

Der Spiegel

(The Mirror)

Table duet ascribed to W. A. Mozart

Arranged for several permutations of wind instrument pairs by Klaus Smedegaard Bjerre (2011).

A table duet is a piece of music notated on a single system. The idea is that the music is laid on a table between the two players sitting on opposite sides reading the music as seen from their own side. The result is a reverse and retrograde performance resulting in a duet. Making this approach give a musically meaningful result places high demands of formal skills on the composer. Mozart certainly had extraordinary command of musical skills, yet this piece originally intended for two violins displays some formal rigidity inherent in this very concept.

During the spring of 2011 one of the wizards on the discussion list for the engraving application Finale put up the challenge of engraving this duet in Finale. I did not take up this very graphically oriented challenge, but the music, which was new to me, caught my interest. It is not one of Mozart's most scintillating gems due to the strict formal demands, but even if it might not actually be by Mozart himself, it certainly is a delightful glimpse into his period of music.

There have been other editions directed toward string instruments. My errand rather is making this music available for wind instruments. As these rarely apply multiple stop techniques into music from the 18th century, a recurrent triple stop statement in this duet had to be handled in a way making the original notation idea impossible. Both parts are given grace notes over the intervals of sixths, so that all notes are represented and so that the main notes cover the root and the third of the original triad. This implies that a few rests in both parts have been filled to support this statement. Where the said statement occurs in one part while the other plays a melodic line the best compromise has been attempted, so that each part is consistent with itself.

The several versions of this edition are divided in two main groups, where the smaller one is directed towards recorders and flutes is in the original key of G major, whereas the larger one has been transposed to F major for the convenience of most larger wind instruments. The versions within each key are compatible, yet the best results are obtained, if the two instruments are in the same octave: two clarinets or two bass clarinets are better than clarinet and bass clarinet. However the version for soprano and alto recorders will work for piccolo and flute also.

Modern computers open the option of recording one part and playing the other live for practice purposes.

In G major:

Soprano & Alto Recorders, also applicable for piccolo and flute

Concert (C) & Alto (G) Flutes

In F major:

Soprano & Alto Recorders, also applicable for piccolo and flute

Flute & Bass Flute, also applicable for piccolo and flute

Oboe & English Horn

Two Bb instruments in the soprano, tenor, and even contrabass ranges

Two F Horns or Wagner Tuben

Eb Alto & Eb Bass instruments, formally for brass band instruments, but also allowing for SA and TBar saxophone duets if combined with the Bb version - and even for an Eb & Bb Cornet duet

Two instruments reading Tenor Clef concert notation

Two tenor-bass range instruments reading Bass Clef (Bassoons or Euphoniums)

F-horn & Euphonium (or Bass Tuba)

Contrabass instruments reading Bass Clef *loco* - Bass & Contrabass Tubas or two Contrabass Tubas

With some constellations of brass instruments part swapping on the fly may be relevant for endurance reasons, hence the playing scores. It may be noted that the mirroring axis is the bar-line between measures #31 and #32.

This edition is free for downloading and for performance. As always: mails reporting on performances are most welcome.

Korsør - April 3rd 2011

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