



Alexander Brott

Profundum praedictum

Consultation seulement
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Born in Montreal on March 14, 1915, Alexander Brott became passionately devoted to music at age 7. He later became the head of one of Canada's most accomplished musical families: cellist/wife Lotte who pre-deceased him, conductor Boris and cellist/conductor Denis.

His son, Boris Brott said: "Over the last 7 years since my mother's passing, I have had the privilege of knowing my father in greater depth. Helping him in the writing and publishing of his autobiography Alexander Brott, My Lives in Music, and encouraging his professional life through the McGill Chamber Orchestra and commissioning and performing his music, I have had the wonderful opportunity of getting to know a unique and specially creative and curious person."

As violinist Alexander Brott was concertmaster of the Montreal Orchestra, Les Concerts symphoniques de Montréal and the Orchestre symphonique de Montréal from 1945 to 1958. He was appointed a member of the Faculty of Music at McGill University where, from 1939 until his retirement in 1980, he was Professor, Conductor-in-Residence and Head of the department of Orchestral Instruments.

As composer his work numbers over 100 compositions, many of which have been performed across Europe and North America by leading conductors Otto Klemperer, Sir Thomas Beecham, Pierre Monteux, Leopold Stokowski, Sir Ernest MacMillan, Charles Munch, Sir Malcolm Sargent and Charles Dutoit. The NAC Orchestra has performed his compositions including Arabesque, Circle, Triangle, 4 Squares, and Paraphrase in Polyphony. He conducted the NAC Orchestra in an all-Canadian programme in 1970. A seven-disc anthology of his music ...

Read Alexander Brott's full biography at our website:
<http://www.musiccentre.ca>

PROFUNDUM PRAEDICTUM

ALEXANDER
BROTT

ANDANTE ♩ = 72

FOR GARY KARR

C.B.
Solo
*

C.B.
Solo

C.B.
Solo

C.B.
Solo

VI

VII

VIOLAS

V'celli

C.B.

Solo
C.B.

VI

VII

VIOLAS

V'celli

C.B.

INSERT

esp. molto

dim.

Lamentoso

con sord.

con sord.

con sord.

con sord.

con sord.

cresc.

cresc.

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- 1 -

* The C.B. Solo should be tuned one tone higher
than the other instruments of the orchestra.

Handwritten musical score for "The Wind" by Gustav Mahler, measures 1-4. The score is for a full orchestra and includes parts for Solo C.B., VI, VII, VLA's, Celli, and C.B. The music is in 3/4 time and D major. The first measure features a Solo C.B. part with a melodic line and a C.B. part with a rhythmic pattern. The second measure continues the Solo C.B. part and introduces a VI part. The third and fourth measures feature a VLA's part with a melodic line and a C.B. part with a rhythmic pattern. The score includes dynamic markings such as *mf*, *f*, and *cresc*.

This musical score is for the song "The Rose Tree". It is written for a solo voice and a chamber orchestra. The score includes parts for the Solo C.B. (Soprano), VI (Violin I), VII (Violin II), Vla (Viola), Cblli (Cello), and C.B. (Double Bass). The music is in 2/4 time and features a key signature of one sharp (F#). The score is marked with a large "CMC" watermark and the text "Consultation" and "Final copy".

Handwritten musical score for "The Rose Tree". The score is written on six staves, each with a part name on the left:

- Solo C.B.** (Solo Cornet): The first staff, featuring a melodic line with a key signature change to one sharp (F#) and a time signature change to 4/4.
- vi** (Violin): The second staff, starting with a rest and then playing a melodic line.
- vn** (Viola): The third staff, starting with a rest and then playing a melodic line.
- v'LAS** (Violoncello): The fourth staff, playing a bass line with doublets.
- Celli** (Celli): The fifth staff, playing a bass line with doublets.
- C.B.** (Cello): The sixth staff, playing a bass line with doublets.

The score includes various musical notations such as rests, notes, beams, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The key signature changes from one flat (Bb) to one sharp (F#) in the second measure. The time signature changes from 3/4 to 4/4 in the second measure. The score is written in a handwritten style with some corrections and annotations.

Solo
C.B.

vi

vii

v'LAS

Celli

C.B.

Solo
C.B.

vi

vii

v'LAS

Celli

C.B.

50

Loco

Solo
C.B.

vi

vii

v'LAS

Celli

C.B.

Handwritten signature

MONTEJAL, T. J.

No 23 — 30 pages

Solo C.B.

VI

VII

Violon

Celli

C.B.

sf

sf2

arco

p

60

Solo C.B.

VI

VII

Violon

Celli

C.B.

mf

arco

p

Solo C.B.

VI

VII

Violon

V.Celli

C.B.

sf

slap

slancio

pizz.

Solo C.B.

70

p spicc.

vi

vii

v'LAS

Celli

C.B.

Solo C.B.

mf

vi

vii

v'LAS

Celli

C.B.

Solo C.B.

ff slap

vi

vii

v'LAS

Celli

C.B.

musical score

MOOREHEAD LTD

80

Solo C.B.

vi

vii

vlas

Celli

CB

mf

f

mf

sf

arco

Pizz

arco

Pizz

mf esp

mf

Solo C.B.

vi

vii

vlas

Celli

CB

Pizz

Pizz

Pizz

Pizz

Pizz

90

Solo C.B.

vi

vii

vlas

Celli

CB

mf esp. molto

bp.

Solo C.B.

VI

VII

V'Las

Celli

C.B.

Handwritten musical score system 1. It features six staves. The top staff is labeled 'Solo C.B.' and contains a melodic line with a slur and a fermata. The second staff is labeled 'VI' and contains a block of chords. The third staff is labeled 'VII' and contains a melodic line. The fourth staff is labeled 'V'Las' and contains a melodic line. The fifth staff is labeled 'Celli' and contains a melodic line. The bottom staff is labeled 'C.B.' and contains a melodic line. A large watermark 'Consultation seulement' is visible across the system.

100

Solo C.B.

VI

VII

Violas

Celli

C.B.

Handwritten musical score system 2. It features six staves. The top staff is labeled 'Solo C.B.' and contains a melodic line with a slur and a fermata. The second staff is labeled 'VI' and contains a block of chords. The third staff is labeled 'VII' and contains a melodic line. The fourth staff is labeled 'Violas' and contains a melodic line. The fifth staff is labeled 'Celli' and contains a melodic line. The bottom staff is labeled 'C.B.' and contains a melodic line. A large watermark 'Consultation seulement' is visible across the system.

Solo C.B.

VI

VII

V'Las

Celli

C.B.

Handwritten musical score system 3. It features six staves. The top staff is labeled 'Solo C.B.' and contains a melodic line with a slur and a fermata. The second staff is labeled 'VI' and contains a block of chords. The third staff is labeled 'VII' and contains a melodic line. The fourth staff is labeled 'V'Las' and contains a melodic line. The fifth staff is labeled 'Celli' and contains a melodic line. The bottom staff is labeled 'C.B.' and contains a melodic line. A large watermark 'Consultation seulement' is visible across the system.

110

Solo C.B.

VI

VII

VIOLAS

CELLI

C.B.

arco

f

arco

f

arco

f

arco

f

Solo C.B.

VI

VII

VIOLAS

CELLI

C.B.

mp

mf

mp

mp

mp

mp

120

Solo C.B.

VI

VII

VIOLAS

CELLI

C.B.

arco

ff

p

p

p

Solo C.B.

vi

vn

Violas

Celi

C.B.

mf

mf

f marc

f marc

Solo C.B.

vi

vn

Violas

Celi

C.B.

130

martellato

marc f

marc f

marc f

marc f

Solo C.B.

vi

vn

Violas

Celi

C.B.

martellato

ruvido

ruvido

f ruvido

140

Solo
C.B.

vi

vii

violas

celli

cb

Solo
C.B.

vi

vii

violas

celli

cb

mp esp. molto

pp

150

Solo
C.B.

vi

vii

violas

celli

cb

con fuoco

f

pp

Solo
C.B.
Ben mare. *mf*

VI
f Ponticello

VII
f Ponticello

VIOLAS

VIOLONCELLO

CONTRABASSO

Solo
C.B.
160

VI
Solo *p*

VII
Solo *p*

VIOLAS

CELLI
arco *p*
arco *p*

CONTRABASSO
arco *p*

Solo
C.B.

VI
mf

VII
mf

VIOLAS
mf

CELLI
mf

CONTRABASSO
mf

Tutti

Tutti

170

Solo C.B.

Tutti VI

Tutti VII

Violon

Celli

C.B.

ff

sf

detache'

A LA corda

Solo C.B.

VI

VII

Violon

Celli

C.B.

sempre cresc

arco

180

Solo C.B.

VI

VII

Violon

Celli

C.B.

ff

II

ADAGIO

185

Handwritten musical score for measures 185-190. The score includes staves for Solo C.B., VI, VII, Violas, Cell., and C.B. The tempo is marked ADAGIO. The key signature is one flat (B-flat). The score features complex harmonic textures with many accidentals and dynamic markings such as *pp*, *f*, and *gma*.

Handwritten musical score for measures 191-195. The score includes staves for Solo C.B., VI, VII, Violas, Cell., and C.B. The tempo is marked ADAGIO. The key signature is one flat (B-flat). The score features complex harmonic textures with many accidentals and dynamic markings such as *pp*, *f*, and *gma*.

190

Handwritten musical score for measures 196-200. The score includes staves for Solo C.B. and Solo C.B. The tempo is marked ADAGIO. The key signature is one flat (B-flat). The score features complex harmonic textures with many accidentals and dynamic markings such as *f* and *p*.

Solo C.B. 200

vi

vn

Violas

Celli

C.B.

Solo C.B.

vi

vn

Violas

Celli

C.B.

Solo C.B.

f

cresc

Solo C.B. 210

f

Handwritten musical score for 'L'Espresso' by Luciano Berio. The score is for five staves: Solo CB, VI, VII, V'LA, and Celli. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as p, pp, and f. The key signature has one flat (B-flat).

Solo C.B.

220

VI

VII

VIOLAS

V'alla

f

sf

ff

esp.

tenuto

accel

Solo CB.

tenuto
f
accel
mf
tenuto
accel
rit
a Tempo
V V
7
(3)
(3)

Handwritten musical score for measures 250-253. The score includes parts for Sopranos (Sop.), Violins I (vi), Violins II (vii), Violas, Cellos (Celli), and Double Basses (c.B.). The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'Loco'. A large 'Pia' watermark is visible across the score.

Handwritten musical score for "The Rose Tree". The score includes staves for Solo CB (Cello Bass), Violin I (vi), Violin II (vii), Viola (viola), Violoncello (Celi), and Contrabass (CB). The Solo CB part is marked "Solo CB." and "8va". The string parts are marked with dynamics like "p", "cresc", "f", and "b". The Solo CB part includes markings for "v", "b", "cresc", "accel", "f", "b", "Lento", "v", and "3".

Solo CB. *rit* *A Tempo* *Lento* **240** *rit* *A Tempo*
cresc e accel *mf esp molto*

Solo
CB.



Handwritten musical notation for a solo on a Cello Bass (CB). The notation is on a single staff with a 12-string guitar-like tuning. It features various notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations like 'Solo' and 'CB.' at the beginning.

Solo
C.B.

vi

vii

violins

'celli

250

scb.

vi

vii

violas

celi

vi

vii

violas

celi

Solo CB. *8va.* *p* *7* *esp.*

vi *SENZA SORD.*

vii *SENZA SORD.*

violon *SENZA SORD.*

celli *SENZA SORD.*

cb *SENZA SORD.* *Appr. 6'*

III 260

ALLEGRO VIVACE

Solo CB. *8va.*

vi *ff*

vii *ff*

violon *ff*

celli *ff*

cb. *ff*

Solo CB. *8va.*

vi

vii

violon

celli

cb.

Madame de B

MONTREAL, P.Q.

Solo
C.B.

vi

vn

VIOLAS

CELLI

C.B.

270

Solo
C.B.

vi

vn

VIOLAS

CELLI

C.B.

Solo
C.B.

vi

vn

VIOLAS

CELLI

C.B.

Ed. G. Schirmer

MONTREAL, P. Q.

Handwritten musical score system 1. Instruments: Solo C.B., VI, VII, violon, Celli, C.B. (bass). The system includes a treble clef and a key signature of one flat. The Solo C.B. part features a melodic line with a forte (*f*) dynamic marking. The VI and VII parts have a *Pizz* (pizzicato) marking and a mezzo-forte (*mf*) dynamic. The violon and Celli parts also have a *Pizz* marking and a mezzo-forte (*mf*) dynamic. The C.B. part has a *Pizz* marking and a mezzo-forte (*mf*) dynamic.

Handwritten musical score system 2. Instruments: Solo C.B., VI, VII, violon, Celli, C.B. (bass). The system includes a treble clef and a key signature of one flat. The Solo C.B. part features a melodic line. The VI and VII parts have a mezzo-forte (*mf*) dynamic. The violon and Celli parts have a mezzo-forte (*mf*) dynamic. The C.B. part has a mezzo-forte (*mf*) dynamic.

Handwritten musical score system 3. Instruments: Solo C.B., VI, VII, violon, Celli, C.B. (bass). The system includes a treble clef and a key signature of one flat. The Solo C.B. part features a melodic line. The VI and VII parts have an *arco* (arco) marking. The violon and Celli parts have an *arco* marking. The C.B. part has an *arco* marking. The system includes a *Giacoso* marking and a *Solo* marking. The dynamics include *ff* (fortissimo) and *p* (piano).

Handwritten signature and text: "MONTREAL, P.Q."

Handwritten musical score for measures 290-293. The score includes staves for Solo CB, VI, VII, VIOLAS, Cello, and CB. Measure 290 features a complex melodic line in the Solo CB staff with various ornaments and a triplet. The VIOLAS staff has a melodic line starting with a forte (sf) dynamic. The Cello staff has a melodic line starting with a 'Solo' marking. Measures 291-293 show the continuation of these lines with various rests and melodic fragments.

Handwritten musical score for "The Song of the Lark" by Maurice Strakosck. The score is for a full orchestra and includes parts for Solo C.B., VI, VII, VIOLAS, CELI, and C.B. The music is in 3/4 time and features various dynamics and articulations. A large blue watermark "Consultation CMCC" is overlaid on the score.

Handwritten musical score for the first system of "The Swan" by Maurice Strakosky. The score includes staves for Solo C.P.S., Violins (vi), Violas (vn), Violas (violas), Cellos (celli), and Contrabass (C.B.). The music is in 3/4 time and features various musical notations such as triplets, slurs, and dynamic markings like "mf", "mp", "sf", and "p". The tempo is marked "300" and the mood is "Giacoso". The score is handwritten and includes some corrections and annotations.

Handwritten musical score for "The Rose Tree". The score is written for a Solo C.B. (Cello Bass) and includes parts for VI (Violin I), VII (Violin II), Violon (Viola), Cello, and C.B. (Cello Bass). The music is in 3/4 time and features various dynamic markings such as *mf*, *sf*, *f*, and *mp*. Performance instructions include "Solo" and "Pizz" (Pizzicato). The score is marked with a large "1" in the first measure of the Solo C.B. part.

Solo Cello
 Violins I
 Violins II
 Viola
 Violas
 Cello
 Double Bass

Musical score for the first system of "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for a full orchestra and includes parts for Solo Cello, Violins I and II, Viola, Violas, Cello, and Double Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score features various musical notations including notes, rests, dynamics (mf, sf, f), and articulation marks (arco, staccato). A large blue watermark "CMC" is visible across the score.

310

Solo
c.p.

vi

Vn

violas

celi

cb

Tutti

mf

p

p

p

CB

vi

vn

Violas

Celli

C.B.

Solo

pp

Tutti

mp

p spic.

Pizz

Tutti

Pizz

pp

320

Solo C.B.

vi

vn

Violas

Celli

C.B.

Ponticello

naturale

Ponticello

naturale

Arco

Arco

mf cop

Solo C.B.

vi

vn

Violas

Celli

C.B.

Arco

Pizz

Pizz

pp

pp

Alfred Bruckner

MONTREUIL, E.D.

Solo C.B.

violin

viola

cello

double bass

Handwritten musical score for a solo and orchestra. The score is in 9/8 time and consists of four measures. The solo line is in treble clef, and the orchestra parts are in their respective clefs. The music is in a key with one flat (B-flat). The solo line starts with a series of eighth notes, followed by a rest. The orchestra parts enter in the second measure with a forte (f) dynamic and play a series of eighth notes. The score ends with a double bar line and a sharp sign.

360

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

361

362

This musical score is for the piece 'The Song of the Shovel' by Charles Ives. It is a single system of music featuring six staves. The instruments are labeled on the left: Solo C.B. (Solo Contrabass), vi (violin), vln (violin), violas, celli (cello), and cb. (contrabass). The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The piece is characterized by its complex, layered texture and frequent use of polytonality and polyrhythm, which are typical of Ives's style.

Solo
 C.B.
 f
 8m.
 VI
 VII
 VIOLAS
 CELLI
 C.B.
 pp

Solo
 C.B.
 VI
 VII
 VIOLAS
 CELLI
 C.B.
 sf secco
 Appr. 5'

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