

Bruremarsj fra Nordmøre

Bridal March from Northern Møre

Norwegian traditional in duet settings for several permutations of instruments in A, G, C, F, Bb, or Eb
arranged 2012 by Klaus Smedegaard Bjerre

Møre is part of the Norwegian fylke (county) Møre og Romsdal, which is the shoulder on the Norwegian coastline just south of where Norway gets quite narrow. I didn't know this tune until June 27th, when my Norwegian tuba friend Sondre asked me to make a tuba part for him. He lives with his euphonium-playing wife Lene on the Danish island of Funen (I am on neighbouring Zealand). Lene and Sondre had been asked to play this march for a wedding. The melody had to be in the tenor range of the euphonium. The main Norwegian folk instruments are the violin or close variants thereof. Sustained double or triple stops are integral elements of the style. Not really imitable on brasses in a way that makes sense. Sondre has performed as the soloist in a transcription of Monti's Czardas, so I decided to let him act as an agile one-man-band motoring the rhythmic pulse and outlining as much of the harmony as possible below the euphonium. I sent Sondre a .pdf-file of my suggestion. And didn't get an answer as fast as expected.

I feared having written too complicated and wrote a simpler version with the same rhythmic and harmonic goals. During that process I started hearing this tune as a tango. After writing the tango I needed a break before proofing it, but my ears had started hearing the tune as a waltz, which had to be written at once. So now there are 4 versions:

Rural procession #1 (the simpler version, which is the only one with no modifications to the tune)

Odd procession (the waltz)

Rural procession #2 (the version written first - there is a brief octave displacement of the tune towards the end)

Influenced procession (the tango)

The respective last bars of the 3 first versions are formatted to facilitate a smooth *attacca* performance of all 4 versions. With the tempos indicated the playing time of such performance is 4:26 minutes. However all 4 versions may stand alone, so that it is possible to pick any number (≤ 4) of versions for a given performance. The sequence presented here was chosen to create an increasing musical intensity through an *attacca* performance.

The minor key in the middle section gives a contrasting character and the accompaniment of that section attempts adding to the spookiness. The tango has some clashes between the scales of the original and of the 8-note scales of the accompaniment. These clashes should not be hidden by attempts of subdued playing.

The original march has some interesting elements of tonality alone in the melody. What would you call the descending passage of the last bar of the minor section? Some jazzers might call it an incomplete synthetic scale: the 5th mode of the melodic minor scale with one step omitted allowing for the listeners' own imagination.

The roles are distributed very clearly between the melody and the accompanying one-man band, which does roots as well as all sorts of other chord functions, so this duet only will work in constellations where the opening interval between the two parts is an octave.

Why editions in 7 different keys? **A Major** allows for Oboe d'Amore and a couple of other sensual instruments as lead players. **Bb Major** was the given from Lene and Sondre and matches low brasses, Bb Clarinets, Bassoons, and Bb Saxophones well. **C Major** was the key of my source and matches Flute, Oboe, C Recorders, Bassoons, F Horns, F Tuba, and strings well. **D Major** allows for Piccolo and Clarinets in A. Sounds well on Flute and Violin. **Eb Major** sits well on Eb Saxophones and Clarinets. Allows for bright playing on Bb Clarinets and some swashbuckling on Euphonium. **F Major** allows for F Recorders, for Bass Horn, and for English Horn with F Horn. **G Major** allows for Alto Flute and allows for bright playing on Flute and Violin.

Why so many constellations involving less common instruments? The exact point of the YorkMasterBBb project is about also providing playing material for instruments with a small repertory. Especially the clarinets, the bassoon, and the string instruments are versatile due to large ranges. Hence they have been applied in many constellations.

If your instrument is represented in more than one key, first go for comfort in key and range. Then go for the same aspects for your potential partner instruments.

In **Bb Major** you will find editions in the tenor octave and in the soprano octave.

In the **tenor octave** Bass Clarinet, Euphonium, Bassoon/Cello, F Horn, and Tenor Sax are interchangeable for the melody line as long as good balance is maintained. Bass Clarinet, Euphonium, Bassoon, F Horn, Tuba (in Bass Clef concert & Treble Clef Eb or BBb), Bass Saxophone, Contralto Clarinet, or Contrabass Clarinet may play the accompaniment line.

In the **soprano octave** Bb Clarinet or Soprano Saxophone are interchangeable for the melody line. Alto Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon/Cello, or Guitar may play the accompaniment line. A Piano part covers both lines in the Bb Major soprano octave.

In **C Major** you will find editions in the tenor, soprano, and super octaves.

In the **tenor octave** Cello, Bassoon, F Horn, and Viola are interchangeable for the melody line as long as good balance is maintained. Cello, Bassoon, F Horn, or Tuba may play the accompaniment line.

In the **soprano octave** Flute, Oboe, Bb Clarinet, Tenor Recorder, and Violin are interchangeable for the melody line as long as good balance is maintained. Bass Flute, Bass Clarinet, Guitar, F Horn, Great Bass Recorder, Viola, Cello, or Bassoon may play the accompaniment line. A Piano part covers both lines in the C Major soprano octave.

In the **super octave** there is a version for Soprano & Tenor Recorders.

In **D Major** there are 3 fully compatible editions in the soprano octave: 2 Clarinets in A, Violin & Viola, and Flute & Bass Flute. The latter edition may be played in the super octave by Piccolo & Flute.

In **Eb Major** there is an edition for 2 Bb instruments in the same octave ((bass-)clarinets, soprano or tenor saxophones on the top part) and an edition for two Eb instruments an octave apart (alto & baritone saxophones, Eb clarinet & alto saxophone, Eb & alto clarinets, or alto & contralto clarinets). As long as the opening interval between the two parts is an octave, these editions may be combined freely in a high or in a low octave version.

In **F Major** there are editions for Alto & Bass Recorders and for Oboe & English Horn in the **high octave**. The **low octave** has editions for English Horn with Bassoon or with F Horn. The **super octave** has an edition for Sopranino & Alto Recorders, which is also playable on Piccolo & Flute.

In **G major** there are editions for Flute & Alto Flute, for 2 Violins, and for Flute/Violin & Clarinet in A

The missing response from Sondre was caused by an unstable phone and by the tight schedule of a young professional family with 3 kids. If you like this extended arrangement, you obviously shouldn't do anything to improve the situation of such families.

Wedding is a serious matter. This presentation of a Norwegian traditional tune may be less serious and more along this root level talking among low brass players: Me Tuba! You Phonium!

Korsør - July 19th - 2012

Klaus Smedegaard Bjerre

Bassbone Music

YorkMasterBBb@yahoo.com

A C-major version for F Horn and Bass Tuba was added. Minor text corrections in the above text and in a few parts were made.

Korsør - January 2nd - 2014

KSB