

# Ridderen og Jomfruen

## The Knight and the Virgin

**Danish folk tune from the vicinity of Sorø. Here in duet settings for several permutations of instruments in A, G, C, F, Bb, or Eb**

**Arranged 2009 & 2014 by Klaus Smedegaard Bjerre**

The Danish composer A. P. Berggreen 1801-1880 (represented in my hymn project) collected a very large number of Danish and European folk tunes, which around 1870 were printed in several volumes that happened to be in the music department of the library in Holbæk, where I lived from 1958 through 1966. I had them on loan several times, also when I went there on holidays later on. But suddenly they went to a remote depot and I lost access to them since 4 decades.

In 2009 a local friend, a former student and band mate of mine, loaned me one of the volumes after finding it at a garage sale. I selected some of the tunes and arranged them as a suite for the small local band with 5 former students and/or band mates as the soloists. Sadly one of the soloists went very ill and died, so the music was never performed, because I had written the trumpet part very specifically with that player in mind, and I did not want him replaced.

This present very short little tune occurred in the suite with only one verse as a quiet movement set for just trumpet and clarinet. As there has been positive response to my arrangement of the Norwegian bridal march, Bruremarsj fra Nordmøre, where the fairly simple melody allows for players of different levels of experience enjoying it together, I started looking at Ridderen og Jomfruen again.

The original verse was too short for a standalone item. Keeping the rhythmic pattern I wrote the lower part for one more verse, which I then placed as the 1<sup>st</sup> and 3<sup>rd</sup> verses for the present edition. Which is still very short and has no advanced chord patterns. The challenge is in playing the lower part of the 2<sup>nd</sup> verse with its wide leaps and still keeping the pulse and a good balance with the beautiful melody. According to tradition the medieval virgins did needle point in company of their maids. Hard to display musically, so the lower line may rather illustrate a spinning wheel.

This edition will work as an etude and as a brief show-off piece for concerts in school or community contexts. Fitting with an ambition of this whole download project: if players in whatever rehearsal or camp situation for whatever reason have spare time, but no music to play, then a computer and a printer plus access to my Yahoo group should provide them something hopefully relevant and challenging to place on their music stands. There is a far way to go yet, but this edition might be a step in that direction.

In some of my earlier editions it is implied that clarinets and saxophones may play from brass parts written in treble clef. Also that celli and bassoons may play from bass clef music written for band or orchestra low brasses. With this edition I wanted to write out dedicated playing scores for all of the relevant constellations that I could imagine from my own musical activities. I first stopped when reaching 114 scores, then added further 71 inspired by the first feedbacks, yet I still could have come up with more, especially because only the treble clef, in several transpositions, plus alto and bass clefs concert are represented. No tenor clef. No transposed bass clef for the horns.

There are versions in all 12 major keys. Some keys have the melody presented in 4 different octaves: high and low plus the super and contra octaves. One version calls for a flute with a B-foot. Another calls for a baritone saxophone with the low A. The bugles in G will need 3 valves and some sort of slide adjustment facility. Some tuba parts will need instruments with more than 3 valves.

With some instruments only one key is possible without entering exotic ranges, but where possible other instruments will have versions in more than one key, which supports the etude aspect of this edition. The special situation with recorders in A=415Hz as well as in A=440Hz has lead to very challenging fingerings, where instruments from each of the two pitches have been paired in duets.

Which in turn lead to some versions written in challenging keys for low woodwinds and for low brasses. These are in the keys a semitone above the fundamental of the respective instruments: B for bassoons, bass clarinets, euphoniums, and tubas in BBb, Db for tubas in CC, E for tubas in Eb, and F#/Gb for tubas in F. There are equivalent challenges in B for

oboes, in F#/Gb for F-recorders, in Db for flutes and C-recorders, and in Ab for alto flutes in G. More of the less used keys also have been and will be well represented. In some constellations of keys and instruments only the single octave melody is possible, whereas the two-octaves+ lower line has been given to a different instrument species. In the constellations of saxophones and guitar the latter very well may be amplified.

In some cases the scores within each key are compatible across instrument species. Only both instruments should play in the same octave range. The quick check is that the opening interval should be a sounding minor third.

A few players may play the melody together in unison, but the same hardly goes for the lower line unless the players are mastering very disciplined section work.

Here is a list over the keys where you may find versions for the respective instrument types:

**Recorders - soprano through great bass A=440Hz - soprano through bass also in A=415Hz:**

Ab - A - C - Db - D - F - F# - G

**Flutes - piccolo through Bass:**

Ab - A - C - Db - D - Eb - G - A

**Double Reeds - oboe through contrabassoon:**

Ab - A - Bb - B natural - C - Eb - F

**Clarinets - Eb soprano through Eb contralto - Basset horns may look for parts for F Horn or for English horn:**

Ab - A - Bb - B natural - C - D - Eb - F

**Saxophones - soprano through baritone:**

Ab - A - Bb - Db - Eb - F

**Brasses in G, CC, F, Bb, or Eb - brass band or bass clef concert notation - Eb cornet through BBb tuba:**

Ab - A - Bb - B natural - C - Db - D - Eb - E - F - F#

**Strings - violin through double bass:**

Ab - A - D - F

**Guitars:**

Ab - A - C - F - G

As has been my previous practice, I will strive to provide more duet constellations if so requested.

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