

The American Viola Society

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LAMENTATION  
FOR VIOLA AND PIANO

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Jeanne Behrend  
(1911-1988)



# Preface

Jeanne Behrend studied piano with Josef Hofmann and composition with Rosario Scalero during the early days of the Curtis Institute. She gave up composition in the 1940s as she felt that “opportunities for women in composing were too limiting.”<sup>1</sup> Instead, she devoted herself to promoting American music—including music by her contemporaries and by composers of the past—through performance and research. In addition to performing, she also taught piano at Curtis, The New School of Music (Temple University), and Juilliard, where she developed one of the earliest courses on music of the Americas in 1944.

Behrend’s catalogue of compositions consists of just twenty-one pieces, with *Lamentation*, for viola and piano, being her final work before she gave up composing.<sup>2</sup> The manuscript sources indicate that she worked on the composition from July to December 1944, and she dedicated it to her cousin Edward L. Epstein, who was killed November 10, 1944, while serving in the U.S. Army during World War II.<sup>3</sup> The work was first performed on February 24, 1949, at a Composers’ Forum concert at Columbia University<sup>4</sup> and was published in a Composers Facsimile Edition (CFE) in 1952.

## A Note on the Sources

This edition is based on three sources found in the Jeanne Behrend Collection at the Free Library of Philadelphia:

- Source A: ms. score (6 pp.) (reproduction), dated at the end July – December 1944.
- Source B: ms score (6 pp) on reprographic paper for the CFE, bearing a copyright date of 1952.
- Source C: ms viola part (4 pp.) on reprographic paper for the CFE, bearing a copyright date of 1952.

Source A includes extensive annotations in pencil, many of which are clearly performance markings, including fingerings in the viola line (additional markings in Source A, including viola “cues,” suggest that Source A may also have been used by a violist to read from in performance).

Source A was reproduced from Source B; however, Behrend made further changes to Source B prior to publishing the 1952 CFE, so Source A represents an earlier state of the work. Source B incorporates some of the changes noted in pencil in source A, and in several areas of Source B the paper has been cut out, removing previous notations that remain in Source A; this includes the removal of the original four-measure ending, replaced by a new five-measure ending. Source B also includes a small number of annotations in pencil.

Source C appears to have been prepared for the 1952 CFE, as it does not contain the same excised areas that appear in Source B and as there is no corresponding viola part with Source A.

While published copies of the CFE are referenced in other sources, no published copies have been located. As Source B and Source C represent the later published version of the work, they serve as the primary sources for this edition. All editorial changes have been made without comment.

The editor is grateful to Linda Wood from the Free Library of Philadelphia for her assistance in preparing this edition. Publication has been made possible by kind permission of the estate of Jeanne Behrend.

David M. Bynog, editor

## Notes

1. John Rockwell, “Jeanne Behrend, 76, a Pianist; Specialized in Music of Americas,” *New York Times*, April 15, 1988.
2. She returned to composing with the brief, one-and-a-half-minute *Festival Fanfare: Prelude to The Star-Spangled Banner*, composed for a festival that she organized in 1959, the Philadelphia Festival of Western Hemisphere Music. For a full catalogue of Behrend’s music, see Elizabeth Ann Hostetter, “Jeanne Behrend: Pioneer Performer of American Music, Pianist, Teacher, Musicologist, and Composer” (DMA diss., Arizona State University, 1990), 248–53.
3. Edward L. Epstein’s father was Leonard Epstein, who had performed in the viola section of the Philadelphia Orchestra during the 1920s; he would return to play with the orchestra beginning in 1945. Based on the dates of composition, Behrend had begun work on *Lamentation* prior to Edward L. Epstein’s death, and it is unknown whether the work was already conceived for viola or whether Behrend selected the instrument in deference to Leonard Epstein.
4. Hostetter, 124–25.

Viola

# Lamentation

To the Memory of  
Pvt. Edward L. Epstein  
(Dec. 8, 1923 – Nov. 10, 1944)

**Jeanne Behrend**  
Edited by David M. Bynog

With Dark Intensity about  $\text{♩} = 84$

The musical score consists of eight staves of music for Viola. Staff 1 (measures 1-5) starts with a dynamic **f**. Staff 2 (measures 6-11) shows a transition with dynamics **p** and **mp**. Staff 3 (measures 12-17) includes a crescendo instruction. Staff 4 (measures 18-22) changes key signature to  $\text{G major}$  and time signature to  $3/2$ . Staff 5 (measures 23-27) returns to  $\text{B-flat major}$  and  $2/2$  time. Staff 6 (measures 28-32) ends with a dynamic **f**. Staff 7 (measures 33-37) begins with a dynamic **ff** and a tempo change to  $\text{Più mosso } \text{♩} = 120$ . Measure 35 concludes with a measure repeat sign.

2

41

47

cresc.

52

f

57

62

67

pp

73

78

cresc.

83

mf

87

3

3

3

3

5

89

93

*cresc.*

97

**Tempo I** ( $\text{♩} = 84$ )

100

104

109

*rit.*

*dolce*

116

**1**

**2**

*warmly*

**3**

**1**

**2**

122

**p**

*ff*

*slow*

133

*dim.*

*rit.*

*pp*

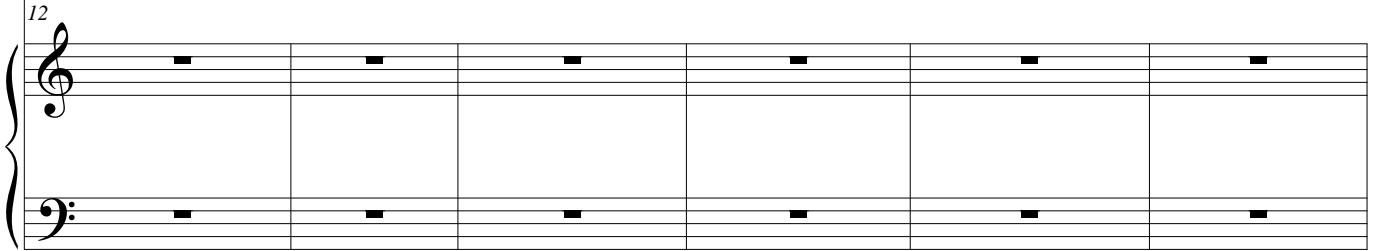
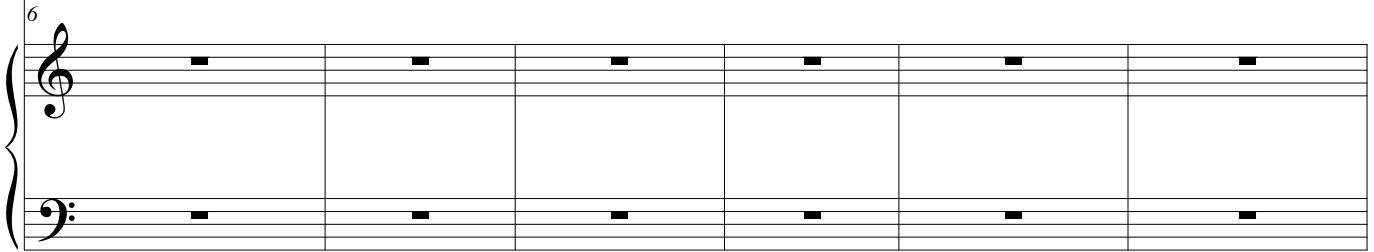
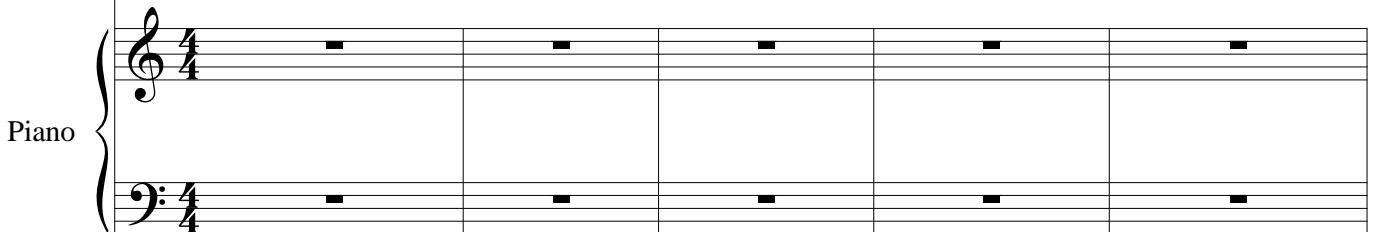
The musical score contains ten staves of music for viola. The key signature varies throughout, including B-flat major, G major, and E major. Time signatures include 2/4, 3/4, and 4/4. Dynamics such as *f*, *ff*, *pp*, and *p* are used. Performance instructions like *cresc.*, *rit.*, and *warmly* are included. Measure numbers 89 through 133 are visible at the beginning of each staff. Measure 97 is labeled "Tempo I ( $\text{♩} = 84$ )". Measure 109 includes a ritardando instruction. Measure 116 features two melodic lines labeled 1 and 2. Measure 122 ends with a dynamic *ff* and a tempo marking *slow*. Measure 133 ends with a dynamic *pp*.

# Lamentation

To the Memory of  
Pvt. Edward L. Epstein  
(Dec. 8, 1923 – Nov. 10, 1944)

**Jeanne Behrend**  
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**With Dark Intensity about  $\text{♩} = 84$**



## Behrend - Lamentation

Musical score for Behrend - Lamentation, measures 18-19. The score consists of three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 18 starts with a bass note followed by a series of eighth notes. Measure 19 begins with a dynamic *mf*, followed by a series of eighth notes.

Musical score for Behrend - Lamentation, measures 22-23. The score consists of three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 22 starts with a dynamic *p*. Measure 23 begins with a dynamic *mp*.

Musical score for Behrend - Lamentation, measures 27-28. The score consists of three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 27 ends with a dynamic *f*. Measure 28 begins with a dynamic *mf*.

33

33

37 **Più mosso**  $\text{♩} = 120$

37

43

43

## Behrend - Lamentation

Musical score for Behrend's Lamentation, featuring three staves of music with dynamic markings and measure numbers 47, 47, 51, 51, 56, and 56.

The score consists of three staves:

- Staff 1 (Top):** Treble clef, B-flat key signature. Measures 47-51. Dynamic: cresc.
- Staff 2 (Middle):** Treble clef, G major key signature. Measures 47-51. Dynamic: cresc.
- Staff 3 (Bottom):** Bass clef, G major key signature. Measures 47-51.

Measure 51 (start of a new section):

- Staff 1 (Top):** Treble clef, F major key signature. Dynamic: f.
- Staff 2 (Middle):** Treble clef, F major key signature. Dynamic: f.
- Staff 3 (Bottom):** Bass clef, F major key signature. Dynamic: f.

Measure 56 (start of another section):

- Staff 1 (Top):** Treble clef, B-flat key signature. Measure starts with a triplet (3).
- Staff 2 (Middle):** Treble clef, B-flat key signature. Measure starts with a triplet (3).
- Staff 3 (Bottom):** Bass clef, B-flat key signature. Measure starts with a triplet (3).

## Behrend - Lamentation

5

Musical score for Behrend's Lamentation, featuring six staves of music:

- Staff 1 (Bass clef): Measures 60-61. Key signature changes from B-flat major to G major.
- Staff 2 (Treble clef): Measures 60-61. Key signature changes from B-flat major to G major.
- Staff 3 (Bass clef): Measures 60-61. Key signature changes from B-flat major to G major.
- Staff 4 (Treble clef): Measures 64-65. Dynamics: *pp*.
- Staff 5 (Bass clef): Measures 64-65. Dynamics: *dim.* [pp].
- Staff 6 (Bass clef): Measures 69-70. Key signature changes from G major to E major.

## Behrend - Lamentation

74

74

78

78

81

81

## Behrend - Lamentation

7

Musical score for Behrend's Lamentation, page 7. The score consists of three staves:

- Top Staff:** Bass clef, common time. Measures 85-87. Dynamics: dynamic 3, cresc.
- Middle Staff:** Bass clef, common time. Measures 85-87. Dynamics: cresc.
- Bottom Staff:** Bass clef, common time. Measures 85-87. Dynamics: cresc.

Measure 88:

- Bass clef, common time. Dynamics: f.

Measure 89:

- Bass clef, common time. Dynamics: f.

Measure 90:

- Bass clef, common time. Dynamics: cresc.

Measure 91:

- Bass clef, common time. Dynamics: cresc.

## Behrend - Lamentation

Musical score for Behrend - Lamentation, pages 8-9. The top staff (melody) starts at measure 95 in 3/4 time, featuring a melodic line with various accidentals (flat, sharp, natural) and dynamic markings like  $\text{f}$  and  $\text{v}$ . The bottom staff (harmony) starts at measure 95 in 4/4 time, showing harmonic support with chords and bass notes.

**Tempo I** ( $\text{♩} = 84$ )

Continuation of the musical score from page 9, starting at measure 98. The tempo is indicated as **Tempo I** ( $\text{♩} = 84$ ). The score includes dynamic markings **ff**, **ff**, and **8vb**, along with performance instructions like '3' and '6' over groups of notes.

Continuation of the musical score from page 10, starting at measure 103. The score features complex rhythmic patterns with sixteenth-note figures and dynamic markings like **dim.** and **p**.

## Behrend - Lamentation

9

106

106

113

119

warmly

*mf*

*p*

*pp*

*rit.*

*dolce*

*più sostenuto*

## Behrend - Lamentation

125

125

*somberly*

130

slow

130

*ff*

*accel.*

*Rédo.*

135

*dim.*

*rit.*

*pp*

135

*dim.*

*pp rit.*

*8vb*

*8vb*



#### VIOLA SOLO

**Bob Cobert**  
Music for Only One Lonely Viola. AVS 028

**John Duke**  
Suite for Viola Alone. AVS 027

**Ivan Langstroth**  
Viola Suite. AVS 022

**Quincy Porter**  
Suite for Viola Alone. AVS 008

**Jeong Eun Park**  
Mook Nyum (A Moment of Silence). AVS 039

**Frederick Slee**  
Variations on a Hymn Tune for Solo Viola.  
AVS 003

#### TWO VIOLAS

**Bob Cobert**  
Three Moods for Two Violas. AVS 030

**Felix Mendelssohn-Bartholdy**  
Canon for Two Violas. AVS 004

#### THREE VIOLAS

**Scott Slapin**  
Capricious. AVS 012

#### VIOLA ENSEMBLE (FOUR OR MORE)

**J. S. Bach**  
Sinfonia from the Cantata: Gleichwie der  
Regen und Schnee vom Himmel fällt. AVS 005

**Léon Delibes**  
La Paix, from Coppélia, for Solo Viola and  
Viola Quartet. AVS 023a

**Matthias Durst**  
Adagio for Four Violas. AVS 001

**Felix Mendelssohn-Bartholdy**  
Adagio from String Sinfonia VIII. AVS 011a

**Hendrik Waelput**  
Cantabile for Four Violas. AVS 018

**Max von Weinzierl**  
Nachtstück für 4 Violen, op. 34. AVS 009

#### VIOLA AND PIANO

**Jeanne Behrend**  
Lamentation for Viola and Piano. AVS 035

**Blanche Blood**  
Barcarolle for Viola and Piano. AVS 002

**Léo Delibes**  
La Paix, from Coppélia, for Viola and Piano.  
AVS 023

**Arthur Foote**  
Melody for Viola and Piano, op. 44a. AVS 015

**Peter Racine Fricker**  
Fantasy for Viola and Piano, op. 44. AVS 032

**Carl Fuerstner**  
Two Pieces for Viola and Piano. AVS 021

**Henry Holden Huss**  
Sonata Movement for Viola and Piano.  
AVS 034

**Edna Frida Pietsch**  
Andante Cantabile for Viola and Piano.  
AVS 033

**Quincy Porter**  
Speed Etude for Viola and Piano. AVS 007

**Ferdinand Praeger**  
Elegy for Viola and Piano. AVS 031

**Gustav Strube**  
Regrets for Viola and Piano. AVS 010

**Theodore Thomas**  
Divertissement for Viola and Piano. AVS 006

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**W. A. Mozart**  
Principal Viola Part for Sinfonia Concertante,  
K. 364, Extended Scordatura Edition. AVS 019

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K. 364, Scordatura Edition. AVS 019a

**G. P. Telemann**  
Concerto for Two Violettes, TWV 52:G3.  
Critical Edition Including Alternative  
Scordatura Solo Parts. AVS 025

#### MIXED ENSEMBLES

**J. S. Bach**  
Chorale: Ich, dein betrubtes Kind, for Soprano,  
Viola obligata, and Continuo from the Cantata  
Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria  
for Tenor, Viola, and Continuo from the  
Cantata Wo soll ich fliehen hin. AVS 014

Hochgelobter Gottessohn, Aria for Alto, Viola,  
and Continuo from the Cantata Bleib bei uns,  
denn es will Abend werden. AVS 029

Sinfonia from the Cantata: Gleichwie der  
Regen und Schnee vom Himmel fällt. AVS 005

**Michael Colgrass**  
Revisions to Variations for Four Drums and  
Viola. AVS 016

**Felix Mendelssohn-Bartholdy**  
Adagio from String Sinfonia VIII. AVS 011

**Quincy Porter**  
Little Trio (Suite in E Major) for Flute, Violin,  
and Viola. AVS 026