

Ania Vu

S E P T V I G N E T T E S

for solo Double Bass

(2020)

Ania Vu

Sept Vignettes for solo Double BassDedicated to Andres Vela for the *Tanglewood Music Center* 2020

Duration: ca. 8'

Performance notes

ord.

ordinario (normale)

sp/esp

sul ponticello/estremamente sul ponticello

st

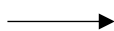
sul tasto

clb

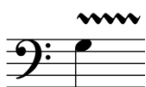
col legno battuto (bow wood tapping the string)

clt

col legno tratto (bow wood drawn across the string)



transition from one sound to another



narrow vibrato



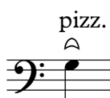
wide vibrato



normal, straight glissando



wavy glissando



nail pizzicato



pitch as high as possible on given string



pitch as low as possible on given string

Notes on particular movements:

General:

- This piece is meant to be performed in its entirety, with each movement in the order it appears.
- Otherwise, here are suggestions to which movements can be performed stand-alone, and which have to be performed with others.

Stand-alone: III and IV only.

Movements performed together: I and II; V, VI, and VII.

II – Flowing, free

- *Rubato* throughout; manipulate tempo for expressive purposes and think of the “give and take” notion of timing.

III – Serene

- The whole movement is played *pizz.* only so you can put the bow down for this movement.
- All vertical dyads should have the higher note louder/lower note softer to help bring out the melody.

IV – Swing

- Blend the sounds of the L.H.’s hammer-on with the R.H.’s punta d’arco. Do not use any other part of the bow in this movement to keep the sound light!
- You are free to improvise the part of the R.H. here: you can add punta d’arco whenever you want, keeping in mind that the percentage of hammered-on notes to notes that have added punta d’arco should be about 80% to 20% on average.
- If you are not comfortable with improvising, you may play the suggested version by the composer in the lower staff of the R.H.

V – Still, delicate

- All L.H. notes should be hammered-on (including the end notes of the *gliss.*), with the exception of playing *pizz.* in mm. 5 and 12.
- No bow on end notes of the *gliss.*, except in mm. 7 and 11 where you should only *minimally* add bow.

VII – Slow, meditative

- Aim to bring out the harmonic series during the long and straight *gliss.* If you need a slower tempo, that’s fine.
- Don’t be afraid to really move close to the bridge for esp to bring out the extra noise and pitches.
- This movement plays with the idea of different sizes of oscillation across a string: from long, wavy and straight *gliss.* to tremolo, wide vibrato and narrow vibrato. Think of each as one kind of motion transitioning to another, especially in mm. 9-10.

to Andres Vela

Sept Vignettes

for double bass

I

Simple ♩ = 72

Ania Vu

con vib.

p rubato *poco* *poco* *mp*

4

f *mp*

8

marked on strings

grazioso *accel.* *rit.* *p* *attacca*

II

Flowing, free

♩ = 63

rit. . . . ♩ = 33.3

molto legato e rubato

p

p *mp*

6 6 6

mf *simile*

6 6 6

f *ff*

8^{va}

♩ = 50 ♩ = 63

f *ff* *molto*

Meno mosso ♩ = 50

pp *p* *simile* *mf*

accel.

p *as fast as possible*

6 6 6 6 6 6 6

ff *mp*

rit.

6 6 6 6

Tempo primo ♩ = 33.3

poco più vib.

pp *mp*

5 *6* *6* *6*

dolce and warm

rit.