



The American Viola Society

LAMENTATION
FOR VIOLA AND PIANO

Jeanne Behrend
(1911-1988)



AVS Publications 035

Preface

Jeanne Behrend studied piano with Josef Hofmann and composition with Rosario Scalerò 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.”¹ 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.² 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.³ The work was first performed on February 24, 1949, at a Composers’ Forum concert at Columbia University⁴ 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 notated 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.

Lamentation

Viola

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 $\text{♩} = 84$

f

6 *p*

12 *mp* *cresc.*

18 *mf*

23 *p* *mp*

29 *f*

35 *ff* **Più mosso** $\text{♩} = 120$ **1**

2

41

Musical staff 41-46. Key signature: one sharp (F#). Time signature: 3/8. Measure 41 starts with a *p* dynamic and a *V* (Vibrato) marking. Measure 42 contains a triplet of eighth notes. Measure 46 ends with a *p* dynamic and a *V* marking.

47

Musical staff 47-51. Key signature: one sharp (F#). Time signature: 3/8. Measure 47 starts with a *cresc.* marking. Measure 51 ends with a treble clef change.

52

Musical staff 52-56. Key signature: one sharp (F#). Time signature: 3/8. Measure 52 starts with a *f* dynamic. Measure 54 contains a *V* marking. Measure 56 ends with a 3/8 time signature change.

57

Musical staff 57-61. Key signature: one sharp (F#). Time signature: 3/8. Measure 57 starts with a treble clef change. Measure 61 ends with a treble clef change.

62

Musical staff 62-66. Key signature: one sharp (F#). Time signature: 3/8. Measure 62 starts with a treble clef change. Measure 66 ends with a 3/8 time signature change.

67

Musical staff 67-72. Key signature: one sharp (F#). Time signature: 3/8. Measure 67 starts with a *pp* dynamic. Measure 72 ends with a 3/8 time signature change.

73

Musical staff 73-77. Key signature: one sharp (F#). Time signature: 3/8. Measure 73 starts with a 3/8 time signature change. Measure 77 ends with a 3/8 time signature change.

78

Musical staff 78-82. Key signature: one sharp (F#). Time signature: 3/8. Measure 78 starts with a *cresc.* marking. Measure 80 contains a *1* (first ending) marking. Measure 82 ends with a 3/4 time signature change.

83

Musical staff 83-86. Key signature: one sharp (F#). Time signature: 3/4. Measure 83 starts with a *mf* dynamic. Measure 86 ends with a 3/4 time signature change.

87

Musical staff 87-91. Key signature: one sharp (F#). Time signature: 3/4. Measure 87 starts with a *cresc.* marking. Measure 88 contains a triplet of eighth notes. Measure 90 contains a triplet of eighth notes. Measure 91 ends with a 5-measure rest and a 4/4 time signature change.

89 *f*

93 *cresc.*

97 **Tempo I** (♩ = 84) *ff*

100

104

109 *rit.* *più sostenuto* *dolce*

116 *pp* *warmly* *mf*

122 *p*

128 *ff* *slow*

133 *dim.* *rit.* *pp*

Lamentation

To the Memory of
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With Dark Intensity about ♩ = 84

Viola

Piano

6

6

12

12

18

mf

mf

22

p

mp

mp

p

27

f

mf

33

ff

f

37 **Più mosso** ♩ = 120

dim.

p

43

p

47

cresc.

47

cresc.

Detailed description: This system contains measures 47 through 50. The top staff is in bass clef, and the bottom staff is in bass clef. Both staves feature a melodic line with a 'cresc.' (crescendo) marking. The music is in a minor key with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment in the bottom staff consists of chords and single notes, with some notes marked with a fermata.

51

f

51

f

Detailed description: This system contains measures 51 through 55. The top staff is in treble clef, and the bottom staff is in bass clef. The top staff has a melodic line with a 'f' (forte) dynamic marking. The bottom staff has a piano accompaniment with chords and single notes, also marked with a 'f'. The music continues in the same minor key with a key signature of one sharp. The melody in the top staff features some grace notes and slurs.

56

56

Detailed description: This system contains measures 56 through 60. The top staff is in treble clef, and the bottom staff is in bass clef. The top staff has a melodic line. The bottom staff has a piano accompaniment with chords and single notes. There are three triplet markings (indicated by a '3' and a bracket) in the bottom staff, one in each of the first three measures of this system. The music continues in the same minor key with a key signature of one sharp.

60

Musical score for measures 60-63. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. Measure 60 starts with a treble clef staff containing a melodic line with slurs and accents. The grand staff below provides harmonic support with chords and moving lines in both hands.

64

Musical score for measures 64-68. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Measure 64 begins with a treble clef staff featuring a melodic line with slurs and accents, ending with a *pp* dynamic marking. The grand staff below includes a *dim.* marking in the bass line and a *[pp]* marking in the treble line.

69

Musical score for measures 69-72. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (Bb, Eb) and the time signature is 3/4. Measure 69 starts with a treble clef staff containing a melodic line with slurs and accents. The grand staff below provides harmonic support with chords and moving lines in both hands.

74

Musical score for measures 74-77. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key with a 3/4 time signature. Measure 74 starts with a bass clef staff containing a melodic line with slurs and accents. The grand staff begins with a bass clef staff playing chords and a treble clef staff with a melodic line. The piece concludes with a fermata over the final notes.

78

Musical score for measures 78-80. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key with a 3/4 time signature. Measure 78 features a melodic line in the bass clef staff and a grand staff with chords and a melodic line. Measure 79 includes a fermata. Measure 80 ends with a *cresc.* marking and a *V* (ritardando) marking over the final notes.

81

Musical score for measures 81-84. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key with a 3/4 time signature. Measure 81 features a melodic line in the bass clef staff and a grand staff with chords and a melodic line. The piece concludes with a fermata over the final notes. A *mf* (mezzo-forte) dynamic marking is present in both the top and grand staff systems.

85

cresc.

cresc.

88

f

f

91

cresc.

cresc.

Musical score for measures 95-102. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 95 with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a melodic line with a slur and a fermata over measures 95-96, and a more active line with slurs and a fermata over measures 97-102. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic fragments. The time signature changes from 3/4 to 4/4 at measure 97.

Tempo I (♩ = 84)

Musical score for measures 98-102. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 98 with a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a *ff* dynamic and features a melodic line with a slur and a fermata over measures 98-100, followed by a triplet of eighth notes in measure 101 and another triplet in measure 102. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic fragments. The time signature is 4/4. A *ff* dynamic is marked in the piano part at measure 101. A *8vb* marking is present in the bass staff at measure 101.

Musical score for measures 103-107. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 103 with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with a slur and a fermata over measures 103-104, followed by a triplet of eighth notes in measure 105 and another triplet in measure 106. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic fragments. The time signature is 4/4. A *dim.* dynamic is marked in the piano part at measure 105, and a *p* dynamic is marked at measure 106.

106

rit. *più sostenuto* *dolce*

106

113

pp

113

p

119

warmly *mf* *p*

119

125

ff

somberly

pp

130

slow

ff

accel.

Ped.

135

dim.

rit.

pp

dim.

pp

rit.

8vb



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

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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

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

Arthur Foote
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VIOLIN AND VIOLA

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Etude. AVS 020

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G. P. Telemann
Concerto for Two Violettas, TWV 52:G3.
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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