

Fritz Brun
(1878-1959)

**Konzert
für Violoncello und Orchester
in d-moll (1947)**

Klavierauszug vom Komponisten
(Rev. Adriano)

Adriano Productions

INSTRUMENTIERUNG:

Solo-Violoncello
2 Flöten
2 Oboen
2 Klarinetten in B
2 Fagotte
Kontrafagott
4 Hörner in F
2 Trompeten in B
Pauken
Streicher

(Im 2. Satz spielen kein Kontrafagott, keine Trompeten und nur 2 Hörner)

Dauer des Konzertes: ca. 26 Minuten

Uraufführung: Bern, Kasino, 12. Oktober 1948
Richard Sturzenegger, Violoncellist
Orchester der Bernischen Musikgesellschaft
Carl Schuricht, Dirigent

Letzte Aufführung zu Lebzeiten des Komponisten:
Zürich, 9. Februar 1954
Walter Haefeli, Violoncellist
Tonhalle-Orchester
Hans Rosbaud, Dirigent

Diese Edition basiert auf Fritz Bruns' eigenhändige Manuskripte der Partitur (OM) und des Klavierauszugs (KA) von 1947 sowie auf die Reinschrift der separaten Prinzipalstimme seitens eines Kopisten. In erster Linie galt es, die Solostimme der Partitur mit derjenigen des Klavierauszugs zu vergleichen, dann diese beiden mit derjenigen des Kopisten, was zahlreiche Unstimmigkeiten in Bezug auf Dynamikangaben, die Aufteilungen der Bindebögen und die Positionierungen von Crescendi und Decrescendi Decrescendi zum Vorschein brachte. Die Kopisten-Solostimme, die hierzu als Hauptvorlage verwendet werden sollte (sie wurde schliesslich von den Solisten im Konzert verwendet), enthält übrigens mehrere Fehler (Fehlende Noten, Triolen statt Sechzehntel usw.), jedoch auch wertvolle Dynamik-Angaben, die in den erwähnten Autographen nicht vorkommen.

Der Klavierpart (Orchesterauszug) wurde an zahlreichen Stellen korrigiert, vereinfacht oder je nach Bedarf ergänzt, um komplexere harmonische Strukturen genauer darzustellen; in anderen Worten sollte er nicht wie ein spielbarer Klaviersatz betrachtet werden.

Die Möglichkeiten der hierzu verwendeten Notations-Software erforderten im Transkript des Orchesterauszugs zusätzliche abweichende graphische Darstellungen des Notenbildes, vor allem dort, wo die Polyphonie innerhalb eines Systems zu kompliziert war.

Der Herausgeber ist überzeugt, durch diese Reinschrift und Edition, dem interessierten Solisten die Einstudierung von Fritz Bruns' anspruchsvollem Cellokonzert etwas leichter zu machen. Deren definitive Fassung wird jedoch erst nach einer neuen zeitgenössischen Aufführung im Konzertsaal oder einer Studioaufnahme abschliessbar sein. Von diesem Auszug wurde auch eine zusätzliche "Spielversion" auf einem System, mit Orchestereinlagen im Hilfsnotenformat erstellt.

Die vom Komponisten angegebene Spieldauer von 34 Minuten ist unerklärlich; der Herausgeber kommt auf ungefähr 26 (12-6-8) Minuten.

Adriano
(Zürich, im Mai 2014)



Konzert für Violoncello und Orchester in d-moll

Allegro moderato

♩ = 100

I

Fritz Brun (1947)

Rev. Adriano (2014)

Violoncello

Orchester (Klavier)

NOTA: Tempo- und Dynamikangaben in Eckklammern stammen vom Herausgeber.

Den vom Komponisten im Klavierauszug in (runden) Klammern gesetzten Instrumentations-Angaben fügte der Hrsg. noch weitere (ebenfalls in runden Klammern) hinzu.

4

8

11

13

16

2

19

[rit.] [etwas langsamer
♩ = 92]

23

27

Musical score for measures 27-30. The system includes a bass clef staff and a grand staff (treble and bass clefs). The music features complex textures with triplets, octaves (8va), and dynamic markings of *f* and *ff*. A first ending bracket labeled "(1. Hr.)" spans measures 28-29. The right hand has a triplet of eighth notes in measure 27, followed by a triplet of sixteenth notes in measure 28, and an octave triplet in measure 29. The left hand has a triplet of eighth notes in measure 27 and a triplet of sixteenth notes in measure 28.

3

31

Musical score for measures 31-33. The system includes a bass clef staff and a grand staff. The music features complex textures with triplets, sextuplets (6), and dynamic markings of *mf espr.* and *f*. A first ending bracket labeled "(1. Hr.)" spans measures 32-33. The right hand has a triplet of eighth notes in measure 31, a sextuplet of eighth notes in measure 32, and a triplet of eighth notes in measure 33. The left hand has a triplet of eighth notes in measure 31 and a triplet of eighth notes in measure 33.

34

Musical score for measures 34-36. The system includes a bass clef staff and a grand staff. The music features complex textures with triplets, octaves (8va), and dynamic markings of *f*. The right hand has a triplet of eighth notes in measure 34, a triplet of eighth notes in measure 35, and an octave triplet in measure 36. The left hand has a triplet of eighth notes in measure 34, a triplet of eighth notes in measure 35, and a triplet of eighth notes in measure 36.

4

37

Musical score for measures 37-40. The system includes a bass clef staff and a grand staff. The music features complex textures with triplets, octaves (8va), and dynamic markings of *ff*. The right hand has a triplet of eighth notes in measure 37, a triplet of eighth notes in measure 38, and an octave triplet in measure 39. The left hand has a triplet of eighth notes in measure 37, a triplet of eighth notes in measure 38, and a triplet of eighth notes in measure 39.

calando [rit.] [Tempo primo]

♩ = 100
Solo

40

mf espr.

p pp

44

p pp

poco rit.

5 a tempo, tranquillo
♩ = 100

46

p espr.

p (Bläser)

[rit.]

49

pp dolce espr.

(b)

6 [etwas langsamer

52 ♩ = 92]

deciso

52 *p espr.* 3 *marc.* *f (energico)*

(Bläser) (Ob.) (Bläser)

p *dolce (Vl.)* *f*

54

[poco rit.]

57

8va tr

7 [Ruhig

59 ♩ = 92]

ff 9 7

61

f marc.

8^{va} - 1

p un po' marcato

marc.

colla parte **a tempo**
[♩ = 92]

63

f

(Holzbl.)

65

6

8

66

p

p

[rit.] fließend [Tempo primo] ♩ = 100

68

p dolce espr.

pp

71

(VI.)

76

poco espr.

(VI.) espr.

p espr.

**) In OM und KA: Gis!*

9

80

p

(Fag.)

(Klar.)

84

p grazioso *espr.*

p (pizz.) *(arco) grazioso trv*

87

p

(pizz.) *p (Fag.)* *p*

90

[p]

p (Fag.) *(pizz.) 3* *3*

rit. molto

10 Ruhig [etwas langsamer
♩ = 92]

93

pp *mf espr.*

pp *(Ob. Klar.)*

97

f

p

f (*pizz.*)

mf

(*Fl.*)

3

100

energico

f

ff

11

103

f

mf

(*Hr.*)

3

colla parte

106

f

a tempo
[♩ = 92]

108

*) Dieses aufgelöste H ist eine Empfehlung des Herausgebers.

12

110

colla parte

a tempo
[♩ = 92]

114

13

117

*) Die letzte Note Fis der 2. Violine im OM wurde in F korrigiert.

120

123

14

126

(non stringendo!)

129

132

(pizz.) (pizz.) *p*

||

colla parte

134

cresc. 6 3 3 3

||

15 [etwas langsamer
♩ = 92]

136

ff 3 3 3 8va

||

139

141

staccatissimo

8va



[poco string.]

143

tr

marc.



16 [Tempo primo
♩ = 100]

colla parte

145

f energico

(Fag.)

p

f stacc.

p



147

p

149

p dolce espr.

(Fag.) *p*

(Ob.) *p*

(Klar.) *p*

152

[*p*]

p

(1.Hr. & Str.)

(pizz.) *p* (arco)

17

155

(pizz.)

p (arco) tr (pizz.)

158

mf espr.

(Klar.) *p* (VI.) (arco) (pizz.)

[rit.]

[etwas langsamer

♩ = 92]

161

(arco)
(Bläser)
mf cresc.
f

164

f
ff
(Bläser)
f
mf
(Hr.)

167

sempre f
f
(Vl.)

18 [Tempo primo
♩ = 100]

169

[*mf*] *espr.*
p dolce

[rit.]

171

[mf]

mf *p* *mf espr.* *dim.*

8va

[Ruhig
♩ = 92]

174

f

(8)^{va}

pp *f*

calando

[Tranquillo
♩ = 84]

177

[mf]

p

8va

rit.

179

[mf]

ff

pp *ff*

II

Andante sostenuto, con sentimento ♩ = 52

19

[♩ = 60]*

Musical score for measures 1-9. The score is in 4/4 time and B-flat major. It features a cello/bass line with a piano (*p*) and expressive (*espr.*) dynamic. The piano accompaniment includes strings (*(Str.) pp espr.*) and a clarinet (*(Klar.) p dolce espr.*). The music consists of flowing eighth and sixteenth notes with various articulations and slurs.

*) Nur im OM steht MM 52, was keinem Andante, sondern Larghetto entspricht.
Die schnelleren MM-Empfehlungen des Hrsg. verleihen dem Satz mehr Spannung.

Musical score for measures 10-15. The score continues in 4/4 time and B-flat major. It features a cello/bass line with a piano (*[p]*) and expressive (*espr.*) dynamic. The piano accompaniment includes oboe (*(Ob.)*), clarinet (*(Klar.)*), and bassoon (*(Fag.)*) parts. The music includes triplets and slurs.

Musical score for measures 16-21. The score is in 4/4 time and B-flat major. It features a cello/bass line with a piano (*p*) and expressive (*dolce espr.*) dynamic. The piano accompaniment includes flute (*(Fl.)*) and oboe (*(Ob.)*) parts. The music includes a ritardando (*[rit.]*) and a tempo change to *[poco più mosso]* with a new tempo marking of ♩ = 66.

Musical score for measures 22-27. The score is in 4/4 time and B-flat major. It features a cello/bass line with a piano (*p*) and expressive (*espr.*) dynamic. The piano accompaniment includes violin (*(Vl.)*) and oboe (*(Ob.)*) parts. The music includes a *triumph* marking and various articulations.

21

27

dim. *p* *mf espr.*

[p] dolce espr. dim. *(Ob.) p espr.* *(Fag.) pp*

[rit.] [a tempo]

♩ = 60

33

espr.

22

38

[p] *(1. Hr.) p espr.* *(Klar.) p espr.* *[p]*

[poco rit.]

23 Largamente

♩ = 56

43

[p] *[p]* *mf espr.*

allarg.

[poco accel.]

48

cresc.
espr.

[poco rit.]

24 a tempo [primo]

♩ = 60

51

p dolce, espr.
espr.
p dolce
(pizz.)
(Fl.)
(Hr.)
(Klar.)

57

espr.
p
p espr.
(Fag.)
(Str.)

[rit.] 25 [Ruhig]

♩ = 60

63

p espr.
p dolce espr.
tr
(Vl.)
(Klar.)
(Hr.)
(Br.)

68

(8)

[p]

[p]

73

rit.

[p]

pp

ppp

pp

ppp

III

Allegro animato

♩ = 96

1

f energico

[poco rit.] **26** [a tempo]

11

20

27

28

34

8va

f

f (Str.) espr.

28

41

mf espr.

(1. Hr.)

p

p espr.

dim. (2. Hr.)

49

(Klar.)

p espr.

29

59

[etwas langsamer
♩ = 88]

p (leggiero)

[p]

(Str.)

(Klar.)

[pp] dolce espr.

pp

67

30 [a tempo
♩ = 96]

75

energico, staccato

f *p* *mf* *mf*

mf stacc. (Fag.) *p* *p*

82

f *ff* *ff* *mf*

f *ff* *f* *mf*

(non string!)

90

[p] *mf* *espr.*

(Str.)

31 [poco più mosso

♩ = 104]

97

sempre *f*

f

dim.

mf

(1. Hr.)
stacc.

106

p

p

32

colla parte

a tempo

♩ = 96]

115

p dolce

(1. Hr.)
p poco marc.

(Klar.)
p dolce

(Br.)

33

34

124

p

p

[*mf*]

(Fl.)
p dolce

(Fag.)

132

Musical score for measures 132-137. The score is in bass clef with a key signature of two flats. It features a piano part with a 3-measure triplet and a violin part with a 6-measure phrase. Dynamics include *p*, *mf*, and *f cresc. energico*.

35

138

Musical score for measures 138-145. The score is in bass clef with a key signature of two flats. It features a piano part with a 6-measure phrase and a violin part with a 6-measure phrase. Dynamics include *f*.

146

Musical score for measures 146-151. The score is in bass clef with a key signature of two flats. It features a piano part with a 6-measure phrase and a violin part with a 6-measure phrase. Dynamics include *f*.

36

152

Musical score for measures 152-157. The score is in bass clef with a key signature of two flats. It features a piano part with a 6-measure phrase and a violin part with a 6-measure phrase. Dynamics include *ff*, *ff [marc.]*, and *marc.*. Instrumentation includes (Bl.) 8va, (Str.), (Hbl.), and (Hr.).

*) Die beiden ersten OM-Noten im 2. Viertel der 2. Hornstimme wurden von Es/Es (As/As) in D/D (G/G) korrigiert.
 **) Im OM stehen hier tatsächlich zwei E im 2. Viertel der 1. Violinstimme gegen das konstante F der Flöten und Oboe.

37

[rit.]

159

Musical score for measures 159-164. The score is in 3/4 time and features a piano accompaniment with a bass line and a treble line. The treble line includes parts for Clarinet (Kl.) and Bassoon (Br.). Dynamics include *f espr.* and *[mf]*. Fingerings are indicated with numbers 6 and 8. A *rit.* marking is present at the end of the section.

Ruhig
[♩ = 84]

38

165

Musical score for measures 165-173. The score is in 3/4 time and features a piano accompaniment with a bass line and a treble line. The treble line includes a part for Flute (Fl.). Dynamics include *p espr.*, *(ad lib.)*, *p*, *mf*, *dim.*, *p*, *pp*, and *(pp)*. Fingerings are indicated with numbers 3 and 7. A *Ruhig* marking is present at the beginning of the section.

colla parte

39

174

Musical score for measures 174-181. The score is in 3/4 time and features a piano accompaniment with a bass line and a treble line. Dynamics include *p espr.*. A *colla parte* marking is present at the beginning of the section.

a tempo

[♩ = 84]

182

Musical score for measures 182-188. The score is in 3/4 time and features a piano accompaniment with a bass line and a treble line. Dynamics include *[p]*, *p*, and *espr.*. A *a tempo* marking is present at the beginning of the section.

193 **poco rit.** **40** **Tempo I**
 [♩ = 96] *mf*

(Hr.) *p* *p* (pizz.)

202 *cresc.* *ff stacc.*

cresc. *mf marc. (arco)*

208 **41**

(Fl., Ob.) *ff* *p*

215 **[poco rit.]** **Ruhig**
 [♩ = 84] *f* *ff marc.*

(Klar.) *f* (Ob., Klar.) *ff marc.* (Tutti) *f* (Tp.)

*) Hier spielt im 2. Viertel die 2. Trompete tatsächlich zweimal B gegenüber der H's der 1. Violine und der Bratsche.

222

Musical score for measures 222-228. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *ffp* (fortissimo piano) and *ff* (fortissimo). There are also accents and slurs throughout the passage.

42

229

Musical score for measures 229-233. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with intricate rhythmic textures. Dynamic markings include *ffp*, *ff*, and *f*. There are accents and slurs throughout the passage.

43 poco rit.

Ruhig
[♩ = 84]

234

Musical score for measures 234-238. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features complex rhythmic patterns. Dynamic markings include *f espr.* (forte with emphasis) and *mf* (mezzo-forte). There are accents and slurs throughout the passage.

239

Musical score for measures 239-243. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features complex rhythmic patterns. Dynamic markings include *p espr. (Fag.)* (piano with emphasis for Bassoon) and *(Br.)* (Bassoon). There are accents and slurs throughout the passage.

245

(Str.) (Ob.) (Klar.)
p *p espr.*

44 *colla parte*

252

[mf] espr.
p espr. *p*

45 *a tempo*
 [♩ = 96]

258

f *marc.* *f*

*) Die im OM obere erste Note des 1. Horns B (F) wurde in H (Fis) korrigiert.

46

265

f *f espr.* *f*

272

mf cresc.

[poco allarg.] **47** a tempo!

[♩ = 96]

279

f

ff (Hr.)

p (Pk., Br., Kb.)

8^{va}

(VI.)

8^{va}

288

6

8

sempre p. non tratt.

48

[Breiter
♩ = 80]

[a tempo]

295

f

mf

f (pizz.)

mf

49

303

The musical score for page 303, measures 49-54, is written in 3/4 time. It features a piano and a violin. The piano part begins with a *cresc.* marking and includes a *ff* dynamic. The violin part is marked *(Bl.)* and *p cresc.*. The score concludes with a double bar line.

Morcote, 20. November 1947
(in OM notiert)