





Arrangeren voor strijkers

Korte basis

STRIJK-INSTRUMENT	SLEUTEL + STEMMING	TRANSPOSITIE	
Viool		Geen	In strijkkwartet, strijkkwintet, strijkorkest, etc... zijn er altijd twee "1 ^{ste} violen". In strijktrioformatie niet.
Altviool = Viola		Geen	Bijna altijd geschreven in altsleutel (=utsleutel 3 ^{de} lijn), soms gewoon in solsleutel.
Cello = Violoncello		Geen	
Contrabas = Double Bass		Klinkt 1 octaaf lager dan geschreven	Soms speelt contrabas in tenorsleutel of solsleutel. Sommige bassen kunnen tot de DO onder de laagste MI.

Interactieve site over instrumenten technisch: <https://www.vsl.co.at/en/Violin/Range>

Violin

Viola

Cello

Double Bass

D string E string

G string A string

G string A string

C string D string

G string A string

C string D string

A string G string

E string D string

← (octave lower)

Homofoon schrijven: akkoordblokken

Vb. "America", volkslied, hier in versie voor piano of, bv., SATB:

Dit ongewijzigd overzetten naar strijkkwartet zou uiteraard geen probleem vormen:

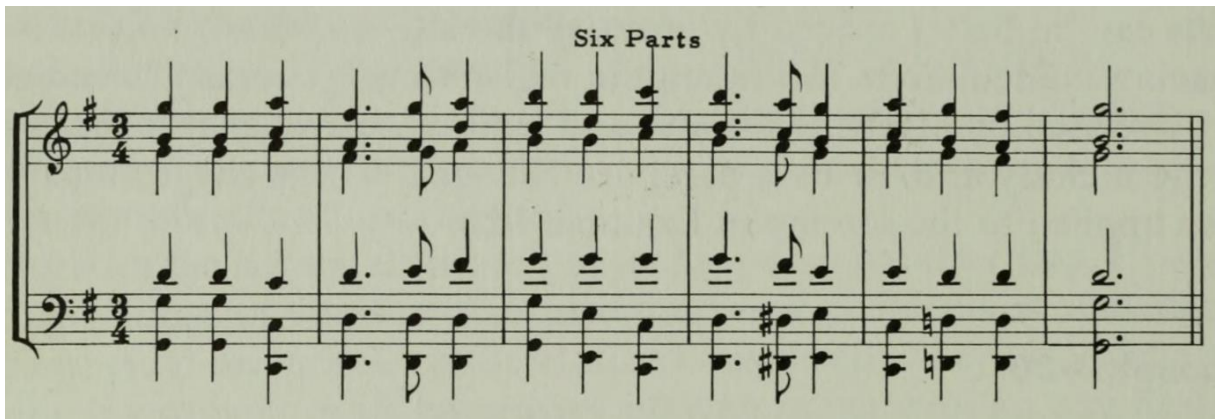
Schrijven we echter voor strijkkwintet (+ contrabas), zijn er meer opties:

- Melodie octaaf hoger = meer aandacht!
- Harmonie (viool 2 en viola) van enge naar wijde ligging = opentrekken!
- Contrabas dubbelt cello octaaf lager (want octaverend instrument) = opentrekken!

Indien we uitbreiden naar strijksxtet, kunnen we nog orkestraler denken:

- De melodie kan bv. gedubbeld worden door een nieuwe 2^{de} viool, of een nieuwe altviool.

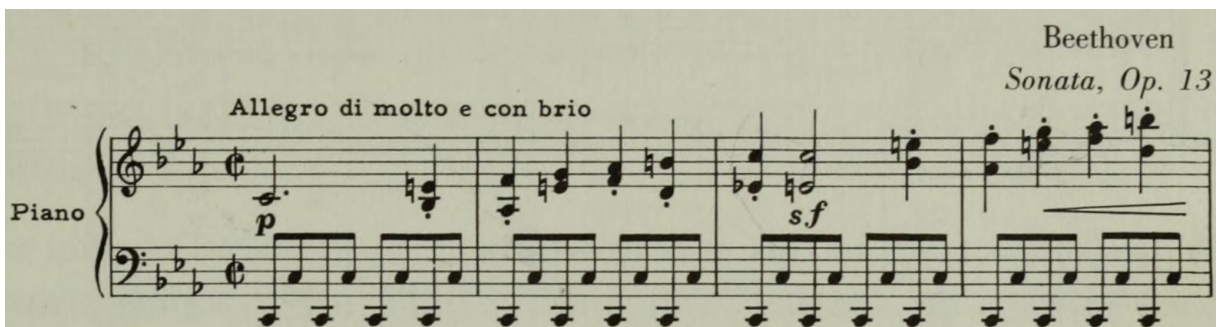
Of ook:



Arrangeren van piano naar strijkers

OCTAVEN

Vb. uit de Sonata Patétique van Beethoven, deel 1:



Een transcriptie voor strijkkwintet kan er als volgt uitzien:

I Vlns. *p*
 II Vlns. *p* ① *sf* ③
 Vlas. *p* *sf*
 Vlcs. *p* ② *sf*
 Cbs. *p*

- Viola octaveert vanaf maat 3 = intenser!
- De piano tremolo verschijnt nu in een repetitief patroon op de cello op 1 noot ipv 2 = dit is idiomatischer voor cello en 'agressiever'
- De contrabas neemt het lagere octaaf (want octaverend instrument) van de piano voor z'n rekening, maar op andere, meer dragende manier.

Vervolg in de piano:

Piano ② *cresc.*

Vervolg in de strijkers:

I Vlns. *cresc.* ④
 II Vlns. *cresc.*
 Vlas. *cresc.* ④
 Vlcs. *cresc.*
 Cbs. *cresc.*

- Dubbelgrepen in violen 1, 2 en alt! (sixten werken bijzonder goed, gemakkelijk) = volheid!
- Cello zet achtste noten voort.
- Contrabas versnelt haar patroon = intenser!

Vb. uit Mendelssohn:

Mendelssohn
Capriccio, Op. 16, No. 1

Tempo dell' andante

Piano

[a]

The image shows a musical score for piano. It features two staves. The upper staff has a treble clef and a common time signature (C). The lower staff has a bass clef and a common time signature (C). The music is marked with dynamics *p* and *pp*, and includes slurs and accents. A bracket labeled [a] spans the first two measures.

In een versie voor strijkers:

I
Vlns.
(Div.)

II
Vlns.

Vlas.

The image shows a musical score for strings. It features four staves: two for Violins (I and II), and two for Viola and Cello. The upper two staves have treble clefs and a common time signature (C). The lower two staves have a bass clef and a common time signature (C). The music is marked with dynamics *p* and *pp*, and includes slurs and accents. A bracket labeled [b] spans the first two measures.

- Twee 1^{ste} violen (indien een strijkorkest) omspelen de rechterhand van de piano vrij. Dit is violistieker, creatiever.
- De linkerhand is dan weer simpel te herverdelen.

Maar, net als in de Beethoven, valt zo'n octaafremolo ook gemakkelijker te herschrijven voor bv. de 1^{ste} en 2^{de} viool:

I
Vlns.

div.

The image shows a musical score for Violin I. It features a single staff with a treble clef and a common time signature (C). The music is marked with dynamics *p* and *pp*, and includes slurs and accents. A bracket labeled [b] spans the first two measures.

In dit vb. van Beethoven krijgt de linkerhand een speciale, versierde rol:

Beethoven
Sonata, Op. 10, No. 3

Piano

Presto (♩ = 132)

f-p

This image shows the piano part of the first movement of Beethoven's Sonata, Op. 10, No. 3. The tempo is marked 'Presto' with a quarter note equal to 132 beats per minute. The key signature is two sharps (D major) and the time signature is common time (C). The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The left hand features a prominent, rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic and gradually becoming piano (*p*). The right hand plays a melody of chords and single notes, also starting with a forte dynamic and becoming piano.

In een mogelijke versie voor strijkwintet:

I
Vlns.

II

Vlas.

Vlcs.

Cbs.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

p *pizz.*

This image shows a possible string quintet arrangement of the first movement of Beethoven's Sonata, Op. 10, No. 3. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is 'Presto' and the key signature is two sharps. The Violin I and II parts play a melody of chords and single notes, with dynamics ranging from forte (*f*) to piano (*p*). The Viola part has a rhythmic accompaniment of eighth notes, starting with a forte dynamic and becoming piano. The Violoncello and Contrabasso parts play a melody of chords and single notes, with dynamics ranging from forte to piano. The Contrabasso part includes a section marked 'pizz.' (pizzicato).

Ook hier wordt het patroon van de piano in tweeën gedeeld:

Beethoven
Sonata, Op. 10, No. 3

Presto (♩ = 132)

The image shows a page of musical notation for Beethoven's Sonata Op. 10, No. 3, marked Presto (♩ = 132). The score is arranged in two systems. The top system features the Piano part, with a treble clef staff and a bass clef staff. The piano part begins with a piano (*p*) dynamic and a *cresc.* marking. The bottom system contains the string parts: Violins I and II, Viola, Violoncello, and Contrabasso. The Violins I and II parts start with a piano (*p*) dynamic and a *cresc.* marking. The Viola, Violoncello, and Contrabasso parts start with a piano (*p*) dynamic and a *s.fz* marking, followed by a *cresc.* marking. A circled number '2' is present in the Viola part. The key signature is two sharps (D major) and the time signature is common time (C).

GEBROKEN AKKOORDEN

Example V-39

a. Piano Version

Musical score for piano version of Example V-39. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. A pedal point is indicated by a 'Ped.' symbol and a line below the bass staff.

b. Three String Versions

Musical score for three string versions of Example V-39, arranged for Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D. B.). The score is divided into three measures, numbered 1, 2, and 3. The Violin I and II parts have a 'div.' (divisi) marking. The Viola and Violoncello parts also have a 'div.' marking. The Double Bass part is marked 'p' (piano).

Musical score for Mozart Sonata, No. 3, in G major, Allegro (♩ = 152). The score is for Piano, Violins I and II (Vlns. I, II), Violas (Vlas.), Violoncellos (Vlcs.), and Contrabass (Cbs.). The Piano part is marked 'p' (piano). The Violins I and II parts are marked 'p' and 'div.' (divisi). The Viola part is marked 'p' and 's' (sordina). The Violoncello part is marked 'p' and 'pizz.' (pizzicato). The Contrabass part is marked 'p' and 'pizz.'. The score includes first and second endings for the first measure of the first system.

Vb. uit Schuberts *Winterreise*:

a. Piano Version

Nicht zu geschwind

Score for Voice and Piano. The tempo is marked "Nicht zu geschwind". The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The piano part features a rhythmic accompaniment with a dynamic range from *p* to *fp*. The voice part is currently silent.

b. Two String Versions

Score for two string versions of "Nicht zu geschwind". The tempo is marked "1 Not too fast". The key signature has two flats and the time signature is 3/4. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vcl.), and Double Bass (D. B.). The strings play a rhythmic accompaniment with dynamics ranging from *p* to *sf*. The Violin parts include *pizz.* and *arco* markings. The score is divided into two systems, labeled 1 and 2.

Allegro (♩ = 152) Mozart
Sonata, No. 3

Piano

I Vlns.

II Vlns.

Vlas.

Vlcs.

Cbs.

Allegro maestoso Brahms
Sonata, Op. 5

Piano

I Vlns.

II Vlns.

Vlas.

Vlcs.

Cbs.

Example V-41. Brahms, An ein Veilchen, mm. 1-3

- a. Piano Version (a good example for dovetailing) (*vervlechting, Verzahnung*)

Andante.

Sehr zart (*delicatamente.*)

p

Birg, o

- b. String Version

con sord.

p

con sord.

p

con sord.

p

con sord.

p

Example V-42. Brahms, O liebliche Wangen, mm. 1-3

- a. Piano Version

Lebhaft.

O lieb - li - che Wan - gen, ihr macht mir Ver -

mf

b. String Version

Musical score for string instruments (VI. I, VI. II, Vla., Vcl., D. B.) in 6/8 time, key of D major. The score shows measures 1-3. The dynamics are marked *mf* (mezzo-forte). The VI. I and VI. II parts play eighth-note patterns. The Vla. part plays eighth-note patterns. The Vcl. and D. B. parts play dotted quarter notes.

Repeated chords in the strings have the same effect as the piano version, but are more idiomatic, especially at this fast tempo.

Example V-43. Saint-Saens, L'Attente, mm. 1-3

a. Piano Version

Musical score for piano and voice. The tempo is marked *Allegro agitato*. The voice part has the lyrics "Monte, é - cu -". The piano accompaniment features a rapid eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamics are marked *pp* (pianissimo).

b. String Version

Vb.

Vi. I
Vi. II
Vla. non div.
Vcl.
D. B.

Mozart:

Allegro (♩ = 132)
Mozart
Sonata No. 2
Piano
mf

Vanuit bovenstaand voorbeeld van Mozart kunnen we een simpele herverdeling maken voor viool 1 en viool 2:

Ibid.
Vlns.
I
II
mf

Of natuurlijk voor viool (1 of 2) en altviool:

Ibid.
Vlns.
Vla.s.
mf

Een creatievere herverdeling is echter:

The image shows a musical score for four string parts: Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), and Cellos (Vlcs.). The music is in common time (C) and marked with a mezzo-forte (mf) dynamic. The score is labeled 'Ibid.' in the top right corner. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with slurs. The Cello part plays a bass line with long, sustained notes.

- De oorspronkelijke melodie blijft in viool 1;
- De tegenmelodie zit in de alt;
- Viool 2 versterkt de actieve ritmiek door simpelweg te alterneren tussen 2 akkoordnoten.
- De cello haalt de basnoot (van de linkerhand vd piano) er uit. Deze wordt nu een 'zelfstandige' noot. Wat eerst in de piano verstoppt zat in de ritmiek, wordt nu een 'hangende noot'.

Trekken we dit principe van 'hangende noten' door, kunnen we bv. ook de bovenste noot telkens laten hangen. Hier bv. in viool 1, waardoor de hoofdmelodie nu in de 2^{de} viool terecht komt:

The image shows a musical score for four string parts: Violins I (Vlns. I), Violins II (Vlns. II), Violas (Vlas.), and Cellos (Vlcs.). The music is in common time (C) and marked with a mezzo-forte (mf) dynamic. The score is labeled 'Ibid.' in the top right corner. In this version, the Violin I part has long, sustained notes (the 'hanging notes') while the Violin II part carries the main melodic line. The Viola and Cello parts remain the same as in the previous score.

Een ander voorbeeld van omgaan met gebroken akkoorden, ditmaal in de rechterhand van de piano:

Mozart
Sonata No. 5

Allegro assai ($\text{♩} = 132$)

Piano

I Vlns.

II

Vlas.

Vlcs.

Cbs.

Een voorbeeld bij Beethoven:

Beethoven
Sonata, Op. 10, No. 3

Presto ($\text{♩} = 132$)

Piano

I Vlns.

II

PIZZICATO

Granados
Danza Triste, Op. 5, No. 10

Allegretto poco rall.

Piano

I Vlns. pizz. p poco rall. arco

II Vlns. p - stacc. poco rall.

Vlas. p poco rall.

Vlcs. p pizz. poco rall.

Cbs. p poco rall.

- Pizz. in de contrabas, maar niet in de cello!
- Pizz. in viool 1, niet in viool 2!

Chopin
Prelude, Op. 23, No. 6

Lento assai

Piano

sotto voce

I Vlns. *p*

II Vlns. *p*

Vlas. *p*

Vlcs. *p*

Cbs. *mf pizz.*

p

- De contrabas lanceert de boel met een pizz.

Mendelssohn
Song without Words, Op. 38, No. 2

Allegro non troppo

Piano

f

dim.

I Vlns. *f*

II Vlns. *f*

Vlas. *f*

Vlcs. *f*

Cbs. *f pizz.*

f

dim.

pizz.

dim.

pizz.

dim.

pizz.

f

dim.

f

dim.

- Aanvankelijk alleen pizz. in de contrabas.

- Slotakkoord = uitgelezen moment voor pizz. bij allen behalve viool 1!

Vivo, ma non troppo Chopin
Mazurka, Op. 7, No. 2

Piano *p*

I Vlns. *p*

II Vlns. *p*

Vlas. *p*

Vlcs.

Cbs. *p* *pizz.*