

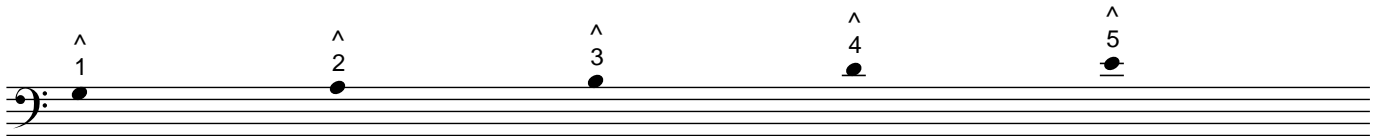
Recomposing Max Vredenburg's Valse op. 12

Objective: a ternary form A–B–A based on two five notes rows

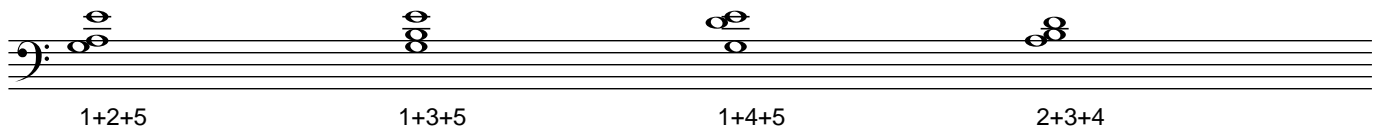
Vredenburg's Valse is a piano piece with an easy, homophonic design: melody in the right hand and accompaniment in the left hand.

In six shortly described steps Vredenburg's Valse will be recomposed.

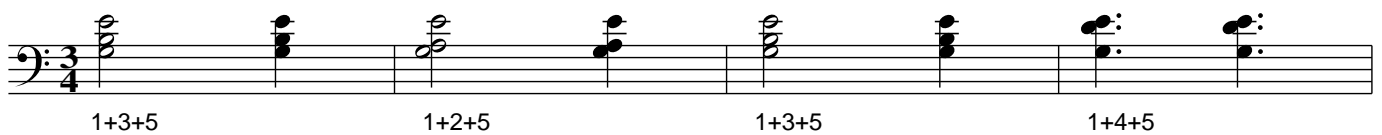
Step 1: an universal five note melodic frame for the accompaniment



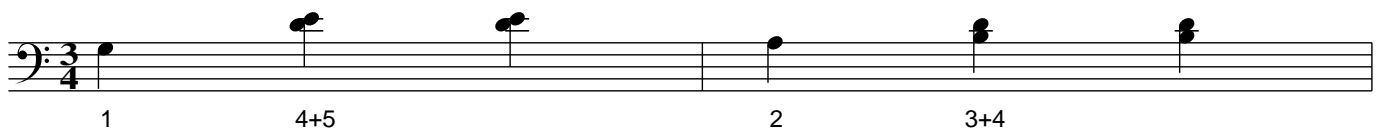
Step 2a: making chords = combining notes of step 1 (notes 1+2+5, 1+3+5, 1+4+5, 2+3+4)



Step 2b: four bar, chordal, accompaniment figure in section B (Valse, metre 3/4)



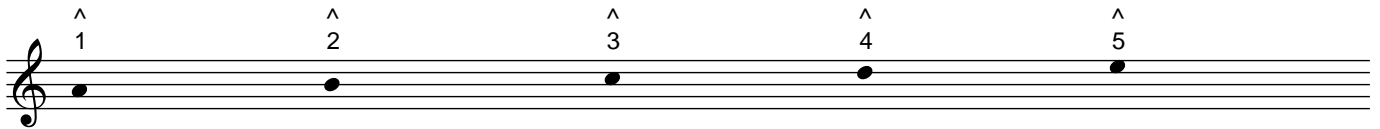
Step 2c: two bar, 'melodic', accompaniment figure in section A



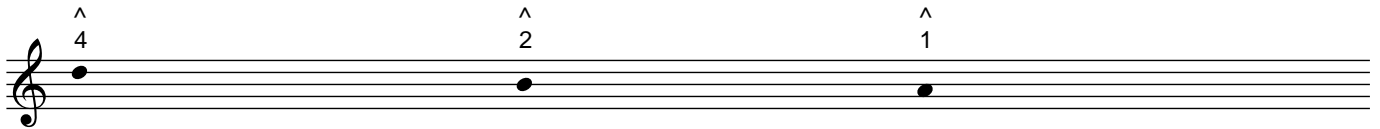
Note the subtle differences between Step 2b and Step 2c:

- chordal versus melodic design
- four bar versus two bar structure

Step 3a: an universal five note melodic frame for the melody

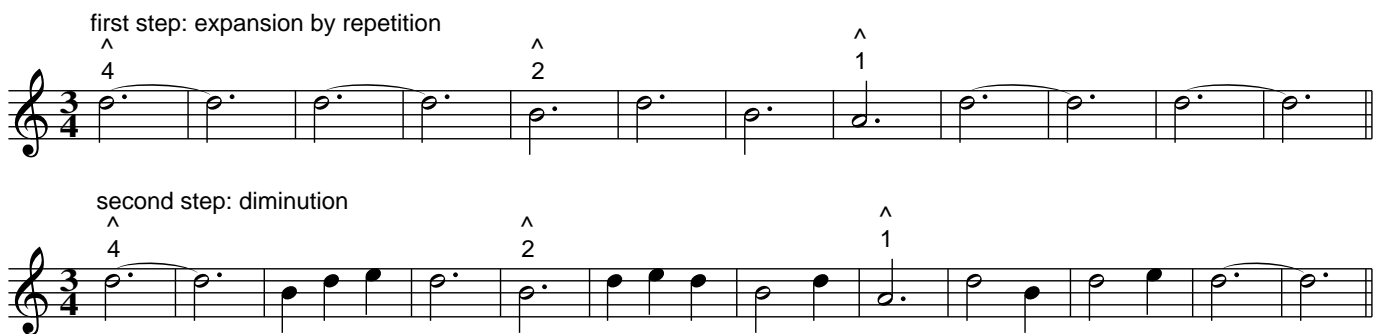


Step 3b: melodic structure based on the recognizable trichord D-B-A



The trichord with the succession of the intervals third and second has a recognizable structure. The notes 3 and 5 of the five note melodic frame are used for embellishing.

Step 3c: melody of section B: expansion and diminution of the trichord (step 3b)



Step 3d: melody of section A: alternative expansion and elaboration of the trichord (step 3b)


first step: expansion



second step: elaboration



Step 4a: first version of the Valse, section A: step 2c + step 3d



Step 4b: first version of the Valse, section B: step 2b + 3c

The musical score for section B is presented in a grand staff with a treble and bass clef. The time signature is 3/4. The treble staff contains a melodic line starting with a half note, followed by quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A box labeled 'B' is positioned above the first bar of the treble staff.

Step 4c: repeating first version of the Valse, section A

Step 5: finetuning

- avoiding monotony and making a smooth connection between section A and B (bar 16–18)
- skipping the first two bars of A (when repeated) for a smooth connection between section B and A (bar 31–32)
- making some variation in bar 41–44 (cf. bar 10–13) for a less predictable ending

Bar 19 and 20 in Vredenburg's version could be interpreted as artistic freedom (or mistakes ?).

A

5

10

15

B

20

25

30

Varied repetition of Section A

35

40

45

Step 6: last but not least:

- phrasing and articulation
- character annotations
- one embellishment: pralltriller (why only one?)

grazioso

Musical notation for measures 1-6. The piece is in 3/4 time. The right hand (treble clef) has rests in measures 1 and 2, then begins a melodic line in measure 3. The left hand (bass clef) plays a steady accompaniment of eighth notes.

Musical notation for measures 7-12. The right hand continues its melodic line with eighth notes and quarter notes. The left hand accompaniment remains consistent.

Musical notation for measures 13-19. The right hand features a melodic phrase with a quarter rest in measure 14. The left hand accompaniment continues.

Musical notation for measures 20-31. The right hand has a melodic line with a fermata in measure 21. The left hand accompaniment changes to a more complex pattern of chords and eighth notes.

con spirito!

Musical notation for measures 32-38. The right hand has a melodic line with a fermata in measure 33. The left hand accompaniment continues with eighth notes.

come primo

Musical notation for measures 39-44. The right hand has a melodic line with a fermata in measure 40. The left hand accompaniment continues with eighth notes.

About the author:

Reinier Maliepaard, psychologist, software engineer, organist and teacher at the ArtEZ Conservatorium Netherlands (music theory and music history). Maliepaard maintains several internetsites as www.bestmusicteacher.com en www.artezmusictools.nl.

His freeware music notation programm MC Musiceditor (Windows) can be downloaded at www.mcmusiceditor.com

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