

Piece 3: 'Valse viennoise' or breaking lines

As we saw in Piece 2 from 'Fantasia' of Oscar van Hemel (1892–1981), clausulae as the tenor clausula define a point of melodic rest (a musical period or comma), i.e. the finalis or –so to say– the 'tonic' of a key. The tenorclausula as a short descending line (from the third tone via the second tone to the first tone of a key) can easily be expanded to a descending line from the fifth tone smoothly moving into the first tone of a key.

Piece 3, 'Valse viennoise' shows another way of expanding a line, that makes the musical meaning of register quite clear. First we will recompose Section A of the ternary A–B–A.

1. A 16 bar period based on the extended tenorclausula.

The next example shows the extended tenorclausula B–A–G–F#–E (key: E minor). The antecedent ends on the second tone, the consequent on the tonic.

Example 1: 8 bar period

Of course, this 8 bar period can be expanded to a 16 bar period, e.g. by repeating the main tones.

Example 2: 16 bar period

Van Hemel's expansion is more interesting: expansion via a sequence (motive: falling fifth). In theory, the 16 bar period could be as in the following example.

Example 3: 16 bar period

2. A modulating 16 bar period.

Van Hemel discerns this period form other periods in 'Fantasia' by modulating from E minor to G major. The modulation technique is quite easy: replace in example 3 the C of bar 14 by A and the final tone by a G. One could say: the G of bar 13 is a pivot tone: the third tone in E minor = the first tone in G major.

Example 4: 16 bar period

Van Hemel's final version has a nice feature in bar 13: the tone G is replaced by E, inserting his falling fifth motive and making the modulation in a way surprising.

Example 5: 16 bar period

3. A three part version of the 16 bar period.

To make a two part version is quite easy: we use a melody in parallel thirds, which is associated with typical waltz procedures. While anticipating on Van Hemel's version, we elaborate bar 5 and 6 and compose the end of the antecedent with a two bar triad B (effect: the falling fifth's get some unexpected motion).

For the three part version of Van Hemel we add the pedal point A (slightly elaborated with tone B). In the consequent, these bass tones A and B are in a predictable way connected to the dominant and tonic of G major.

Example 6: three part version of the 16 bar period

4. The final version of the 16 bar period (section A)

In a few steps with only some slight annotations, we recompose Van Hemel's version of section A, based on the three part model of example 6.

Step 1: anticipations (> syncopations)

Step 2: dotted waltz rhythm and anacrusis

Musical score for Step 2: dotted waltz rhythm and anacrusis. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system covers measures 1 through 8, with measure numbers 4 and 8 indicated above the staff. The second system covers measures 9 through 12, with measure number 12 indicated above the staff. The right hand features a dotted waltz rhythm with anacrusis, while the left hand plays a steady bass line of quarter notes.

Step 3: embellishing the bass (idea: broken chord)

We adjust D to D# when part of a dominant seventh. Note the marked change in bar 15 (cf. beginning)!

Musical score for Step 3: embellishing the bass (idea: broken chord). The score is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system covers measures 1 through 8, with measure numbers 4 and 8 indicated above the staff. The second system covers measures 9 through 12, with measure number 12 indicated above the staff. The right hand features a dotted waltz rhythm with anacrusis, while the left hand plays a broken chord bass line. A sharp sign (#) is placed above the bass line in measure 8, and an 'x' is placed above the bass line in measure 11.

Van Hemel's final version show another way of notating, reflecting the performance he want: see the complete score at the end of this document.

5. Recomposing section B

Section B contains a 16 bar period (8+8) in Bb major (although the concluding part of the antecedent makes a 'flirt' with G minor). In section B, Van Hemel refers to the bars 5 and 6 of section A and sometimes to the broken chord idea of the bass in section A.

The melody is an easy play with main tone F (dominant tone of Bb major).

Section B can harmonically be described by tonic and dominant chords of Bb major (exception: the 'flirt' with G minor).

In a few steps with only slight annotations, we re-compose Van Hemel's version of section B.

Step 1: 16 bar period section B: main tones

Step 2: register change main tones

Step 3: syncopations like section A

Step 4: basic harmony

Note that in bar 7 and 8 the tonic Bb could have been written without any problems. However, an open ending of the antecedent is now nicely done.

Flirt with G minor

Dom7 Dom7 Tonic Dom7 Dom7 (V in G minor)

Dom7 Dom7 Tonic Tonic Dom7 Dom7 Tonic Tonic

Step 5: three part version of step 4

Flirt with G minor

Dom7 Dom7 Tonic Dom7 Dom7 (V in G minor)

Dom7 Dom7 Tonic Tonic Dom7 Dom7 Tonic Tonic

Again, Van Hemel's final version shows another way of notating, reflecting the performance he want: in the next chapter this will be shown.

3. Final version A-B-A

Valse viennoise

leggiero

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The score is marked *leggiero* and includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *staccato*. Measure numbers 4, 8, 12, 16, 20, 24, 28, 32, and 36 are indicated. The piece features a mix of chords and moving lines in both hands, with some staccato articulation in the bass line.

p *staccato* *p*

4

8

12 16 *p*

20 *mf* 24 *p*

28 *mf*

32 *p* 36

The image displays a musical score for a piece titled 'Recomposing Van Hemel's Fantasia'. The score is written for piano and is divided into two systems. The first system covers measures 40 to 43, and the second system covers measures 44 to 48. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. A fermata is placed over the final measure (48). The score concludes with a double bar line and repeat dots.

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This article has been typeset with his free/open source music notation program MC Musiceditor 8.1.1, that can be downloaded at www.mcmusiceditor.com.
