

Mogens Pedersøn

Instrumental versions of his 5-part madrigals in editions by Klaus Bjerre

How to apply these sets of 13 fully compatible playing scores? A highly biased set of ideas by the editor. Some of these ideas will find applications beyond the context in which they have been mentioned.

The basic idea has been to create a vertically huge score encompassing all instruments known in the orchestra, the concert band, the British Brass band, plus the guitar, the recorder, and saxophone ensembles. The harp and the percussion have not been included, but the harp and some mallet percussion should, in full concordance with the original style, be able to find suitable parts.

Actually this large score never existed beyond its 13 subdivisions presented here. These have been given the names indicating certain specific quintets, but actually they in each their own right or by combining different scores will serve standard and non-standard ensembles not named here. The selection of scores may at first sight appear arbitrary. However it has been a dedicated strive to present the optimum of permutations with as few scores as possible.

All scores are based on the 2000-2002 vocal scores issued by the Danish musicologist Christian Mondrup. The present editor has made these changes, and no others, to Christian Mondrup's score:

Breathing marks and legatos have been added based on the text of the vocal score.

Transpositions and octave displacements of entire parts/scores have been applied as needed by the specific ensembles.

One special score has called for a few alterations: the SSAAA Flute Choir score: When the bass line descends below G, some single notes (and sometime their surrounding musical line) must be transposed up an octave. If this leads to wrong chord inversions, the tenor line may also need an alteration written in cue notes (which will also be found in the SSSSB FC score). In all cases the original notes have kept in the score, and a text note explains the situation. A situation not ideal from a musicological point of view, but the harmonic structure has been kept. And the benefits of making this music available to flute choirs not owning the immensely expensive bass flutes have counted as a strong argument here.

The 13 scores are these:

The C concert score for brasses, double reeds, and strings was the master score for this editor, and it will for many directors be the optimal conducting score with mixed ensembles. With its two treble clef and three bass clef staves it allows for the use by 2 C trumpets and 3 trombones (a bass tuba may substitute the bass trombone), by 2 oboes and 3 bassoons, or by 2 violins and 3 celli. Double basses and contra bassoons should feel free to join in on the bass line. This editor with his love for his great bass recorder, his bowed string bass, his contrabass tubas, and his history

of terrorising in the extreme low range of his bassbones of course cannot but endorse the addition of the contrabass line. But at the same time the same person was a conductor with very clear sound concepts, who would never allow the combined bass and contrabass lines to out-power the upper lines. However there has so far been found one Pedersøn madrigal, where the Tenor and Bass lines swap harmonic functions in some situations. In this madrigal and its potential fellows among later uploads, the contrabass line should most definitely not be applied, as the result would be wrong bass notes and wrong chord inversions.

The score for 3 violins and 2 celli reflects a quite common distribution of available strings. This score will not be available for madrigals, where the alto line descends below G.

The score for 4 violas and 1 cello reflects a less common distribution of strings, but may find interest in viola classes and among alto trombonists.

The SSATB recorder score reflects very common distributions among recorder players. The two upper parts can be played on alto recorders, but as both of these parts go equivalent high and carry equal musical importance, they should be equally manned/instrumented.

The two Flute Choir scores, for SSAAA and SSSSB respectively, don't necessarily cover the needs of any thinkable FC permutation in each their own right. But if they are combined they will cover these needs. Also for the FC's having the luck of using the so far not very common contrabass variants in G and C.

The recorder and flute scores both present this piece in the 4' or *8va* range. If balance is considered they can be combined freely. However these octave-up versions should not be mixed with the *loco* or 8' versions in quintet performances.

The Bb Clarinet Quintet score may not reflect all needs of a clarinet ensemble. But the scores for Eb brasses and Eb saxophones should cover most remaining needs.

The Eb saxophone quintet score should cover all needs for alto and baritone saxophones. The score for Bb brasses will serve soprano and tenor saxophones. The BBb bass saxophone may play from the bottom line of the Bb quintet score, but will have to undertake a few octave displacements. These may find inspiration in the bass line part for the G alto flute as told of above here. Actually a Bb tenor saxophone may cover the bass line with the same modifications, if an Eb baritone is not available.

The brass quintet score is set for 2 Bb trumpets, horn in F, trombone, and contrabass tuba. The score on top of this list will serve C trumpets and bass tuba. In madrigals, where the contrabass line cannot be applied, the brass quintet members can play from the Bb quintet, horn quintet, and concert C scores respectively.

The horn quintet is written for 5 horns in F. The two upper horns both move within a quite daring range. An obvious solution would be to let them play their descant horns. Another obvious solution would be to let two oboes cover the

to upper parts. A less obvious purpose for this score would be to let a Cor Anglais play the Alto part in a quintet of double reeds. The 5th horn part will be written in treble or bass clef depending on the range.

The Bb brass quintet directs itself towards players coming out of the British brass band tradition. Euphoniums covering the bass function or BBb tubas covering the contrabass function can equally well perform the bass line. The BBb tuba should not play in madrigals, where the contrabass line cannot be applied.

The Eb brass quintet score is the one least likely to be performed in its own right, as very few ensembles may present 2 Eb cornets. However it displays opportunities for ensembles with 2 Eb clarinets and an Eb contralto clarinet (on the contrabass line). (Actually an Eb alto clarinet can carry the true 8' bass function by reading from the bass line. Tubawise the bass line represents the contrabass line. Eb tubas with an insufficient number of valves for this part should perform the bass line from the Eb saxophone score. These remarks do not count for madrigals where the contrabass line cannot be applied. Here the true bass line will be represented).

The guitar score represents an instrumental concept very much in concordance with Mogens Pedersøns era. The upper parts may be played on mandolins reading from the violin parts. This score is very well suited for a combination with the recorder and flute scores. If the respective quintets are less than fully manned the flute and/or recorder sections should be built from the top of the score, whereas the guitar section should be built from the bottom of the score. Against any suspicions this editor has sentimental traits to his personality. He finds the combination of guitars on the ATB parts and tenor recorders/flutes on the Canto and Quinto parts (from the violin score) heartbreakingly beautiful.

If you have gotten the hunch, that this editor is an instrumentation freak, you are not too far off. A text of mine on the use of my Danish 4 part hymn scores in large combined ensembles may find application on these 5 part Pedersøn scores as well. To be found here:

<http://launch.groups.yahoo.com/group/YorkMasterBBb2/files/Danske%20salmer/%20%20%20Information%20-%20Instructions/>

A main motto for all performances should be good clarity and good balance. And of course good musicianship!

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