

Enatus est Emanuel

Christmas Carol (Wolfenbüttel 1609) composed by Michael Praetorius (1571-1621)

Edited by Klaus Smedegaard Bjerre (2003 - 2012) into a set of 14 fully compatible playing scores

This fine carol may have an original melody by Praetorius, or he may have based his composition on a traditional tune. The relative simplicity of the melody makes this editor lean towards the latter point of view. The important matter, however, is the very beautiful setting by Praetorius.

The two first verses present a call-and-response format between two solo voices and the full choir. The last verse features the choir all the way. This editor has added articulations and dynamics to promote a clear and attractive performance.

Based on his experiences as a teacher and ensemble director this editor likes to provide modular playing material, preferably playing scores when possible. That is to issue a set of fully compatible scores/parts which each in their own right accommodate a homogeneous stand alone unit, but which also allow for mixed ensembles, as long as a good balance and a good blend is ensured by the performers. Very few church ensembles feature full horn quartets (whereas these are very common on college level music schools). However the few horns in a church ensemble should choose the parts, which at the same time suits best their own range and the needs of the ensemble. And the same goes for other instruments and ensemble types

There are 11 scores. Those for string quartet, SATB recorders, SSSA flute choir/quartet, guitar quartet, and horn quartet pretty much are adapted to standard formats.

The nine further scores will need some comments (the score names correspond to the file names):

The C-4 score has the SA voices written in concert treble clef, and the TB voices are written in bass clef concert.

The C-contr4 score is written in the same way. Only the bass voice has been taken down an octave to accommodate contrabass tubas and maybe the few bass trombonists able to handle that low range with the required musicality and discretion.

The Bb-4 score has the SA voices written for Bb soprano instruments, and the TB voices are written for Bb treble clef reading tenor/baritone/bass instruments. Brass band BBb tubas, bass saxophones, and contrabass clarinets can read from the bass voice, which will make them sound in the contrabass (16 foot) range.

The BbClarinet4 score has the SAT voices written for Bb soprano clarinets. The bass voice is written for the low range of the bass clarinet, which makes it sound in the contra bass (16 foot) range. If the bass clarinet is wanted to sound in the bass (8 foot) range, it should play from the Bb-4 score.

The EbSaxophon4 score has the SAT voices written for Eb alto saxophones. The B voice is written for Eb baritone saxophone.

The EbBrassClar score has the soprano voice written for Eb cornet/clarinet. The AT voices are written for Eb horns/alto clarinets. The bass voice is written for Eb tuba/contralto clarinet, so that they will sound in the contrabass (16 foot) range. If they are wanted to sound in the bass (8 foot) range, they should play from the EbSaxophon4 score. If an Eb alto clarinet plays the bass line, it will sound in the bass (8 foot) range allowing for a very lightly sounding clarinet quartet formed by 3 sopranos and an alto.

The 8footLowFlutesSABB score allows for an 8' flute choir. The low Bb's in the bass line have been written an octave up, yet chord inversions are not affected (added for the 2012-revision).

The G-Bugles-4 score is set for G bugles: 2 sopranos/altos & 2 baritone/basses (added for the 2012-revision).

The AClarinetsBbBassCl4 score is set for 3 A clarinets and 1 Bb bass clarinet (added for the 2012-revision).

The single staves are designated with their musical functions and with their transpositions rather than with instrument names.

You will find music allowing the **SATB** lines to be played by these instruments:

Soprano: Bb trumpets (cornets, flugelhorns), bugles in G, horns in F and Eb, clarinets (Bb, A, alto), saxophones (soprano, alto), violins, flutes, and *8va* up: flutes, recorders (soprano, alto)

Alto: Bb trumpets (cornets, flugelhorns), bugles in G, horns in F and Eb, clarinets (Bb, A, alto, bass), alto saxophones, violins, alto flutes in G, and *8va* up: flutes, alto recorders

Tenor: bugle in G, horns in F and Eb, bass clef and treble clefs trombones (baritones, euphoniums, bass tubas, bassoons, cellos), clarinets (Bb, A, alto, bass), saxophones (alto, tenor), bass flutes, and *8va* up: soprano flutes, tenor recorders

Bass: bugle in G, horns in F (treble and bass clefs), bass clef and treble clefs trombones (euphoniums, bass tubas, contrabass tubas, bassoons, cellos, double basses), clarinets (alto, bass, contralto, contrabass), saxophones (baritone, bass), bass flutes, and *8va* up: alto flutes, recorders (bass, great bass)

Mixed quartets should either play in the 8-foot or in the 4-foot (octava) range. If 8 foot and 4 foot instruments are mixed then these rules generally should be followed:

An 8-foot bass instrument can be added to a 4-foot ensemble, which acts as the main sound carrying body. With discretion also an 8 foot soprano instrument. Further 8-foot additions should ensure a full 8-foot SATB sub-ensemble.

If the main sound carrying body is an 8 foot ensemble, then 4 foot instruments should be added in this sequence: S, T, A, and B.

The soli duos in this carol pose a problem themselves in mixed ensembles. The soloists should either both be 8 foot or both be 4 foot instruments (The combination of an 8-foot tenor soloist and a 16-foot bass soloist is acceptable). Preferably they should be of the same instrument family: strings, woods, or brasses. At any rate they should form a well-balanced pair. If a given ensemble has no obvious pairs of soloists, the piece may be performed with all players playing their parts all the way through.

In contrast to my settings of Danish Christmas Carols you will find no organ parts for these carols. However an organ or another keyboard instruments can play selected parts from the C-4 score to support those parts most in need. A special constellation would have an organ playing the ATB parts in support of a soloing trumpet, oboe, or violin.

A highly biased set of considerations on how to apply such a set of playing scores can be found here:

<http://launch.groups.yahoo.com/group/YorkMasterBBb/files/Modular%204-part%20scores/%20%20%20%20%20Information%20-%20Instructions/>

This edition can be used free of charge, but reports on readings and performances would be nice.

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