

FRANK BRIDGE  
(1879-1941)

# Lament

for two violas

(ed. Paul Hindmarsh)

Mills Music Library  
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728 State Street  
Madison, WI 53706-1494

Thames Publishing  
14 Barlby Road London W10 6AR  
*Trade distribution: Novello and Co.*

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Lament for 2 violas

edited by Paul Hindmarsh

INTRODUCTION

*Lament* for two violas is the second of two pieces that Frank Bridge (1879–1941) composed for Lionel Tertis and himself to play at a Bechstein (Wigmore) Hall concert on 18 March 1912, featuring works by four composers of the younger generation. Cyril Scott, Benjamin Dale and York Bowen were the others. This edition is based upon a near complete, but untitled, draft and some additional sketches, since the whereabouts of Bridge's holograph is unknown. Reconstruction of the first item is impossible from the fragments that survive. In *The Literature of the Viola*, Franz Zeyringer lists the pieces as *Caprice and Lament*, 1911. While there is no way of verifying the accuracy of this entry at present, the titles are most apt. *Lament* has been adopted for this edition, which was originally prepared for Michael Ponder and Thomas Tichauer, who gave the second performance of the work at the British Music Information Centre, 12 February 1980. They have since recorded it on the Pearl label (SHE 550).

**MANUSCRIPT SOURCE:** Reference Library, Royal College of Music, London; Frank Bridge Collection, category XV – three leaves of ink sketches, including the near-complete draft of the *Lament*.

**DATE OF COMPOSITION:** c. 1911–12.

**REFERENCES:** *The Musical Times*, April 1912, p 259; Lionel Tertis, *My Viola and I* (1975); Franz Zeyringer, *The Literature of the Viola*.

**THEMATIC CATALOGUE NUMBER:** H. 101b in *Frank Bridge -- A Thematic Catalogue* (Thames Publishing).

EDITORIAL NOTE

1. All bracketed indications of dynamic tempo or expression, including initial tempo marking, are editorial. Such additions have been kept to a minimum, their function being either to fill in those markings in repeated passages or to clarify, editorially, Bridge's assumed expressive intentions.
2. Certain minor adjustments and additions to Bridge's bowing phrases have been made at the suggestion of Michael Ponder.
3. In bars 38–40 (viola 2), Bridge enclosed his first thoughts in brackets, noting in the margin 'as at the end':

The image shows a musical score for two violas. It consists of two staves. The top staff is in treble clef and the bottom staff is in alto clef. The key signature has one flat (B-flat). The score begins with a '38 Sost.' marking. Above the first staff, there is a tempo marking 'A Tempo' and a '3' indicating a triplet. The music features various rhythmic patterns, including triplets and slurs. Dynamics include 'p' (piano) and 'p.' (pianissimo). There are also accents and slurs throughout the passage.

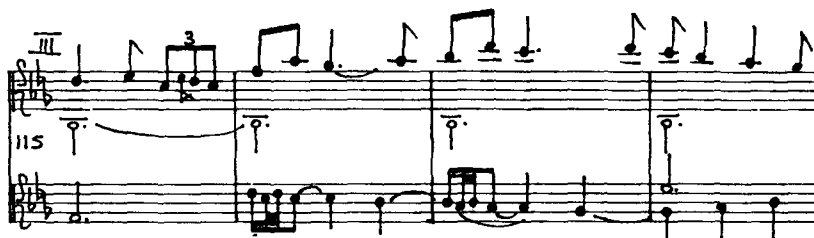
By omitting the sixth bar of the passage, Bridge was forced to make adjustments to his part distribution. Since the arrows he has added would have destroyed the interesting antiphonal writing, a compromise between his original and subsequent thoughts has been adopted, whereby the parts have been exchanged only at bars 40 and 43. In this way the part-writing in the transitions between 39 and 40, and 42 and 43, has been improved and the antiphonal effect maintained.

4. In bars 82–84, amendments to the viola 1 part have obscured Bridge's intentions. A transcription yields the following:



It is assumed that the bolder, lower notes of the top line are a later revision: certainly the delayed resolution of the suspended 6th is, in context, the more musically appropriate solution (matching the suspension in bar 82). Thus the rising dominant 7ths on the third beats of bars 83 and 84 have been omitted.

5. In bars 115–118 Bridge sketched the following:



The viola 1 part, as it stands, presents extreme technical problems. At the suggestion of Michael Ponder, the lower C has been re-assigned to viola 2 and the F dotted semi-breve in bar 118, viola 2, given to viola 1. It is also assumed that Bridge intended the pedal C to be sustained throughout the passage.

Paul Hindmarsh  
Glasgow, April 1981

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This edition is published in collaboration with the Frank Bridge Trust.

# LAMENT

for two violas

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(Adagio espressivo)

Viola 1

Viola 2

*p dolce*

10

*mf* *f* *mf* *pp*

*p dolce* *p*

20

*mf* *pp*

*p* *pp* *p* *f*

*p* *pp* *f*

poco accel.

30

*f* *mf* *cresc.*

*f* *cresc.*

A. Tempo

(*cresc.*) *ff* *f*

Primo

(poco rall.)

40 a tempo

*f* *sost.* *p*

40

(poco rit.)

(♩ = ♩)

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

(*cresc.*) (*mf*)

(*pizz.*)

(*p*) (*p*)

50

arco

(p) pizz.

(p)

(mp) arco

(mp)

(b)

3

(b)

(mf)

(mf) p.

3

60

(b)

p.

p.

(cresc.)

(f)

(f)

(cresc)

First system of musical notation, consisting of a treble staff and a bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by extensive slurs across both staves.

Second system of musical notation. It includes dynamic markings such as *rall.* and *dim.*. A measure number '70' is enclosed in a box above the treble staff. The notation continues with complex rhythmic figures and slurs.

(A Tempo Primo)

Third system of musical notation, beginning with a *pp* dynamic marking. It features several triplet markings (indicated by a '3' over the notes) and continues with intricate rhythmic patterns.

Fourth system of musical notation, starting with a *p* dynamic. It includes *cresc.* markings and continues with complex rhythmic patterns, including triplet markings.

Fifth system of musical notation, starting with a measure number '80' in a box. It features *mf* dynamics and includes *rall.* and *dim.* markings. The notation is dense with rhythmic activity.

Sixth system of musical notation, beginning with a *(p)* dynamic. It features multiple triplet markings and continues with complex rhythmic patterns.

Musical notation for the first system, measures 85-90. The upper staff features a melodic line with slurs and accents. The lower staff contains a complex accompaniment with numerous triplets and slurs.

Musical notation for the second system, measures 90-95. Measure 90 is marked with a box containing the number 90. The lower staff includes chordal textures with the number 6 and dynamic markings *f* and *p*.

Musical notation for the third system, measures 95-100. The upper staff has dynamic markings *p* and *pp*. The lower staff features a melodic line with slurs and dynamic markings *pp* and *p*.

Musical notation for the fourth system, measures 100-105. Measure 100 is marked with a box containing the number 100. The upper staff has dynamic markings *p* and *f*. The lower staff has dynamic markings *f* and *f*.

Musical notation for the fifth system, measures 105-110. The upper staff includes the instruction *poco accel.* and dynamic markings *mf*, *(cresc.)*, and *f*. The lower staff has dynamic markings *(mf)*, *(cresc.)*, and *f*.

Musical notation for the sixth system, measures 110-115. The upper staff features a melodic line with slurs and accents. The lower staff contains a complex accompaniment with slurs and accents.



110

*ff* *ff* (*cresc.*)

A Tempo Primo

*ff* (*dim.*) *dim.* *rall.*

III (a tempo)

(*p*) 3 (*p*)

120

3 3 3 3 3

3

130

3 (*pizz.*) *arco* *pp*

Music  
M  
287  
B74  
L3

AM02156

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Viola 1

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Via. 2.  
*p dolce*

10

*mf* *f* *mf* *pp*

*p dolce* 3

*mf* 3 3 3 3

20 *p* 3 *pp* *p* 3 *f*

*f* *mf*

30 *cresc.* *poco accel.* *f* (b) 2

A Tempo Primo

(*cresc.*) *ff* *f*

Viola 1

(poco rall.) 40 a tempo ✓

sost. *p* (poco rit.)

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

(a tempo) pizz. 50

arco *p*

*mp*

60 *mf* (cresc.)

*f*

rall. e dim. 70

(A Tempo) *pp*

80 (cresc.)

(rall. e dim.)

*mf*

Viola I

(a tempo)

(p) 3

90

3 3 3 3 f

p 3 pp p

100

p f mf

3 poco accél. (cresc.) f

(b)

110

(cresc.) ff ff

A Tempo Primo

rall. III (a tempo)

dim. 3 120

3 3 3 3

3 130

pizz.

pp

Music  
M  
287  
B74  
L3

AMDA 156

# LAMENT

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Viola 2

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(Adagio espressivo)

*p dolce*

*mf* *f*

*mf* *pp*

*p*

*mf* *pp* *p*

*pp* *f*

*f* *mf* *poco accel.*

*f* *cresc.*

*f*

10

20

30

3

26-15

# Viola 2

A Tempo Primo

Musical score for Viola 2, starting with **A Tempo Primo**. The score consists of multiple staves with various musical notations including triplets, slurs, and dynamic markings.

- Staff 1:** *ff*, *poco rall.*, *a tempo* (marked 40), *sost.*
- Staff 2:** *p.*, *(cresc.)*, *(poco rit.)*
- Staff 3:** *(a tempo)*, *(mf)*, *(poco rit.)*, *(cresc.)*, marked 50.
- Staff 4:** *pizz.*, *(p)*
- Staff 5:** *arco*, *(mp)*, marked 60.
- Staff 6:** *(mf)*, *p.*, *(cresc.)*
- Staff 7:** *(f)*, *rall. e dim.*, marked 70.
- Staff 8:** *(A Tempo Primo)*, *p.*
- Staff 9:** *(cresc.)*

The score includes numerous performance markings such as *trill*, *acc.*, and *rit.* throughout. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 3/8.

Viola 2

80

rall. e dim.

Handwritten musical notation for measures 80-85, including notes, rests, and dynamic markings.

(a tempo)

Handwritten musical notation for measures 85-90, featuring triplets and dynamic markings like (p) and (mf).

90

Handwritten musical notation for measures 90-95, including triplets and dynamic markings like (p) and (pp).

Handwritten musical notation for measures 95-100, including dynamic markings like (p) and (pp).

Handwritten musical notation for measures 100-105, including dynamic markings like (p) and (pp).

100

poco accel.

Handwritten musical notation for measures 100-105, including dynamic markings like (f) and (mf).

Handwritten musical notation for measures 105-110, including dynamic markings like (mf) and (cresc.).

110

A Tempo Primo

Handwritten musical notation for measures 110-115, including dynamic markings like ff and (cresc.).

Handwritten musical notation for measures 115-120, including dynamic markings like (cresc.) and (a tempo).

120

Handwritten musical notation for measures 120-125, including dynamic markings like dim.

Handwritten musical notation for measures 125-130, including dynamic markings like dim.

130

pizz.

arco

Handwritten musical notation for measures 130-135, including dynamic markings like pizz. and arco.

pp