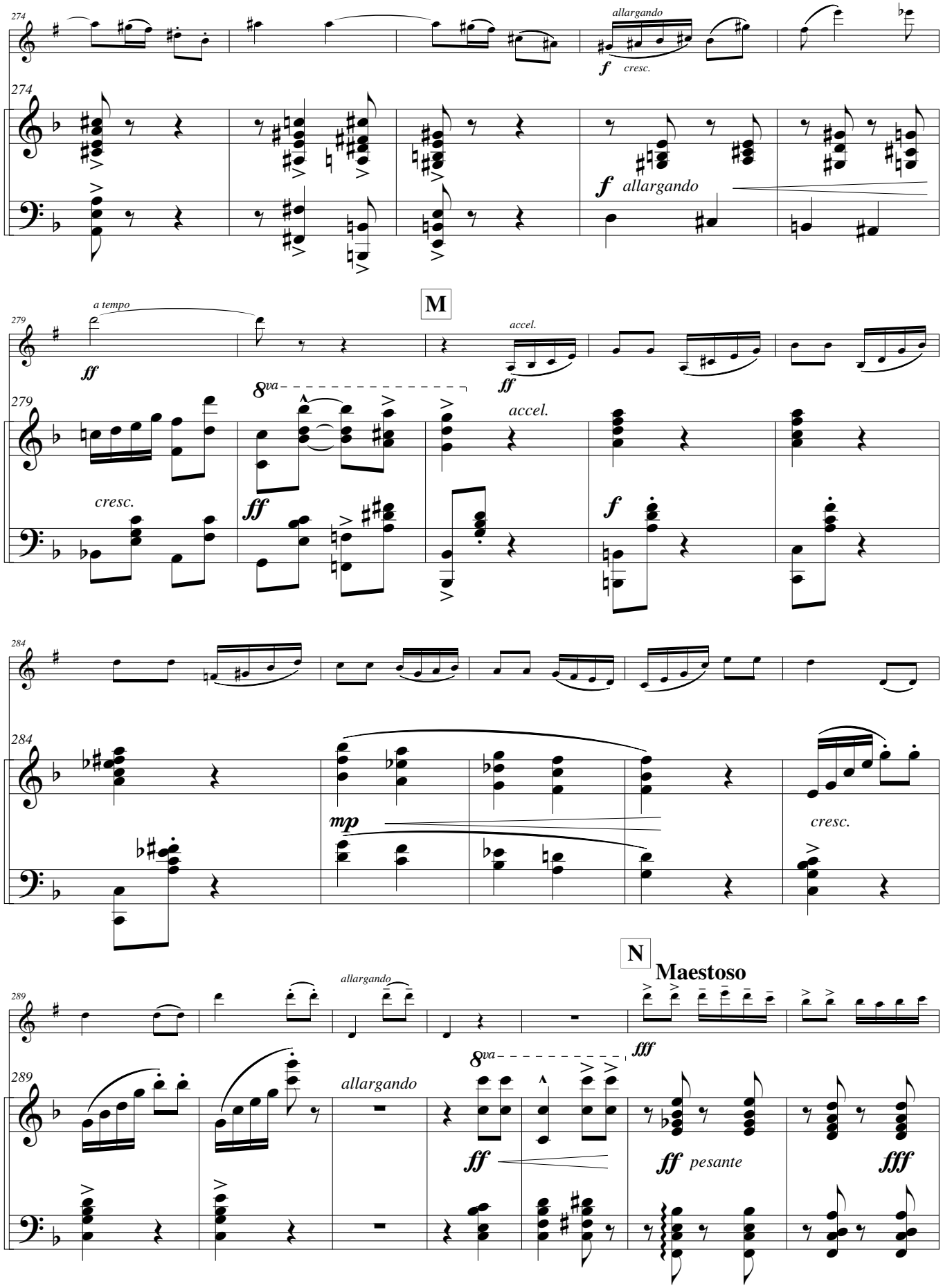

168
cresc.
f
cresc.
168
ff
(l.h.)
G
ff
f
poco allargando
172
f poco allargando
178
ff
appass.
178
ff
marcato
184
fff
184
fff
ff

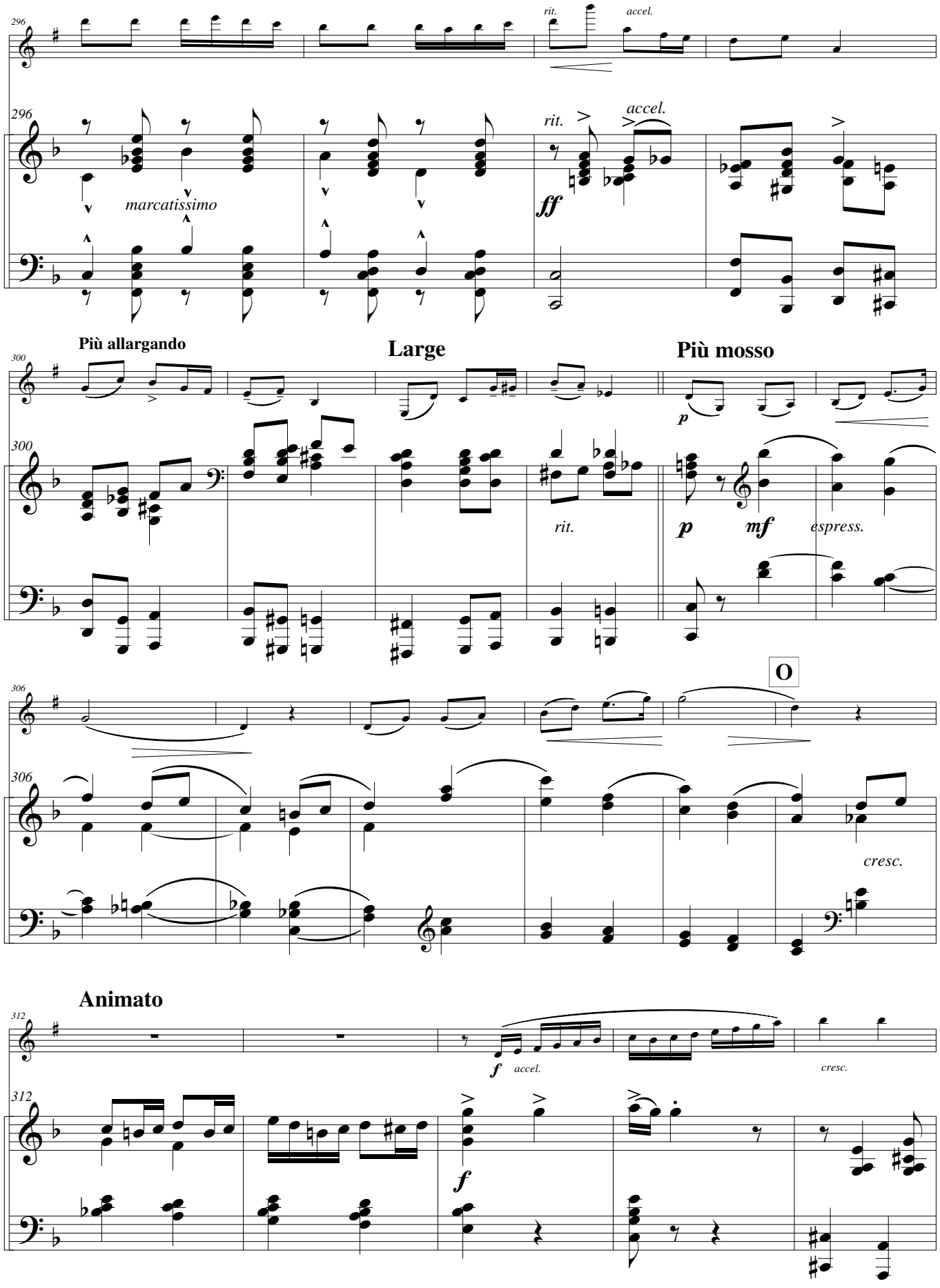

190
sf
ff
sempre
195
poco accel.
poco dim.
poco accel.
f
H
201
a tempo
mf
mp
f
mf
dolce
206
p
mf

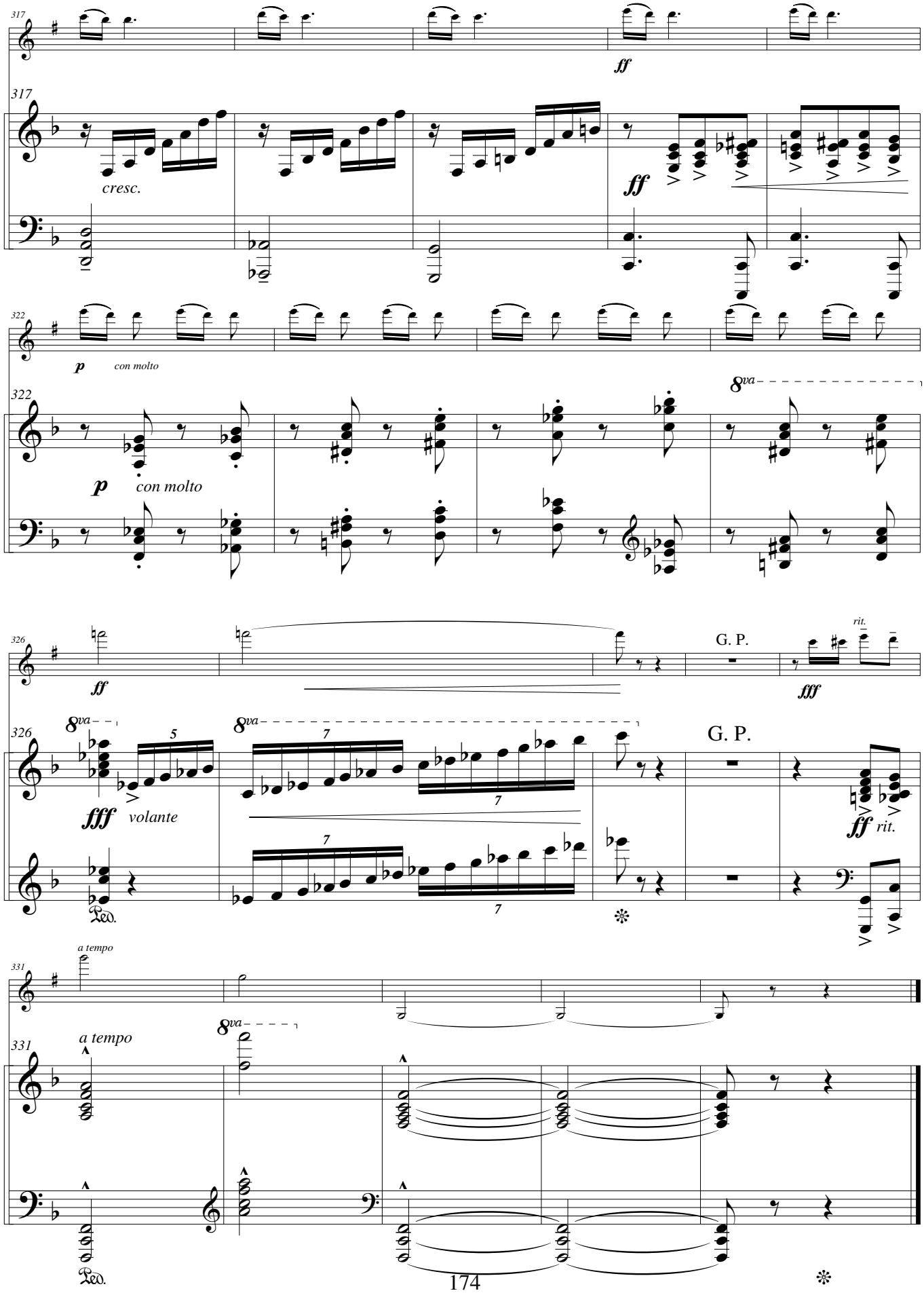

211
mp
p
211
mf
p
216
allargando
espress.
dolce
216
allargando
accel. poco a poco
dim.
pp
mf
223
223
I
mf
cresc.
228
mp
cresc.


233
ff
rit.
ff
K
238
p
dim.
p
243
ff
mp
scherzando
molto
p
poco marcato
cresc.
249
f
rit.
a tempo
p
rit.
a tempo
p
cresc.


255
f
rit.
255
rit.
f
f
L
a tempo
f
260
a tempo
f marcato
265
8va
265
cresc.
269
cresc.
ff marcato
269
f
ff


274
allargando
f cresc.
274
f allargando
M
a tempo
279
ff
accel.
ff
279
8va
accel.
cresc.
ff
f
284
284
mp
cresc.
N
Maestoso
289
allargando
289
allargando
8va
fff
ff
ff pesante
fff


296
rit.
accel.
296
marcatissimo
rit.
accel.
ff
Più allargando
Large
Più mosso
300
300
p
rit.
p
mf
espress.
306
O
306
cresc.
Animato
312
f
accel.
cresc.
312
f


317
ff
317
cresc.
ff
322
p
con molto
322
p
con molto
8va
326
ff
G. P.
rit.
fff
326
8va
5
8va
7
G. P.
fff volante
ff rit.
Ped.
331
a tempo
8va
331
a tempo
Ped.