

Solo A Clarinet

Max

BRUCH

(1838 - 1920)

Concerto for Clarinet,
Viola and Orchestra

Opus 88

Concerto for Clarinet, Viola and Orchestra, Opus 88

by Max Bruch

Opus 88 offers both player and listener a lovely intimate conversation between two alto instruments. Bruch's clarinetist son Max Felix must have been enchanted to receive this tunefully rich and lusciously romantic composition from his father, replete with folk structures drawn from earlier suites. From the opening arpeggios of the first movement to the final allegro molto triplets, one is awestruck by the breathtaking beauty of the work and a sense of wonder that it is not performed more often. The composer was 73 when it was first performed in 1911 to, some say, a hostile audience more sympathetic with the experiments of Stravinsky and Scriabin than with the romanticism of Mendelssohn. That Bruch's style may not have changed much from his works composed forty years before ought not to matter a whit to the lover of soulfully intense musical companionship at its best. The composer's instrumentation progresses from fourteen to twenty-one accompanying voices through the three movements, finally boasting a full complement of woodwinds, four French horns and two trumpets plus strings and percussion. The parts available for this offering are listed below.

Instrument	Movement		
	1	2	3
Flute	1	1,2	1,2
Oboe	1	1,2	1,2
English Horn	x	1	1
A Clarinet*	1,2	1,2	1,2
Bassoon	1,2	1,2	1,2
E Horn†	1,2	1,2	1,2,3,4
E Trumpet‡	x	1,2	1,2
Timpani	1	1	1
Violin	1,2	1,2	1,2
Viola	1	1	1
Cello	1	1	1
Contrabass	1	1	1
Solo A Clarinet	1	1	1
Solo Viola	1	1	1



*Optional Bb Clarinet parts

†Optional F Horn parts

‡Optional Bb Trumpet parts

Max Bruch.

I thank the Universitäts-und Stadtbibliothek Köln for having prepared a microfiche of the autograph of this work from which my first transcription was prepared. I am indebted to Ms. Monica Cuneo of Oxford, UK, for having devoted a significant amount of time proofreading the result so as to correct corruptions which occurred in deciphering the composer's one-hundred-year-old autograph. Ms. Cuneo found more than four hundred errors in notes of accompanying instruments, the result of near invisible staff lines which had faded during the last century. This second edition is much improved over the first attempt. At this writing the music notation and MIDI files are available for downloading and your playing pleasure at

<http://www.csudh.edu/oliver/clarmusi/clarmusi.htm>

Happy playing, all!

Oliver Seely
Lakewood, California
January 31, 2011

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I

Andante con moto ($\text{♩} = 76$)

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1 4 6 7

A *un poco string.*

poco rit.

B *a tempo*

sfz

poco rit.

C

dolce

pp

D

Tutti

3

10

E

59 *pp* cresc. *p* cresc.

65 *f* *espr.* *pp*

71 cresc. *p* *espr.*

77 *p* cresc.

83 decresc. poco rit. **G** a tempo Tutti cresc. 5 poco rit. Solo **H** a tempo *p*

92 cresc.

95 *espr.* **J** *p tranquillo*

100 *p* cresc. *f* espr.

104 cresc. *f* poco rit. **K** a tempo

110 cresc. *f* morendo *pp*

116 *pp* cresc... *p*

123 rit. morendo *pp*

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II

Allegro moderato (♩ = 120)

tranquillo

cresc.

f

p

cresc.

p

cresc.

f

espr.

p

cresc.

a tempo

D

dolce

poco rit.

11

A

B

C

D

Max Bruch (1838 - 1920)

The sheet music consists of ten staves of musical notation for Solo A Clarinet. The key signature is one flat, and the time signature varies between common time and 3/4. Measure 1 starts with a dynamic of *p* and a tempo of *Allegro moderato* (♩ = 120). Measure 2 begins with a dynamic of *p*, followed by a melodic line with eighth-note patterns and a dynamic of *tranquillo*. Measure 3 continues with eighth-note patterns and dynamics of *p* and *f*. Measure 4 shows a dynamic of *cresc.* followed by a dynamic of *p*. Measure 5 features a dynamic of *f*. Measure 6 has a dynamic of *p*. Measure 7 ends with a dynamic of *cresc.*. Measure 8 begins with a dynamic of *p*. Measure 9 shows a dynamic of *cresc.* followed by a dynamic of *p*. Measure 10 features a dynamic of *f*. Measure 11 has a dynamic of *p*. Measure 12 shows a dynamic of *cresc.* followed by a dynamic of *p*. Measure 13 features a dynamic of *f*. Measure 14 shows a dynamic of *p*. Measure 15 features a dynamic of *cresc.* followed by a dynamic of *p*. Measure 16 has a dynamic of *f*. Measure 17 shows a dynamic of *p*. Measure 18 features a dynamic of *cresc.* followed by a dynamic of *p*. Measure 19 has a dynamic of *f*. Measure 20 shows a dynamic of *p*. Measure 21 features a dynamic of *cresc.* followed by a dynamic of *p*. Measure 22 has a dynamic of *f*. Measure 23 shows a dynamic of *p*. Measure 24 features a dynamic of *cresc.* followed by a dynamic of *p*. Measure 25 has a dynamic of *f*. Measure 26 shows a dynamic of *p*. Measure 27 features a dynamic of *cresc.* followed by a dynamic of *p*. Measure 28 has a dynamic of *f*. Measure 29 shows a dynamic of *p*.Measure 30 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 31 has a dynamic of *f*.Measure 32 shows a dynamic of *p*.Measure 33 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 34 has a dynamic of *f*.Measure 35 shows a dynamic of *p*.Measure 36 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 37 has a dynamic of *f*.Measure 38 shows a dynamic of *p*.Measure 39 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 40 has a dynamic of *f*.Measure 41 shows a dynamic of *p*.Measure 42 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 43 has a dynamic of *f*.Measure 44 shows a dynamic of *p*.Measure 45 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 46 has a dynamic of *f*.Measure 47 shows a dynamic of *p*.Measure 48 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 49 has a dynamic of *f*.Measure 50 shows a dynamic of *p*.Measure 51 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 52 has a dynamic of *f*.Measure 53 shows a dynamic of *p*.Measure 54 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 55 has a dynamic of *f*.Measure 56 shows a dynamic of *p*.Measure 57 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 58 has a dynamic of *f*.Measure 59 shows a dynamic of *p*.Measure 60 features a dynamic of *cresc.* followed by a dynamic of *p*.Measure 61 has a dynamic of *f*.Measure 62 shows a dynamic of *p*.Measure 63 features a dynamic of *dolce* followed by a dynamic of *poco rit.*. Measure 64 ends with a dynamic of *a tempo* and a dynamic of *D*.

E L'istesso tempo 4

79 *p*

89 *p* cresc. *f* espr.

96 *p* cresc.

103 *f*

110 **F** 3 *p*

119 cresc. *f* espr.

125 *p* cresc. *f*

132 decresc.

139 *p* 5 *p* a tempo *tranne il*

149 <>

155 7 *p* cresc. *f*

167 *p* 3 3 *p*

173

 179

 185

 191

 197

 203

 215

 222

 228

 232

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III

Max Bruch (1838 - 1920)

Allegro molto ($\text{d} = 92$)

A

1 Solo A Clarinet A 8 p cresc.

53 10 p

69 **B** 7 mf

82 cresc. 82

89 cresc. p

96 **C** espress.

103 $sempre p e legg.$

110 $p >$

117 4 **D** $p grazioso$

127 $sempre p$ tr.

134 cresc. 134

141 **E** 2

149 sempre *p* cresc. -

155 **F** *dolce*

cresc.

169

f

176 *mf* *f*

183

f

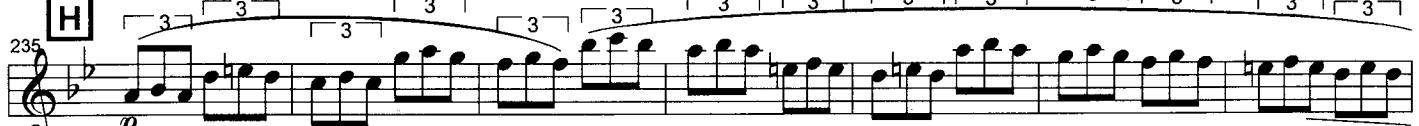
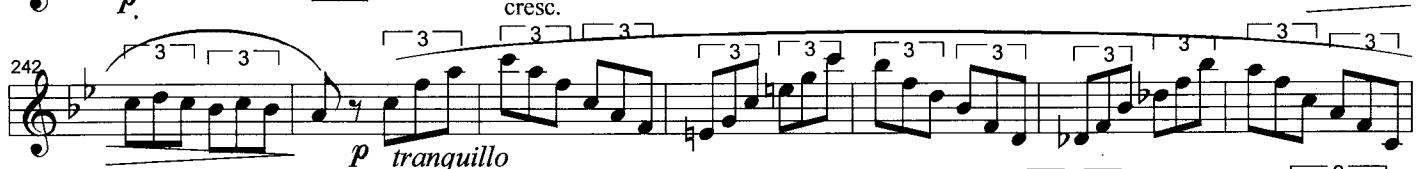
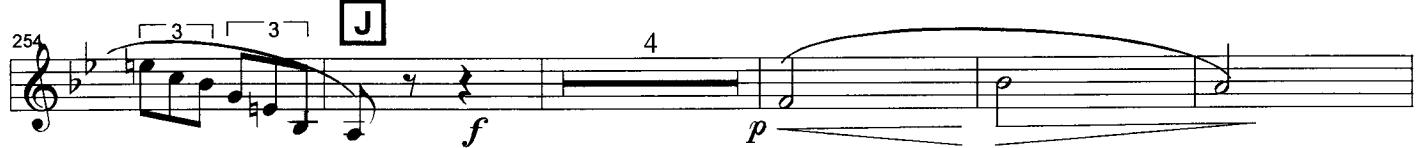
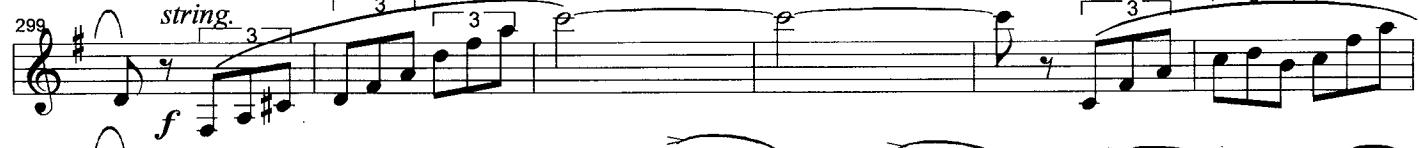
189

195 **G**

tutti

11

24

H
 235 
cresc.
 242 
 249 
J
 254 
 263 
 269 
 275 
 281 
 287 
 293 
 299 
 305 

311. *tr.* 1 2 3 4 5 6 7 8.. **L** 31 5
ff

356. *p* 4 **N**
p

370. *sempre p*

380. *cresc.* 3 3 3 3 *p* 3 3

387. 3 3 3 3 **O** 3 3 *legg. e grazioso* 3 3

394. 3 3 3 3 3 3 3 3 3 3 3 3 *f*

400. 3 3 3 3 3 3 3 3 3 3 3 3 *cresc.* 3 3 3 3

406. **P** *f* 3 3 3 3 3 3 3 3 3

413. *sempre f* *sffz*

420. *sffz*

427. > **Q**

435.

443 *f* *tr.*
 450 *ad. lib.* *ff* *1* *2* *sempr. ff*
 455 *3* *4* *Solo* *ritard* *p*
 462 *a tempo* *ff*