A Transcription of Charles Stanford’s
Cello Sonata No. 2, Op. 39
for Viola and Piano

by

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ABSTRACT

Provided here is a new transcription for viola and piano of Charles V. Stanford's Sonata for Cello and Piano, No. 2, Op. 39. This transcription preserves the original music, but provides new tone color and register possibilities using the viola. In general, there is a lack of solo viola repertoire in the early nineteenth century. Stanford, a romantic composer, writes music using structural forms and harmonic techniques derived from the classical period. In order to introduce violists to the music of Charles Stanford and increase the amount of nineteenth century repertoire for the viola, this transcription of Stanford's Cello Sonata No. 2, Op. 39 is done by making artistic and educated decisions regarding fingerings and bowings, while discussing the choices for register changes. The transcription here can be employed by viola students as an example of repertoire from the early romantic period.
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CHAPTER 1

INTRODUCTION

The viola was not considered a solo instrument until very late in the romantic period. This is not to say that the viola did not have any solo repertoire; several composers had written works for the viola solo, however, the viola was primarily used as an accompanying instrument, resulting in far fewer solo works than other instruments. Composers who played the viola, such as Haydn, Mozart, and Beethoven, realized the expressivity of the viola and expanded the possibilities of the instrument as an independent voice in chamber music. In the romantic period, composers began to write music for solo performance on the viola, such as Brahms, Mendelssohn, Schumann, and Vieuxtemps.

In the late 19th century and 20th century, several musicians and instrument makers experimented with the shape of the instrument and composition of the strings, adding to the depth and resonance of the viola, making it a more attractive solo instrument. The viola’s development as a solo instrument can be traced by focusing on the work of Lionel Tertis, William Primrose, and Paul Hindemith. 1 Tertis is most noted for the ‘Tertis’ model of viola’ (an expanded lower belly with slim shoulders for ease of playing in the higher positions) and his experimentation with string composition. 2 Primrose, one of the most famous violists, brought the viola to the forefront in music performance. Hindemith should also be mentioned for his unique compositional style, numerous viola works, and

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1 Lionel Tertis (1876-1975), William Primrose (1904-1982), Paul Hindemith (1895-1963)
as a prominent soloist of his generation. In the 20th century, even though many groundbreaking new composers were writing for the instrument, many audiences were only exposed to classical repertoire. In order to create a wider range of repertoire for the instrument, Primrose and other violists voraciously sought out undiscovered repertoire from earlier periods of music. They also began to pull repertoire from the vast storehouses of long-established instruments and transcribe them for the viola.3

The most well-known repertoire for the viola stems from the very late 19th or early 20th century, such as works by Frank Bridge, Ralph Vaughan Williams, Rebecca Clarke, William Walton, and York Bowen. All of these composers are of English descent. Many of their works are late romantic in quality and character. 4

During the middle of the 19th century, the “English Musical Renaissance” led composers to see the old traditions of England.5 As a result, the first generation of the Renaissance sought the style of absolute music, rather than join their contemporaries of the time such as Wagner and Strauss. Charles V. Stanford was an influential composer of this first generation of the English Musical Renaissance. Stanford’s fame can be credited to the fact that he fostered an entire generation of prominent composers. He did this believing that Brahms’ music was the ideal model of composition, which was

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4 Rebecca Clarke (27 August 1886 – 13 October 1979) was an English classical composer and violist best known for her chamber music featuring the viola. Sir William Turner Walton OM (29 March 1902 – 8 March 1983) was an English composer. Edwin York Bowen (22 February 1884 – 23 November 1961) was an English composer and pianist. Ralph Vaughan Williams (12 October 1872 – 26 August 1958) was an English composer.

5 Late 19th century to early 20th century, a musical movement in England, mainly by musicians in Royal college of music.
emphasized in his teaching. This list of composers Stanford influenced includes Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Frank Bridge and Arthur Bliss. Ironically, these young composers have quite a different composition style compared to their teacher, Charles Stanford.

The purpose of this project is to contribute a new sonata to the viola repertoire. Offering a scholarly and practical edition of Stanford’s Cello Sonata No. 2, Op. 39 for viola and piano, it offers violists an introduction to the music of Charles Stanford and provides another romantic masterpiece into the viola repertoire.

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7 Ibid., 463.
CHAPTER 2
CHARLES V. STANFORD

Life

Charles V. Stanford was born on September 30, 1852, in Dublin, to John James Stanford and his wife Mary Henn. The family was financially stable as his father worked as a lawyer. Also, Stanford’s father was an amateur musician; he was a cellist and a vocalist. The Stanford’s house was the social hub for the many influential clients of Stanford, among them being other lawyers, physicians, churchmen, artists, musicians, writers, and scholars.\(^8\)

Dublin is the cultural center of Ireland, as well as the capital. This Irish influence translates often into Stanford’s compositions, along with his love of the Austro-German style of classical music. Among Stanford’s compositions is one of his contributions to Irish culture, *Song of Old Ireland*, a collection of Irish folk tunes.\(^9\)

His father originally wanted him to pursue law as was the tradition in his family, however, when his parents realized that Charles was a musically gifted child, they encouraged him to become a musician. The social and financial position of Stanford’s family provided a conducive environment in which he could study music. His teachers included several of Dublin’s most prominent musicians: Robert Stewart, Joseph Robinson, Michael Quarry, Arthur O’Leary, and Ernest Pauer.\(^{10}\) Stanford received a

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\(^8\) Dibble, *Man and Musician*, 5-6.
\(^9\) Ibid., 127.
\(^{10}\) Ibid., 21-27.
varied and extensive education. He was considered a prodigy, giving his first recital at the age of seven. Stanford composed his first composition one year earlier.\textsuperscript{11}

Stanford attended Queen’s College, Cambridge in 1870, and received his bachelor degree in 1874. Recognized as a talented musician, he belonged to the Cambridge University Musical Society (CUMS). His musical interests were not limited to piano performance and choir conducting. As John Hopkins,\textsuperscript{12} the lead conductor of CUMS began to have health problems, Stanford took over as assistant conductor in 1871 and became a well-noted part of the music culture in Cambridge. Following college in 1874, Stanford took two years off from his position as organist at Trinity College in order to study abroad. During this time, he went to Leipzig to study with Carl Reinecke (1824-1910), one of the most famous composition teachers in Germany. While the Leipzig Conservatory was not considered the leading musical institution at the time, the culture in Leipzig was flourishing, which allowed Stanford the opportunity to attend many high-quality concerts and operas every week. Additionally, he began studying piano with Robert Papperits (1826-1903). Leipzig was also in close proximity to many other German art and cultural centers, such as Berlin, Dresden, and Vienna.

Stanford moved back to Cambridge in 1877, his formal education was finished by this time. He kept the position with CUMS as conductor and organist. During his time with this organization, he invited many great European musicians to perform with the society, such as Hans Richter, Joseph Joachim, Carlo Alfredo Piatti, Edward

\textsuperscript{11} Stanford’s early compositions; \textit{Double chant} (1858), March (1860)

\textsuperscript{12} John Larkin Hopkins (1820-1873), an organist and composer, he was a conductor in CUMS.
Dannreuther, Hermann Franke, and Robert Hausmann. He also invited fellow English composers, including Sir Charles Hubert Parry, Sir Frederic Hymen Cowen, Arthur Goring Thomas, and Sir Alexander Campbell Mackenzie. As an admirer of Johannes Brahms’ music, Stanford conducted Brahms’ Symphony No. 1 and the German Requiem. He had hoped to give the English premiere of Brahms’ Requiem, but later learned that its premiere had already taken place in 1871. Throughout this time, Stanford also continued to write and perform his own compositions.

Stanford’s first teaching position was in the Royal College of Music (RCM) in 1883. He found the job difficult due to the low salary and the competitive atmosphere between rival musicians. Despite the trials and tribulations, Stanford was deeply influenced in the work he did with opera production while teaching at RCM. He was also extremely influential to many of the student composers: Benjamin Britten, Frank Bridge, George Butterworth, Samuel Coleridge-Taylor, George Dyson, Ivor Gurney, Herbert Howells, William Hurlstone, John Ireland, Ernest Moeran, and Ralph Vaughan Williams. By 1888, he joined the Cambridge University faculty, one of the most

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14 Dibble, Man and Musician, 80.

15 Ibid., 463.
prominent music teaching positions in England at the time. This was also the time when Stanford helped to create a strong community of English composers, which led to the creation of the English Musical Renaissance.

Works

Stanford was a prolific composer. His composition covers all genres of music, which include vocal and choir music for church, and many chamber works, orchestral works, and theatre and opera works.

Instrumental pieces

Symphonies:

Stanford wrote seven symphonies, of which the first and second symphonies are unpublished symphonic works and are omitted from his catalogue of works. These symphonies follow in the classic style Mendelssohn, Schumann, and Brahms. However, *Symphony No. 3 in F Minor, Op. 28*, appropriately subtitled “Irish”, includes many elements of Irish folk music.

Chamber music

Stanford’s chamber repertoire is extensive and includes four piano trios, two piano quartets, and also many sonata works for winds and strings. While Stanford wrote many sonatas for other instruments, such as his two cello sonatas, two violin sonatas, and his clarinet sonata, he did not compose any sonatas for the viola.
His most popular music is choral music, and he is famous for his Anglican works. Since he worked as a church musician for 22 years, even after leaving his organist position, he was involved in many choirs, orchestras, and festivals. His ecclesiastical music is still frequently performed in England.

Operas

Once he became a faculty member at the Royal College of Music, Stanford initiated an opera class, and he was strongly involved in this genre throughout his lifetime. He wrote ten operas and other theatre works. His operas have been performed throughout Europe and in the United States. Stanford was a leading composer of the English Musical Renaissance. He believed that opera was the proper vehicle for the renaissance. The list of operas includes *The Veiled Prophet of Khorassan, Savonorola, The Canterbury Pilgrims, The Miner of Falun, Lorenza, Shamus O’Brien, Christopher Patch (or The Barber of Bath), Much Ado About Nothing (or the Marriage of Hero), The Critic, and The Travelling Companion.*

Style

While other composers were experimenting with new musical languages and colors, such as Claude Debussy, Maurice Ravel, and Gustav Mahler, Stanford conservatively gravitated to Brahmsian music or romantic era music based on classical

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forms and traditions.\footnote{Claude Achille Debussy (1862-1918) was a French composer. Joseph Maurice Ravel (1875-1937) was a French composer, pianist and conductor. Gustav Mahler (1860 – 1911) was an Austrian late-Romantic composer.} His compositions often reflect his Irish identity as well. Many early musical theorists dismissed Stanford as a composer who tried to imitate Brahms; however, his operas and many instrumental works reflect that Stanford is one of most important Irish composers who had a unique and strong personality in his music, making him one of the most influential composers in England.
CHAPTER 3

STANFORD’S CELLO SONATA NO. 2, OP. 39

Background of the Work

Charles Stanford composed two cello sonatas: No. 1 in A major, Op. 9, and No. 2 in D minor, Op. 39. According to Dr. Jeremy Dibble, a specialist in music of nineteenth and early-twentieth century Great Britain and Ireland, the Cello Sonata No. 2, Op. 39 was composed in a relatively short time. The work was dedicated to Alfredo Piatti, a famous cellist and pedagogue.18 Piatti was born in Italy, growing up in a family of musicians. His father, Antonio Piatti, was the leader of the Bergamo Orchestra, and his great uncle, Gaetano Zanetti, was also a cellist. The young Piatti learned how to play the violin from his father, while his uncle taught him the cello. After gaining fame as a cellist in Europe, he worked as a teacher at the Royal Academy of Music. During this time, Piatti performed with many of the most famous soloists, such as Ernst, Joachim, Liszt, and Wieniawski.19 Felix Mendelssohn also wrote a piece for Piatti that, unfortunately, has since disappeared.20 Stanford, who was in the practice of working with the most popular musicians of the day, wrote his second cello sonata while on vacation at Piatti’s summer house in 1889.

During the latter part of the nineteenth century, the repertoire that was being performed in the concert halls was primarily pulled from the classical period. However, composers were also experimenting with new musical languages and colors. Within this

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19 Heinrich Wilhelm Ernst (8 June 1812 – 8 October 1865) was a Moravian-Jewish violinist, violist and composer.
20 MacGregor, "Piatti, Alfredo".
late romantic period, the three biggest trends in composition were nationalism, overtly romantic-dramatic style (such as Wagner and Strauss), and the preservation of the classical period practices (which included Mendelssohn and Brahms). Dr. Dibble stresses that, throughout Stanford’s writings, he did not prescribe to the Wagnerian trend, and in fact, found it quite unfavorable. Leading what was to become known as the English Musical Renaissance, Stanford was much more interested in classical period qualities, while adding his own special style. In fact, in his teaching, he emphasized Brahms’ musical style of form and order. Stanford used other factors in his compositions, including the expansion of traditional forms and the incorporation of folk songs from his rich Irish heritage. The Sonata No. 2 reflects his compositional genius.

Form and Analysis of Sonata No. 2

The *Cello Sonata No. 2 in D minor, Op. 39* is divided into three movements. The first movement follows the traditional sonata form, the second movement is a ternary form in which each section is divided into three parts, and the third movement is similar to a binary form with a coda.

**Movement 1**

Table 1. Sonata form in table of the first movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>1-119</td>
<td>d minor</td>
</tr>
<tr>
<td></td>
<td>First subject group 1-20</td>
<td>First theme</td>
</tr>
</tbody>
</table>

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The first movement of the Cello Sonata No. 2 is in sonata form. The first subject group is quite easy to detect; the first theme is eight measures long in D minor. The swells of running sixteenth-notes in the piano provides the energy for the Allegro con moderato characteristics of this movement (see Ex.3.1). This first statement does not cadence, but immediately goes into a restatement of the theme a fourth higher (Ex. 3.2).

| Table | 1-8  
|---|---|---|---|
|  | 9-14  
|  | Transition 21-59  
|  | Second subject group 60-98  
|  | Closing theme 99-119  
| Development | 121-207 | 167-191 circle of fifths | Theme is presented at the subdominant by piano  
|  |  |  | F major  
| Recapitulation | 208-311  
|  | First subject group 208-215  
|  | 216-222  
|  | Transition 228-253  
|  | Second subject 254-288  
|  | Closing theme 289-311 | D minor  
|  |  | Theme at subdominant by cello  
|  |  | D major  
|  |  | d minor  
| Coda | 312-end  
|  | 1) 312-334  
|  | 2) 335-345 | D major  
|  |  | d minor  

Example. 3.1, Stanford Sonata No. 2, mvt. 1, mm. 1-8
Between the first and second subject group, a motivic ascending sixteenth-note run followed by a dotted rhythm figure provides a transition. Here Stanford uses a canonic compositional technique: after the cello plays the sixteenth-note figure, the piano imitates the same material.

The second theme is in the key of F major, and is also eight measures long.
When this theme repeats, the transition elements suddenly appear in measure 75, making the second key area somewhat unclear. However, this statement includes important motives. These motives and themes will be intertwined throughout the whole of this first movement.

One attribute that spans the entire work is the avoidance of strong cadences. Stanford also uses an abundance of diminished seventh chords, rather than dominant seventh chords. When he does employ secondary dominant chords, they seldom resolve by way of phrasing; moreover, each phrase is overlapped by the next phrase. In the closing section, the second key, F major, is prolonged quite clearly with dominant chords (V/F), but at the end of closing area, Stanford suddenly implies the key of D with a dominant seventh chord of D, thereby ushering in the development section that continues in the key of D.

Example. 3.5, Sonata No. 2, mvt. 1, mm. 99-119, (closing theme)
The development starts with motives from the first theme, which are then interrupted by the reoccurrence of the transitional motive in measure 151. The motives from the second theme are only utilized at the end of this development section. Right before the recapitulation, material that foreshadows the recapitulation is played, reminiscent of Brahms’ Symphony No. 4.\textsuperscript{23}

Example. 3.6, Sonata No. 2, mm. 200-203 (forshadowing the recapitulation)

The real recapitulation starts in the piano part with a pizzicato accompaniment by the cello. The rest of this section stays in D minor for the most part, while the second theme moves to D major (instead of F major, as it does in the exposition). The coda section, marked \textit{Più tranquillo}, begins with an arching phrase that starts with first theme and dramatically ascends into the last statement of the second theme. Once more, Stanford avoids a cadence by interrupting the mood with a new tempo and running sixteenth notes in piano part in m. 335. This movement ends with a long awaited perfect authentic cadence (PAC).

\textsuperscript{23} Dibble, \textit{Man and Musician}, 216
### Movement II

Table 2. Ternary form in table of the second movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-13</td>
<td>G minor: piano starts and cello receives the arpeggio melody</td>
</tr>
<tr>
<td>P (primary theme) and ending</td>
<td>14-46</td>
<td>B-flat major: main theme, homophonic texture</td>
</tr>
<tr>
<td></td>
<td>46-50</td>
<td>B-flat major ending in B-flat with arpeggio figure from intro</td>
</tr>
<tr>
<td>B</td>
<td>51-118</td>
<td>G minor- B-flat major- G minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3/8 fast dance rhythm, Scherzando</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Motive B</td>
</tr>
<tr>
<td>B’</td>
<td>119-148</td>
<td>motive from A (repeated three eighth notes which is a diminution from the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>quarter notes)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Circle of fifths mm. 98-102 (Gb-C-F-Bb-Eb)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>again primary theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Unstable key, keeps moving Eb-Db-Ab-C-Bb in mm.119-130</td>
</tr>
<tr>
<td></td>
<td>149-223</td>
<td>B-flat minor, twelve measure theme, repeats in cello part in mm.161-172</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D-flat Major at m.189</td>
</tr>
<tr>
<td>A’</td>
<td>224-233</td>
<td>B-flat key is expected but new key G-flat major instead. The ending chord</td>
</tr>
<tr>
<td></td>
<td></td>
<td>is Ger6</td>
</tr>
<tr>
<td>P</td>
<td>234-266</td>
<td>B-flat major, which is the original key for this theme, same melody, but</td>
</tr>
<tr>
<td></td>
<td></td>
<td>varied by altered piano and cello part, also small notes and arpeggio</td>
</tr>
<tr>
<td></td>
<td></td>
<td>elements in piano</td>
</tr>
<tr>
<td>Coda</td>
<td>267-286</td>
<td>Both motive I and A in B-flat major complete arching phrase by I and A</td>
</tr>
</tbody>
</table>

This movement includes many tempo indications, breaking this work up into different sections and making it fairly easy to analyze. Each section has its own musical material, motive, and mood, and also includes moments of variation. This movement can
be divided into three parts, A, B, A´. The first A section can be divided into an introduction and primary theme group. All sections contain unique musical material. The first introduction, marked *Andante con moto*, is in the key of G minor, and begins with a slow ascending arpeggio eighth-note figure.

Example. 3.2.1 Sonata No. 2, mvt. 2, mm. 1-5

The primary theme section, marked *Poco piu lento*, is in the key of B-flat major and has a strong thematic motive. This material returns in every section, as if to suggest the movement is in a quasi-rondo form.

Example. 3.2.2, Sonata No. 2, mvt. 2, mm. 14-19
Stanford cleverly uses melodic material from the introductory theme as a way to close each section.

The treatment of thematic ideas in this piece is important to note. The second part of this movement can be divided into three subsections: B, P’, B’. This section would almost suggest a development section because thematic material from P reappears in different keys, many of them unstable. But this material is generally the same, with notable changes to meter and character. At measure 51, marked *Allegretto scherzando*, the meter is 3/8 and in the key of G minor. Later, at measure 149 where it is marked *Prestissimo*, it is in a 2/4 meter. Despite these differences, the same motive presides over these sections. The example below shows how the main motive is manipulated in the B and B’ sections.

The main motive from mm. 14-15:

The B section from mm. 52-54:

The B’ section from mm. 149-151:
The main motive returns, mm. 173-175:

Example 3.2.4, Sonata No. 2, mvt. 2, B section, varied motives

The third section, labeled A’, is also organized with introductory material and primary material. It is quite similar to the opening section, but this final statement includes a variated melody using triplets and syncopated rhythms. (See Ex. 3.2.5) The restatement of introductory material is now in the key of G-flat major (rather than G minor, as first stated in the exposition). This chromatic element provides an even more embellished melody, as it is combined with a rhythmic texture of triplets against duples in the cello and piano parts.

Example 3.2.5, Sonata No. 2 mvt. 2, mm. 249-251

The final Coda section expertly combines the A and B themes, creating an expressive and beautiful over-arching phrase.
Example 3.2.6, Cello Sonata No. 2, Mvt. 2, mm. 267-283

Movement III

Table 3. Binary form in table of the third movement

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Primary Link</td>
<td>D major</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Second theme</td>
<td>A major</td>
</tr>
<tr>
<td></td>
<td>Closing theme</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Link Development</td>
<td>Inversion of subject</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A´</td>
<td>First theme Link</td>
<td>D major</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>D minor</td>
</tr>
<tr>
<td></td>
<td>Second theme</td>
<td>D major</td>
</tr>
<tr>
<td></td>
<td>Closing theme</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Link Development</td>
<td>Inversion of subject</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td>First theme</td>
<td>D major, main theme and closing theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>twice diminished motive</td>
</tr>
</tbody>
</table>
This work starts with a first inversion tonic chord which moves to a dominant chord (I - V). These two chords function like a fanfare for the beginning of this movement. The third movement contains elements that point to sonata form, but due to a lack of a development section, what feels like an exposition section (A) and a recapitulation (B) can simply be labeled as binary form with coda. Both the A and B sections include a portion that sounds developmental: the main subject is inverted, motives are varied, and the key area starts to wander and become unstable. It is a fugal section and the Stanford brilliantly displays his mastery of imitative counterpoint at this point.

The first theme is fifteen measures long and includes the main subject and several other motives. The main subject is three ascending quarter notes and two eighth notes, which is a relatively short motive. The cello plays this twice and then the piano repeats the subject many times, while the cello goes on to other sixteenth-note passages.

Example 3.3.1 Sonata No. 2, mvt. 3, mm. 1-5

This first theme is reminiscent of a canon, each voice repeating the main motive in a polyphonic texture. Finally, the cello and piano come to a consensus in measure 15, ending on a half cadence.
Example 3.3.2 Sonata No. 2, mvt. 3, mm. 12-15

A link section connects the first theme to a transitional section by way of a homophonic texture; the link, a dotted rhythmic figure, is taken from the second part of the first theme.

Example 3.3.3 Sonata No. 2, mvt. 3, mm. 15-18, link

The main motive then returns with sixteenth note figures. The main motive is now transposed to different pitches in measure 24, indicating that the key has begun to modulate.

The suggestion of second theme material appears two and one-half beats before measure 34 in the piano part. In the key of F, Stanford uses this sonority to create a stunning arrival of the real second theme in the cello part (two and one-half beats before measure 39). This is stated in the key of A major, the dominant key of the tonic. This foreshadowing entry is a technique common to fugal writing; Stanford shows elements of brilliant counterpoint in this section.
Example 3.3.4, Sonata No. 2, mvt. 3, mm. 34-40

The second theme has a half cadence in the key of E major, which marks the sudden beginning of the closing theme.

Example 3.3.5, Sonata No. 2, mvt. 3, mm. 49-50

The link motive again appears here several times: between the closing theme and the development section, between the development and the recapitulation, and between the recapitulation and the coda. This link is truly pleasing as a way to connect each section of the piece.

Example 3.3.6, Sonata No. 2, mvt. 3, mm. 61-63, link
Example 3.3.7, Sonata No. 2, mvt. 3, mm. 80-83, link

The development-like section is comprised of the main subject, simultaneously combined with an inverted main subject, and a countersubject.

Example 3.3.8, Sonata No. 2, mvt. 3, mm. 71-73

The return is almost the same as the opening, except that the second theme is presented in key of D major. Finally, Stanford includes a coda at the end of this piece, marked *Animato*, a diminution of the main subject.

Example 3.3.9, Sonata No. 2, mvt. 3, mm. 189-190
CHAPTER 4
DISCUSSION OF THE TRANSCRIPTION

Changes in Register

When transcribing a musical work from one instrument to another, changes are inevitable with respect to range, register, and tonal differences of each instrument. The edition presented in this document is an arrangement for viola and piano of the *Cello Sonata No. 2, Op. 39* by Charles Stanford. This edition has been transcribed an octave higher on the viola to fit in the appropriate range of the instrument and also to maintain the idiom of the cello; however, several homophonic sections were kept in the original register for specific reasons. For the most part, the resulting gaps between the piano and the viola parts are not a substantial issue, as the piano part maintains its natural and fuller texture. In instances where the viola part is kept in the original register of the cello part, the choice is to maintain such factors as providing the root of the chord. When transcribing the viola part one octave higher, the chord becomes an inversion, which alters Stanford’s original harmonic structure (Ex. 4.1).

![Ex. 4.1](image1.png)  a) original  

![Ex. 4.1](image2.png)  b) transcription
Example 4.1, Stanford Sonata No. 2, mvt. 2, mm.282-3

In the rare situations when the viola should remain in the original register but cannot due to limitations of the range of the instrument, the piano part has been transcribed appropriately (through either a change of register or the addition of a root note) in order to maintain the harmonic integrity of the composition.

A constant challenge transcribing this work for viola is the smaller sound that it produces in the higher ranges due to its size. In musical passages that require a full ringing sound, or that are rhythmically active, the lower registers of the viola can be most attractive and easily produced. Some of the richest and most charming sounds are achieved in the lower to middle range of the viola; therefore, it is important that these specific timbres be used to fit the character of the melodic line.

For most of this sonata, the original register was maintained when the cello part functions as a supportive role to the piano’s primary melodic material. One example of this is occurs in the first movement, mm. 12-13, where the cello part was transcribed one

\[24\] This particular chord is originally a second inversion tonic chord $I_5$ preceding the $V-I$. As this section is transcribed on the viola, the function of the chord would be lost, therefore, the left hand piano part has been altered as you can see in Example 4.1.

octave higher for the viola, placing this voice between the octave progression in the right hand of the piano.

a)

![Octave melody and Supporting melody]

b)

![Viola locates between octave progression]

Example 4.2, Stanford Sonata No. 2, mvt. 1, mm. 15-17

The cello part would originally be a 6th below these octaves. If transcribed literally, the viola would not be able to sustain this line in a supportive role. The sound would not be distinct and would get lost between the octaves of the piano part. In this edition, the viola part maintains the original cello register, keeping the line one sixth lower than the octaves in the piano part. It preserves the relationship of the stringed instrument with the piano part.

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26 A) is the original version, and b) is the case of literally transcribed in octave high for viola
Register changes are also choices, as a way to create contrast within a musical work. Restatements of melodic material, such as that of the recapitulation, are usually composed in different registers. Several composers in the classical and romantic periods, such as Wolfgang Amadeus Mozart and Georg Abraham Schneider, used this technique in sonata form. In Mozart’s *Viola Quintet in B-flat Major, K. 174*, the first theme in the exposition is stated by the first violin and then restated by the viola one octave lower. Schneider utilized this concept in some of his solo viola works, changing register when the viola repeats a phrase. To match this commonly used technique, this viola transcription of Stanford’s *Cello Sonata No.2, Op. 39* also includes instances of this to provide variation and musical challenge.

Changes of Inflection/Articulation

Slurs can inform both the connection between notes and the length and duration of a phrase. The original edition sometimes presents impossible slurring marks which is not suitable for bow directions; this edition provides several bow and slur marks to guide players’ bowing choice. Articulation marks are not changed since the original edition clearly demonstrates the style of performance.

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Use of Natural Harmonics

Harmonics are also addressed in this edition. A composer originally chooses the instrumentation of a piece that will relate well to the key of the work and provides an understanding of the idiom of the instrument for which they are writing.\(^{30}\) Natural harmonics have been added in order to further highlight the expressive and sweet tones of the viola, and to provide a manner in which to extend phrase lengths. In a very long phrase where melodic content comprises large intervals and leaps, string crossings are unavoidable. In certain situations, harmonics can provide smoother transitions between notes where string crossings must occur. These are used as a technical means to enhance the roundness and continuity of select phrases.

BIBLIOGRAPHY


APPENDIX A

STANFORD’S SONATA NO. 2, OP. 39

FOR VIOLA AND PIANO

FULL SCORE
Sonata No. 2, Op. 39
for
Viola and Piano

I.

Allegretto con moto moderato.

Charles V. Stanford
transcribed by Sungjin Park
II.

Andante con moto

Piano

Poco più lento

viola
Un poco più lento.

mp cantabile

p legato

cresc.

cresc.
Un poco più mosso.
III.

Allegro giusto

Viola

Piano
APPENDIX B

STANFORD’S SONATA NO. 2, OP. 39

FOR VIOLA AND PIANO

VIOLA PART
II.

Andante con moto.

Poco più lento

Allegretto scherzando.
Allegro giusto

Viola

III.