

The Magic Flute No. 11

Duet of the priests: Bewahret euch vor Weibertücken

Composed in 1791 by W. A. Mozart 1756-1791 KV620

Arranged by Klaus Bjerre 2004 for 10-piece brass ensemble (Bb piccolo trumpet, 3 Bb trumpets, F horn, 2 trombones, solo trombone, solo bass trombone, contrabass tuba) with substitute parts for brass instruments in Bb and Eb as found in the British brass band.

In the old days of bands playing concerts in the parks on Sunday afternoons much of the repertoire was taken from popular operas. This tradition to some degree has gone out of fashion, which is a great pity, as the vocal nature of opera music suits brass instruments well. One of the less well-known duets from Mozart's last opera, The Magic Flute, is the duet of the priests "Bewahret euch vor Weibertücken" (in a less than kind, but true, translation: Be aware of female intrigues/perfidies). The range suits the tenor and bass trombones, but to accommodate the high brasses the key of C major has been transposed down a major second to Bb major in this version for 10-piece brass ensemble.

Which one of the 3 tenor trombones shall be the one soloist? The choice is left to the ensemble. The score placement is insignificant in this context. The soloist as well as the 1st trombone goes up to G above the staff. The solo part calls for more interpretational skills, the 1st trombone part needs more technical control in the wide leaps.

Aside from the standard 10-piece set-up this arrangement might find interest among 10-piece brass ensembles made up of players coming out of the British brass band tradition. Hence the addition of substitution parts making the piccolo trumpet part playable by an Eb cornet, the F horn part by an Eb horn, plus the trombone and tuba parts by players only reading treble clef parts. As the brass band usually only employs 3 trombones, the substitute parts suggest, that a baritone or a euphonium plays one of the solo parts.

A special problem with Mozart transcriptions is, that his voicings all are extremely important. But they don't necessarily come out in a beautiful manner on brass instruments. In the opening of this piece you will see the 2nd violin part being split between the 3rd trumpet and the horn. The dashed slurs reflect the original full slurs, and should be helpful in making the players produce a common phrase, which however will be demanding task. The same to a lesser degree goes for the 1st and 2nd trombones. In bars # 11 trough 15 Mozart has the strings doing octave jumps in 3 octave layers. Only the upper and lower layers are represented in this arrangement, and then they have been split between the tuba and 2nd trombone plus the 3rd trumpet and piccolo trumpet respectively.

The last four bars have the soloists joining in as members of the orchestral *tutti*. The piccolo trumpet part is **not** wrong in these four bars. Here it plays Mozart's original 1st trumpet part, which actually crosses the melody line.

The distribution of musical functions between the 3 Bb trumpets parts is an offspring of the wish by this arranger, that the 3rd trumpet part should be played on a flugelhorn whenever possible.

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